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Moving Picture WORLD

THE NEW YORK PUBLIC LIBRARY
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l. 64, No. 1 September 1, 1923 PRICE 25 CENTS

Box-Office Facts

Gloria Swanson ranks among the two or three best box-office draws in filmdom—in any picture. In "Bluebeard's 8th Wife," a de luxe special, she has the finest attraction of her career. Two capacity weeks on Broadway in midsummer is the tip-off. As Motion Picture News says: "One of the biggest money-makers of the new season."

Screen version by Sada Cowan from Charlton Andrews' adaptation of Alfred Savor's play.

Jesse L. Lasky presents

GLORIA SWANSON

in a

SAM WOOD PRODUCTION

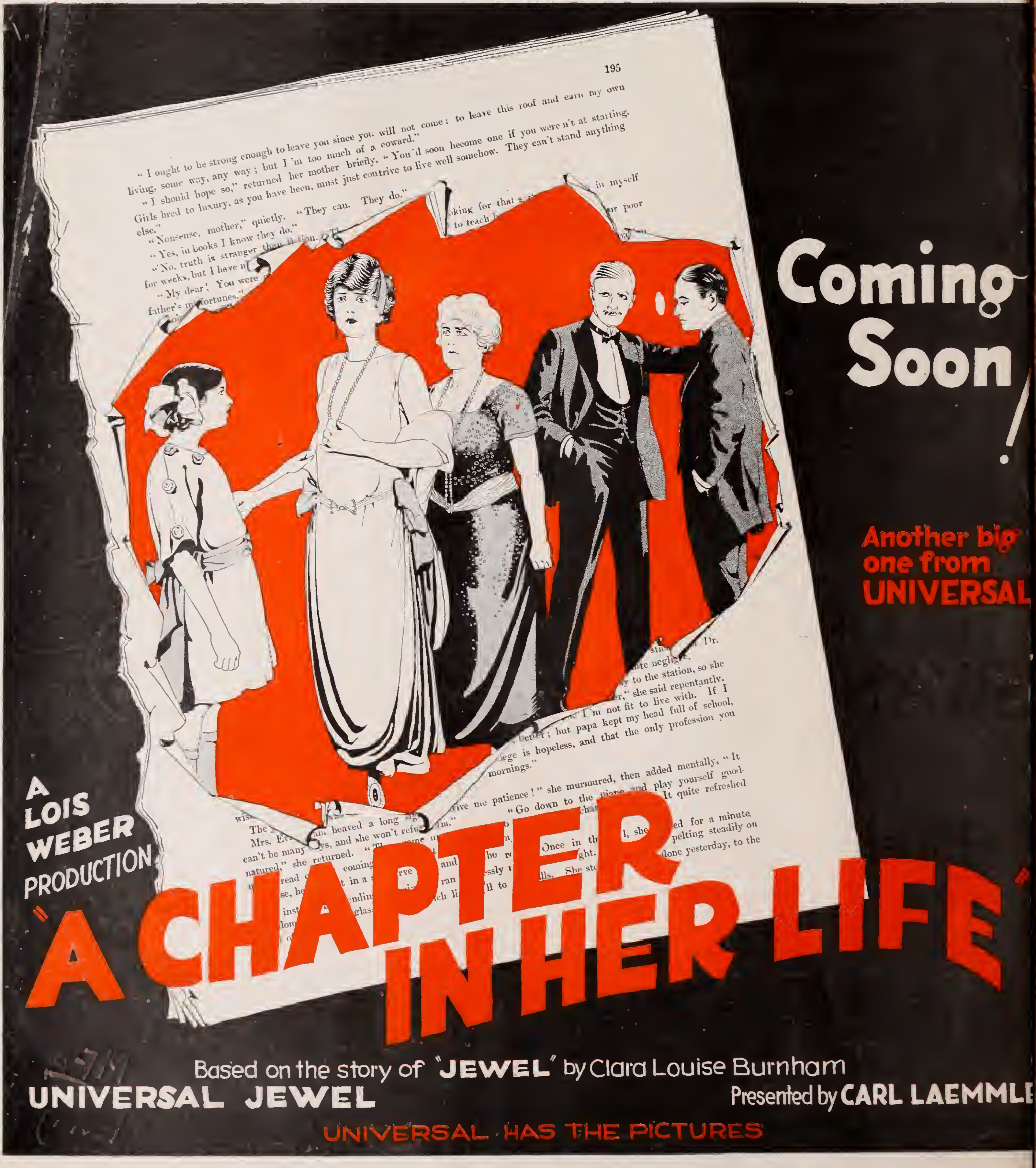
"Bluebeard's 8th Wife"

a Paramount Picture

lished by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

A Famous Story—A Great Cas
A Fine Director—A Splendid Picture



195

" I ought to be strong enough to leave you since you will not come; to leave this roof and earn my own living, some way, any way; but I 'm too much of a coward."

" I should hope so," returned her mother briefly. " You'd soon become one if you were n't at starting. Girls bred to luxury, as you have been, must just contrive to live well somehow. They can't stand anything else."

" Nonsense, mother," quietly. " They can. They do."

" Yes, in books I know they do."

" No, truth is stranger than fiction.

for weeks, but I have n

" My dear! You were

father's misfortunes."

oking for that s

to teach

in myself

r poor

Dr.

te neglig

to the station, so she

r," she said repentantly.

I 'm not fit to live with. If I

better; but papa kept my head full of school,

lege is hopeless, and that the only profession you

mornings."

ive me patience!" she murmured, then added mentally, " It

" Go down to the piano and play yourself good-

It quite refreshed

The heaved a long s

Mrs. E ys, and she won't refu m."

can't be many ys, and she returned.

natured," she returned.

ed for a minute

pelting steadily on

Once in th

lone yesterday, to the

Coming Soon!
Another big one from UNIVERSAL
A LOIS WEBER PRODUCTION
"A CHAPTER IN HER LIFE"
Based on the story of "JEWEL" by Clara Louise Burnham
UNIVERSAL JEWEL
Presented by CARL LAEMML
UNIVERSAL HAS THE PICTURES

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL PICTURES are proud to offer to exhibitors the splendid one and two-reel pictures outlined on the following pages. They constitute a bigger, better, finer program of Short Subjects than we have ever offered before.

Ever since Educational entered the field and began to treat Short Subjects with the same careful attention that is given to the best long photoplays, they have kept pace with these features. The new Educational Pictures show all-round progress at least equal to the best productions of greater length, in a season when this industry is striving to give the public the best that is in it. The keynote of the season—"Better Pictures"—is the keynote of the new comedies and other Short Subjects which we are now announcing.

You exhibitors who are promising your patrons finer pictures and better screen entertainment must see that your promise is carried out through a whole, balanced program. And to do this you must show Educational Pictures.

E W Hammons

EDUCATIONAL
FILM EXCHANGES, INC.
E. W. HAMMONS, *President*

Christie Comedies

Educational Pictures
"THE SPICE OF THE PROGRAM"

AL CHRISTIE

LIVELY farce comedies built on really funny stories—truly feature productions in two reels—will be the new series of twenty Christie Comedies.

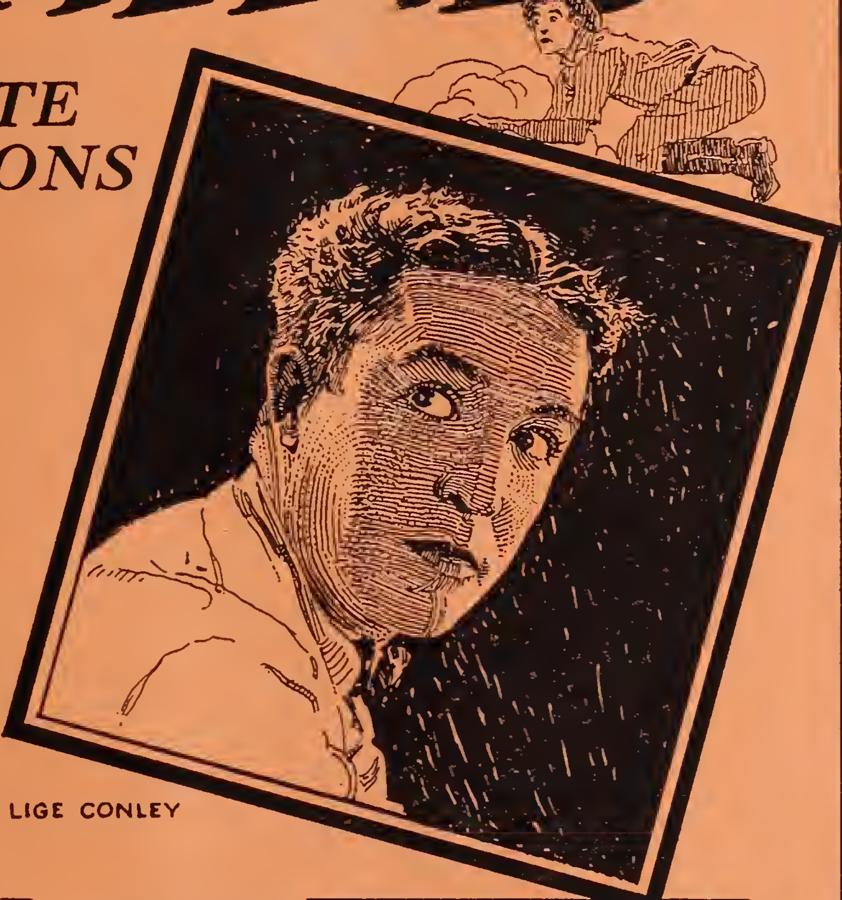
More elaborate than ever before. The first, "Navy Blues," featuring Dorothy Devore, was made on the U. S. S. California, pride of the Pacific Fleet, with the cooperation of the Navy Department.

Other early releases will feature Bobby Vernon, Jimmie Adams and Neal Burns. And the casts will include Vera Steadman, Babe London, Charlotte Merriam, Jimmie Harrison, Earl Rodney, Natalie Joyce, Lincoln Plumer and Bill Irving. All under personal supervision of Al Christie. The biggest and finest company of popular actors ever assembled for a series of two-reel comedy productions.

Christie Comedies Will Entertain
The Whole Family

MERMAID COMEDIES

JACK WHITE PRODUCTIONS



LIGE CONLEY

During the last year Mermaid Comedies have won the place of undisputed leadership in the field of broad, fast action comedy. Jack White today is without a peer.

But even White's best past work is being outstripped in the laughs and thrills that are being crowded into these new productions. Lige Conley, star of "Backfire," "Kick Out" and many other spectacular Mermaid successes, is being featured, supported by Lillian Hackett, Otto Fries and Jack Lloyd.

For laughs and thrills —
the twelve new two-reel
Mermaid Comedies

Educational Pictures
THE SPICE OF THE PROGRAM

LILLIAN HACKETT

JACK LLOYD

OTTO FRIES

JACK WHITE
COMEDY SPECIALS

Educational Pictures
THE SPICE OF THE PROGRAM

JACK WHITE, whose genius for making high-speed, high-powered comedy has made the Mermaid subjects so popular, will produce during the year three two-reel fun classics which are bound to be the outstanding productions of their type.

These Jack White Specials, while of short length, will be truly features in every sense—all-star casts, great comedy stories, excellent production and direction—and will be worthy of your best advertising and exploitation.

They will be packed with laughs and thrills. They will be the biggest pictures Jack White has ever made.

HAMILTON
COMEDIES

THE most popular comedy artist and the greatest box-office star appearing in Short Subjects today is, without question, Lloyd Hamilton. Every picture in the second series of six two-reel Hamilton Comedies will be a gem of mirth that you will want to advertise equally with the longer feature.

Hamilton's scenario and production staff has been enlarged and strengthened. Direction will be supervised by Jack White. Backed by the strongest organization he has ever had, and supported by Ruth Hiatt and Del Lorice, Hamilton will give you this year the best work—and the greatest box-office attractions—of his career.

Tuxedo Comedies

A brand new series of six two-reel situation comedies presenting popular stars of the stage and screen, and with production and direction equal to the best features.

The first will be "Easter Bonnets", featuring Ned Sparks and Harry Tighe.

Educational Pictures

"THE SPICE OF THE PROGRAM"

Juvenile
COMEDIES

Six two-reel riots of laughter with the spirit of the American Boy.

Educational Pictures

"THE SPICE OF THE PROGRAM"

HAIL the American Boy! Your patrons love him. And all who love the American Boy—the lad with the soul of the Boy Scout—will enjoy the Juvenile Comedies.

* * * * *

"Yankee Spirit", directed by Norman Taurog, which will introduce this series, presents Bennie Alexander, of "Penrod and Sam" fame, Ernest Butterworth, and a cast of popular child and adult players, in a picture that will have your house rocking with laughter.

CameO

CLEAN CUT COMEDIES

Educational Pictures
"THE SPICE OF THE PROGRAM"

The best single-reel, rough-and-tumble comedies on the screen. Inaugurated to meet a definite demand from exhibitors for a one-reel comedy of high quality, Cameo Comedies, under the direction of Fred Hibbard, have supplied this need and won a popularity never before enjoyed by a comedy of this length.

"SING THEM AGAIN" SERIES

By Norman Jefferies

A modernized revival of the songs you used to sing. Twelve one-reel pictures, each presenting three of the old favorite songs, which your audience will sing. A real novelty, and a picture that will put your audience in a good humor to enjoy the rest of the program.

ON THE completion of the current series of LYMAN H. HOWE'S HODGE-PODGE, and of WILDERNESS TALES by ***Robert C. Bruce,*** announcements will be made of new groups of these pictures.

KINOGRAMS THE VISUAL NEWS OF ALL THE WORLD

You can show no better news-reel than Kinograms. Every issue brings to your patrons the latest news of the world in pictures. Issued twice-a-week.

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*
EXECUTIVE OFFICES: NEW YORK

Other People's Opinions of the New *Paramount Pictures*

"HOLLYWOOD"

Space is too limited to print the reviews. Suffice to say not one critic failed to praise this production. As for business, "Hollywood" has been doing enormous business at the Rivoli, New York (three weeks), and New Orpheum, Chicago, and that, too, in the muggiest weeks of the summer, both places.

William A. Johnston, of Motion Picture News, adds: "What we predicted about Paramount's 'Hollywood,' is bearing fruit at the New York Rivoli. The S. R. O. sign is up, and the doorman is having a difficult time keeping the customers in line. This exceptional picture will create box-office records everywhere.

"The whimsical story, the humor, the title, and the long list of stars and celebrities—these combined will stimulate deep interest in any community that harbors a film theatre. Get it quick, boys!"

"BLUEBEARD'S 8th WIFE"

This picture did two capacity weeks at the Rialto, in opposition to mid-summer, "Hollywood" and "The Covered Wagon." The newspaper critics all said it is Gloria Swanson's best, and Motion Picture News added:

"'Bluebeard's 8th Wife' is a box-office picture. It has the ingredients that appeal to modern picture-goers—pep, pretty girls, lavish sets, romance. Will probably be one of the biggest money makers of the new season."

"THE CHEAT"

"The Cheat" hasn't played anywhere yet, but exhibitors who have seen it at exchanges will agree with the Motion Picture News reviewer when he says:

"'The Cheat' marks the 'comeback' of Pola Negri. One hundred per cent. better than 'Bella Donna' and the best thing the Polish actress has done since 'Passion.' Staged in elaborate manner. Trial scene is a revelation. A real Pola Negri American production. A credit to any screen."

"HOMEWARD BOUND"

In opposition to "Hollywood," "Homeward Bound" played to S. R. O. at the Rialto, New York, all week. Big business both because of Meighan, the star, and because it's a darn good picture.

From George Rea, Washington, O., exhibitor, comes this telegram: "'Homeward Bound' turning them away every performance. Pleasing 100 per cent. By far the greatest sea picture ever filmed. Immense business. Many thanks."

Motion Picture News says: "As neat a romance as has flashed across the screen in some time. Will pack 'em in anywhere." Moving Picture World: "Excellent production. Will immensely please the Meighan following and should provide satisfactory entertainment." Exhibitors Trade Review: "Another pronounced hit for Thomas Meighan. Storm scenes could not be surpassed for genuine thrills."

And there isn't a newspaper reviewer who hasn't added his bit to the chorus of praise.

"LAWFUL LARCENY"

Chicago liked this picture immensely. In New York the added attraction of Gilda Gray presented a fair idea of the picture's pulling power. Variety's showman critic said:

"Here is a whale of a picture for entertainment purposes. Sure-fire for any type of audience. Featuring of Hope Hampton, Nita Naldi, Lew Cod, [illegible] Conrad Nagel gives more power at the box-office." Harrison's Reports say: "100 per cent. satisfaction."

"TO THE LAST MAN"

When Jesse L. Lasky saw the first finished print of this production, he wired to Mr. Zukor:

"Am proud to advise you our first Zane Grey picture, 'To the Last Man,' ranks beyond shadow of doubt as greatest outdoor western. Backgrounds of Tonto Basin, Arizona, are indescribable. Packed full of thrills. Audiences from small boys to grandfathers will simply love this picture. Tried it out on mixed audience last night and enthusiasm was tremendous."

We invite you to verify these opinions by seeing the pictures at your Paramount exchange

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *President*
NEW YORK CITY

Paramount Pictures

Broadway's Big

Opens to $2
Sam H. Harris

What They Said

"Thrills, beauty, drama and tense appeal predominate in 'The Green Goddess'; it is a vital, gripping play."
—THE NEW YORK AMERICAN

"HERE IS A PHOTOPLAY THAT SHOWS THE DAWN OF A NEW ERA IN THE MOTION PICTURE WORLD."
—*New York Times*

"What's Worth While: A strong and well sustained story; beauty and detail in background; George Arliss and the entire cast."
—*New York World*

"IT IS NOT ONLY BEAUTIFULLY STAGED, BUT THE ACTING IS EXCELLENT AND THE DIRECTION FAULTLESS."
—*New York Times*

"We are ready to call 'The Green Goddess' the perfect picture if you like thrilling melodrama...Anyway don't miss it."
—NEW YORK TRIBUNE

Thrills, Beauty, Drama, Tense Appeal—There You Have "The Green Goddess!" It Grips and Fascinates! Each Detail, Each Episode, Each Scene, the Final Smash Mark a New Era in Motion Picture Production! Two Years on Broadway as a Stage Success! Now the "Green Goddess" Triumphs Again! It is Supreme Art! It is Magnificent Entertainment!

DISTINCTIVE
CORPORATION

GEORGE

with **ALICE JOYCE**

Directed by
SIDNEY
OLCOTT

The GREEN

gest Picture Hit

oo top at the Theatre

Crowds Jammed the House. They Watched in Silent Excitement the Tense Dramatic Moments, They Thrilled at the Mobs, They Were Pulled Out of Their Seats by the Climax—A Climax That's Never Been Equalled! Forrest Halsey Has Built a Perfect Story from William Archer's Masterful Play. Sidney Olcott Achieves Supreme Heights in His Direction.

What They Said

"All players in the cast, and this includes even those who served as extras, have done their bits to make this the best photoplay of its kind ever produced."

—*New York Times*

"THE ENTIRE PRODUCTION IS A SCREEN TRIUMPH."

—*New York American*

"The fascinating splendor, the thrilling mystery hold its audience in a grip of iron."

—*Daily News*

"ONE GLORIOUS MOMENT IN 'THE GREEN GODDESS' IS CALCULATED TO PULL THE AUDIENCE OUT OF ITS SEATS."

—*New York Herald*

"One of the most thoroughly worth while pictures that has been given us this year."

—MORNING TELEGRAPH

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AVID POWELL *and*
IARRY T. MOREY *in*

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Goldwyn-Cosmopolitan

Comedy Surprises
that make your Box Office laugh—
the kind of a laugh that *pays!*

WILLIAM FOX
presents

Tom Mix in
SOFT BOILED

with "TONY" The Wonder Horse

A J.G. BLYSTONE PRODUCTION

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INDEPENDENCE & STRENGTH

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SOFT BOILED
THE ELEVENTH HOUR
ST. ELMO
MONNA VANNA
THE SILENT COMMAND
HELL'S HOLE
CAMEO KIRBY
NO MOTHER TO GUIDE HER
THE GOVERNOR'S LADY
DOES IT PAY?
SIX CYLINDER LOVE
THE TEMPLE OF VENUS
AROUND THE TOWN WITH MR. GALLAGHER AND MR. SHEAN
THE BLIZZARD
NORTH OF HUDSON BAY
THE SHEPHERD KING
THE NET
YOU CAN'T GET AWAY WITH IT
THIS FREEDOM
HOODMAN BLIND
THE SHADOW OF THE EAST
THE ARIZONA EXPRESS
THE PLUNDERER
GENTLE JULIA

The most-discussed charact in modern fiction

He stood like Gibraltar

Buffeted by fate — downtrodden — driven to the wall — yet in the supreme hour he stood like the Rock of Gibraltar.

A "different kind" of hero. Audiences are held spellbound. A picture of big situations that will create

A new record for attendance in your theatre

"MIGHTIER THAN THE BOOK"

William Fox presents

IF WINTER COMES

The motion picture version of A. S. M. Hutchinson's novel

A HARRY MILLARDE PRODUCTION

20 YEARS OF PROGRESS FOX FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

WILLIAM FOX SHORT FEATURES

THAT GIVE YOUR HOUSE
A REPUTATION FOR
WELL-ROUNDED, SATISFYING PROGRAMS

Imperial Comedies

12 for the season

A NEW BRAND
They meet the demand for special comedy productions of a higher order—

First Release

The RAIN STORM

Now Ready

Second Release

WHY PAY RENT?

Book now

FOX EDUCATIONAL ENTERTAINMENTS

26 for the year

A GOLD FISH STORY

$500 for a prize fantail

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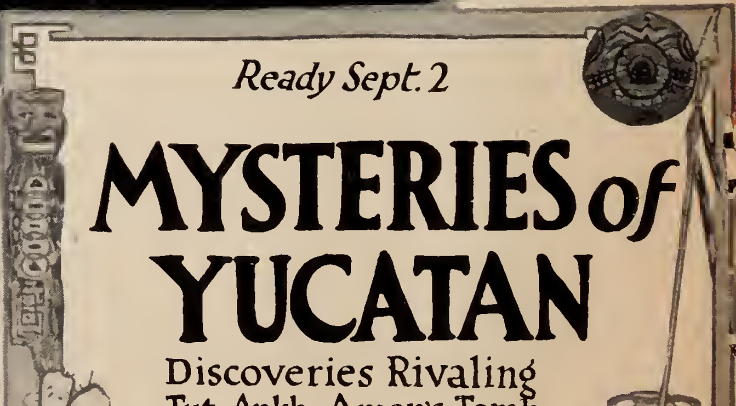

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Discoveries Rivaling Tut-Ankh-Amen's Tomb

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FOX INDEPENDENCE & STRENGTH

SPEED PICTURES PAY—

Thrown to the lions
A leap for life
Above the fiery blast furnace
Shot from the torpedo tubes
12
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WILLIAM FOX *presents*—

The ELEVENTH HOUR

A LINCOLN J. CARTER

UP-TO-THE-MINUTE MELODRAMA OF LOVE AND PIRATES

with

CHARLES JONES	SHIRLEY MASON
JUNE ELVIDGE	ALAN HALE

A BERNARD J. DURNING Production

Scenario by Louis Sherwin

Bigger and Better than "The Fast Mail"

More Thrills
Swifter Action
More Exciting Situations
A Cast of Notables

Read these Press notices

The exhibitor who books this picture is sure to pack 'em in.—Exhibitors Trade Review.

Thrill, thrills and more thrills.—Moving Picture World.

Thrills galore, suspense and action not to mention a subtle touch of romance.—Exhibitors Herald.

Will please action lovers everywhere.—Motion Picture News.

If it's excitement they crave let them have this one.—Film Daily.

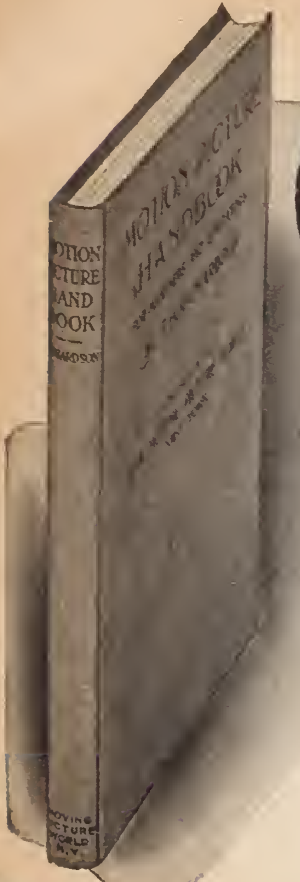
It moves so quickly that if you wink you miss a thrill.—The Morning Telegraph.

A red-hot, rip-snorting melodrama that is going to pull the audiences right out of their seats.—Variety.

—and then Book without Delay!

20 YEARS OF PROGRESS FOX FOX FILM CORPORATION

INDEPENDENCE & STRENGTH



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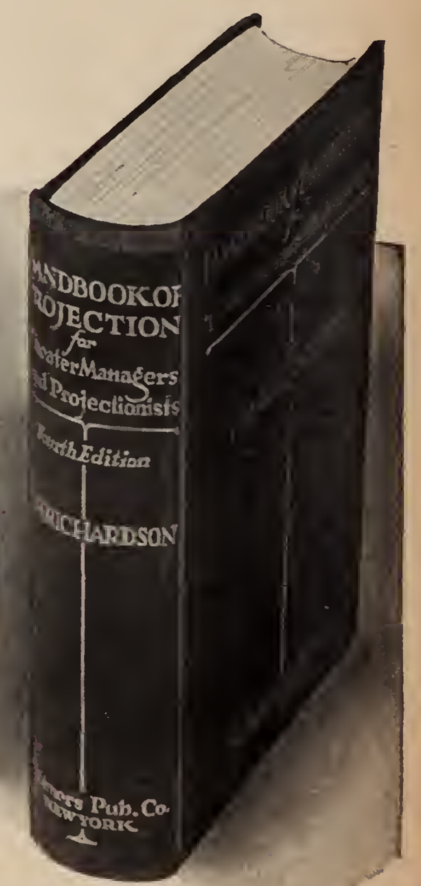

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Publishers of Moving Picture World

EXHIBITORS

As a forward step toward centralized distribution, we have selected the F. B. O. offices, and by special arrangement our product and representatives will be in their 33 Branches in September.

This is an economic cooperation by which overhead now loaded on picture prices will go to the exhibitor and independent producer as rightful revenue. Our belief in F. B. O. service, together with the harmony existing between our plans and theirs, is responsible for this arrangement, by which they will distribute and also sell in accordance with our policies.

"The independent producer and the independent exhibitor are the salvation of the motion picture industry"

CARL ANDERSON, President.

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An Absolute Service

723 Seventh Avenue - NEW YORK

PRODUCERS

Without driving up the prices, we can secure a larger gross for our producers than is secured by any other independent agency because our exploitation is effective and widespread, our selling is rapid and intensive and our sales force is larger than any other independent sales organization.

A certified accounting and the opening of the door to the inner workings of distribution that heretofore has been closed to the independent producer, are added elements of important interest. And—your identity remains as intact as ours.

"The independent producer and the independent exhibitor are the salvation of the motion picture industry"

CARL ANDERSON, President.

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723 Seventh Avenue - NEW YORK

WHEN WILLIAM A. BRADY PRODUCED JOHN COLton's play, "DRIFTING," on the stage with Alice Brady as its star, he did so, because as one of America's great showmen, he knew that "DRIFTING" had tremendous box office possibilities.

WHEN UNIVERSAL PURCHASED AND PRODUCED "DRIFTING" as a Universal-Jewel with PRISCILLA DEAN in Miss Brady's role, it figured on the screen's greater scope and the added box office value it could put into this stage success.

WHAT HAPPENED IS REFLECTED IN THE REVIEWS OF "DRIFTING," playing at the Capitol Theatre, Broadway, New York, a few of which are here quoted:

"IT HAS MANY THRILLS; IT IS DRAMATIC, HEARTRENDING, thrilling. There are two great fights," said the N. Y. Eve. Journal. "In transferring the play to the screen the story grows in scope and is magnified to a real motion picture thriller," writes the N. Y. Eve. Telegram. "Come to talk about leads, Priscilla Dean as the feminine lead is a peach," we cull from the N. Y. Daily News. "Most of the sensational features have been much elaborated and indeed improved," writes the critic of the N. Y. Eve. Mail.

AND ALICE BRADY, THE ORIGINAL STAR OF THE PLAY, speaking to an audience of almost a million and a half readers of the N. Y. American, says that "Priscilla Dean is a very splendid actress and she is splendid in this film. And I think it's exceptionally well done."

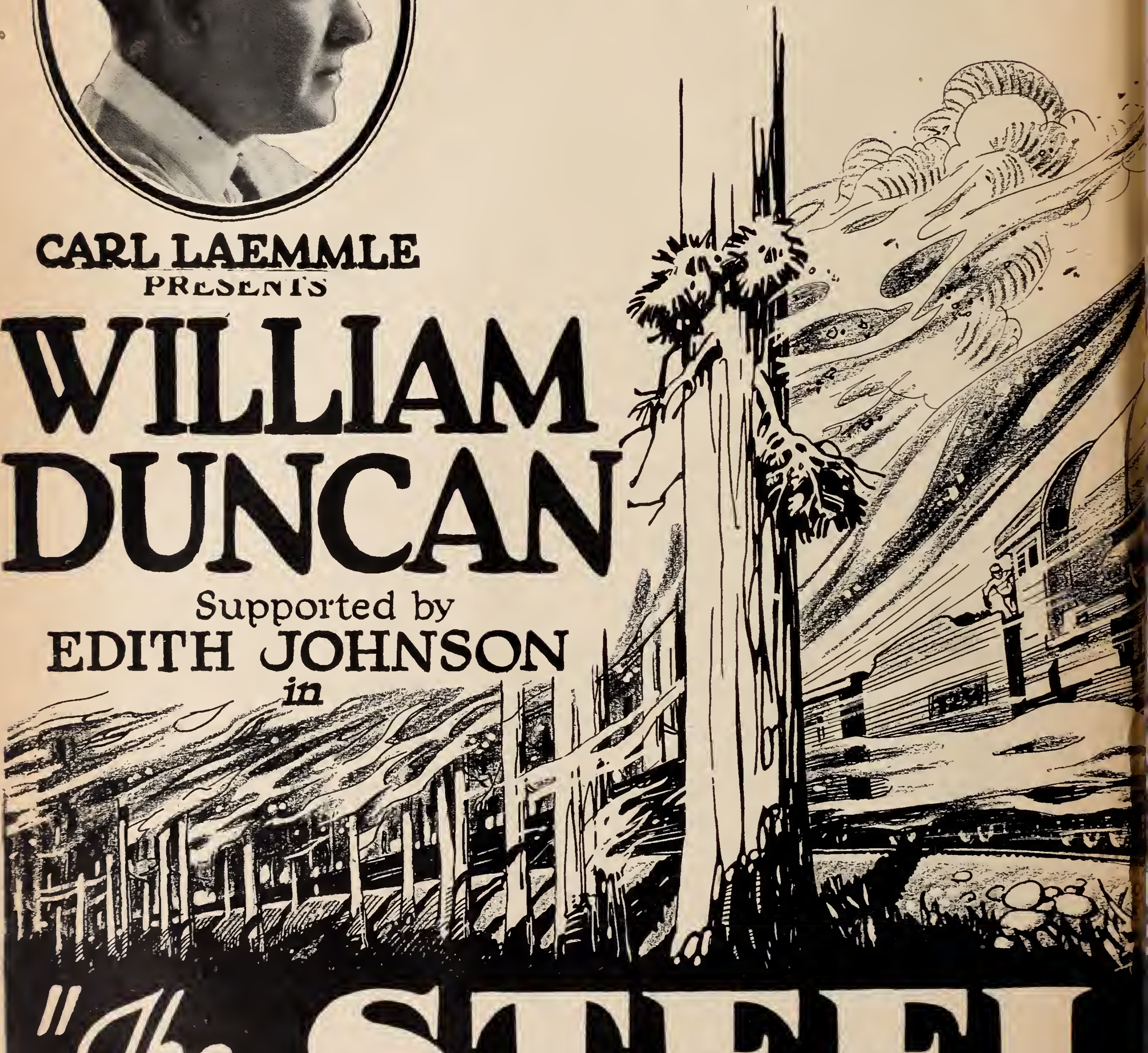
ALL OF WHICH IS FURTHER PROOF OF THE UNANIMOUS belief in the industry that Universal has the pictures for 1923-4. ***Every exhibitor should date the Big Ten now!***

Now You

CARL LAEMMLE
PRESENTS

WILLIAM DUNCAN

Supported by
EDITH JOHNSON
in



"The STEEL

UNIVERSAL CHAPTER PLAY

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"Has all the Earmarks of a Successful Serial. A Box-Office Magnet."
—Moving Picture World

"Ought to Register Big Business at the Box-Office."
—Motion Picture News

TRAIL"

"The Mightiest Thriller of them All"

WARNER BROS
Classics of the Screen

Playing at the

RIVOLI
STRAND
RIALTO

"Little Johnny Jones"
"The Gold Diggers"
"The Printer's Devil"
"Broadway After Dark"
"The Age of Innocence"
"How to Educate a Wife"
"Lucretia Lombard"
"George Washington, Jr."
"Being Respectable"
"Tiger Rose"
"Beau Brummel"
"Babbit"
"Daddies"
"Cornered"
"The Tenth Woman"
"The Country Kid"
"Conductor 1492"
"Lover's Lane"

18 Warner Bros

Broadway

There's a reason!

¶ EIGHTEEN of the BIG pictures for 1923-24 are Warner Bros. "*Classics of the Screen.*" The Warner product already is booked for showing in New York's most particular theatres — the RIVOLI, the MARK STRAND, the RIALTO.

¶ Of the MANY photoplays that will be available, these leading Broadway theatres selected as their first choice these Warner "*Screen Classics.*" The choice was made not because of any obligation to Warner Bros., or because of any previous working agreement, but because the theatre management saw in these pictures a product of the highest quality—a quality assured through tremendously big story values, prominent author names, directors of the first rank, players of proven popularity and the never failing BIGNESS of Warner production, with its sure-fire box-office appeal.

¶ *There MUST be a reason. There IS a reason!*

"Classics of the Screen"

SAMUEL V GRAND - PRESENTS

Sid Smith

IN

"The Lucky Rube"

DUANE THOMPSON
SUPPORTING
Directed by HUGH FAY
Cameraman, KENNETH MacLEAN
Released October 20

HARRY ASHER
PRESENTS

MONTY BANKS

IN THE

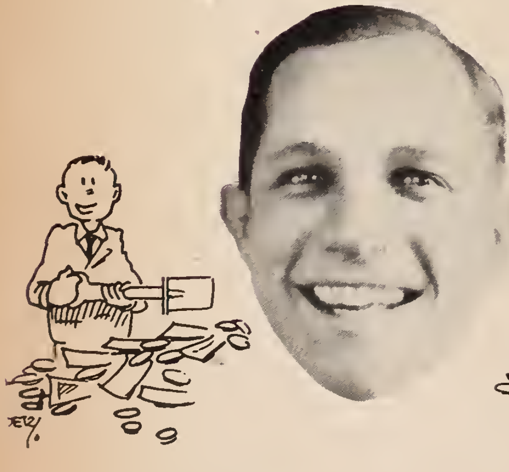
"SOUTHBOUND LIMITED"

LOIS BOYD
SUPPORTING
Directed by HARRY EDWARDS
Cameraman, JERRY ASH
Released October 30

SAMUEL V. GRAND - PRESENTS

JOE ROCK

"Mark it Paid"



BILLIE RHODES
SUPPORTING
Directed by ALF GOULDING
Cameraman, W. WILLIAMS
Released November 10

THE MARK OF A GRAND PICTURE

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SAMUEL V. GRAND
presents

MINE TO KEEP

GRAND ASHER

THE MARK OF A GRAND PICTURE

will set a new standard which will be followed by all producers to come. It is not ridiculously spectacular—it isn't foolishly weird—it doesn't employ a million actors in the usual stupid manner—*But it is one of the finest Features that ever left a Studio.*

A BEN WILSON
Production

And "Mine to Keep" shall not die for want of advertising publicity. Soon the whole wide world will know of it. In seeing it they will find the pleasure of awakened thoughts and impulses, for it is a human story, humanly done.

Released by the Grand-Asher Distributing Corporation at 15 West Forty-fourth Street, New York City.
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COMING!!!

Watch For It

F. B. O.'s Biggest Super Special to date. A magnificent production that will pour hundreds of thousands of dollars into exhibitors' tills—

"THE LULLABY"

A CHESTER BENNETT
PRODUCTION WITH

**JANE
NOVAK**

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LONDON, W. 1., ENGLAND

18

Announcement Extraordinary!

METRO has the honor to announce the signing of contracts with Miss Laurette Taylor whereby she will star in screen versions of two of J. Hartley Manners' international stage successes.

Exhibitors the country over will welcome Miss Taylor. They know what an overwhelming triumph she scored in her cinema presentation of "Peg O' My Heart," and the unprecedented success this charming photoplay enjoyed from the box-office standpoint. Miss Taylor's name, theatre owners know, is unquestionably the greatest box-office asset any motion picture production could have. Her's is a name that stands for the very best in the way of wholesome entertainment, a real box-office name if there ever was one.

J. Hartley Manners' plays, in which Miss Taylor has gained world wide fame, are of the sort that the motion picture industry needs. With absolutely nothing that could offend even the most fastidious, they are extraordinarily entertaining, appealing to a marked degree to all classes, the 100 per cent perfect stories long sought by the exhibitor of pictures.

It was because of this that Metro outbid every other large producing organization in the business for the rights to Mr. Manners' plays and the services of Miss Taylor, knowing full well they could offer nothing finer to the vast army of exhibitors the organization serves all over the world.

METRO

Pictures Corporation

Metro presents

Laurette Ta

in **J. Hartley Mann**

Screen Versions of his **2**
International Stage Successes

"HAPPINE

and

"ONE NIGHT in R

A Metro Picture
REG. U.S. PAT. OFF.

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ers'

SS"

OME

THE internationally famous stage plays of J. Hartley Manners brought to the screen by Metro.

Laurette Taylor, cited by the Divine Sarah Bernhardt as "America's greatest actress," the star of "Peg O' My Heart," the one great, outstanding success that will forever linger in the memory of the present generation of theatre goers; a star and her plays that have written some of the most astounding pages in theatrical history.

"Happiness" and "One Night in Rome," two of the most genuinely satisfactory productions the exhibitor could book.

Superb productions, distinguished supporting casts.

Need we say more?

Jury Imperial Pictures, Ltd.
Exclusive Distributors thruout Great Britain. Sir Wm Jury, Managing Director

A Metro Picture

REG. U.S. PAT. OFF.

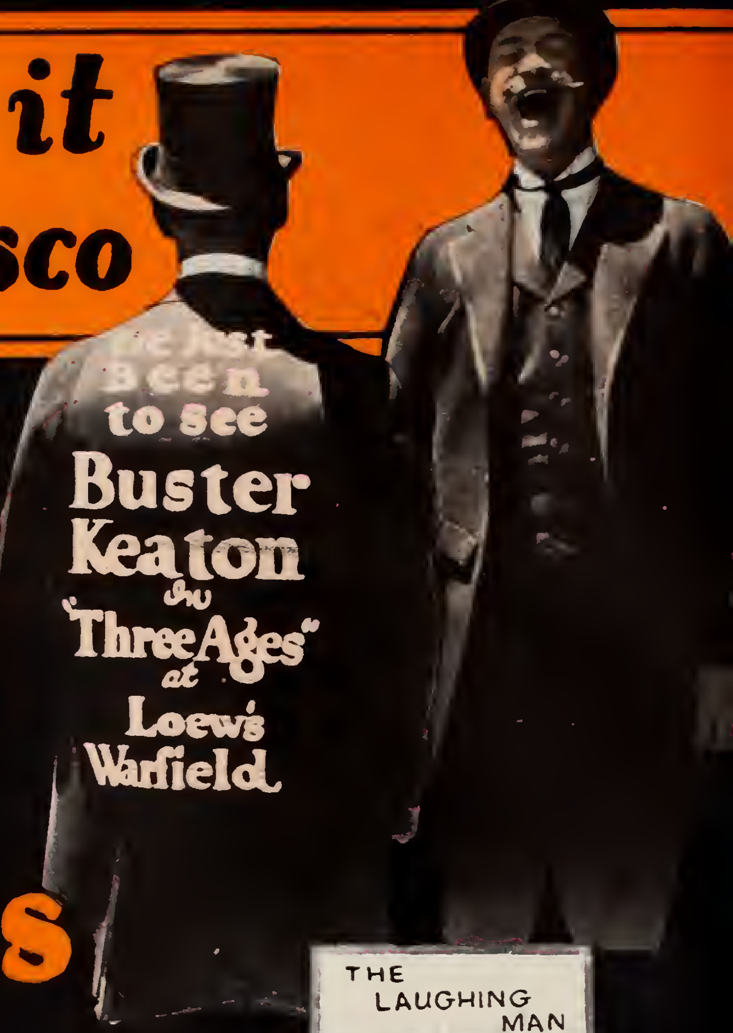
How they put it over in Frisco

BUSTER KEATON

in

Three Ages

His First Feature Length Comedy

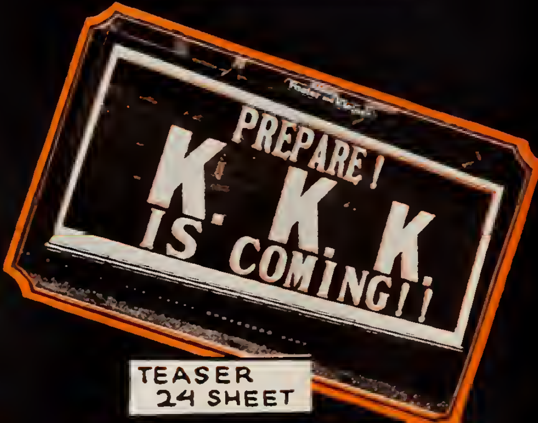


THE LAUGHING MAN

Whirlwind Campaign For the Premiere

Loew's Warfield, San Francisco, started the ball rolling with a result bringing campaign based on suggestions outlined in Metro's press sheet for *Buster Keaton's* first feature length comedy. All the stunts were not only practical, but decidedly effective. Starting with a teaser 24-sheet, followed up by other 24-sheets, all carrying out the K. K. K. idea; this campaign was credited with bringing the biggest Saturday business to the *Warfield* in the history of the house. The use of the laughing man, the traffic signs, and the various other incidents of this campaign prove conclusively the desire and ability of Metro to co-operate with the exhibitor and make money for him.

The combination of *Buster Keaton* in his initial feature length comedy is a real opportunity for the exhibitor. At your exchange will be found the finest line of accessories ever made available on any picture. Every conceivable thing that will help in bringing extra money to the box office is at your service. Someone in your town will benefit and,—it might as well be you.



TEASER 24 SHEET

THE RESULT

THE PROLOGUE

Metro Picture

REG U S PAT OFF

Jury Imperial Pictures, Ltd., Exclusive Distributors thru-Great Britain. Sir William Jury, Managing Director

"The White Rose" Breaks All Records at the Strand Theatre, San Francisco

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

FB47 109 NL 2 EXTRA 1923 AUG 20 AM 4 33

SAN FRANCISCO CALIF 19

UNITED ARTISTS CORP
729 7 AVE NEW YORK NY

D W GRIFFITHS THE WHITE ROSE BLOSSOMED INTO FULL BLOOM IN SAN FRANCISCO YESTERDAY OPENING TO THE GREATEST BUSINESS THE STRAND THEATRE HAS ENJOYED FOR MORE THAN A YEAR BREAKING ALL PREVIOUS ATTENDANCE AND RECEIPT RECORDS STOP TODAYS SUNDAY BUSINESS BEAT EVEN YESTERDAYS TREMENDOUS RESULTS STOP THE AUDIENCES LOVED IT APPLAUDING SCENE AFTER SCENE ACCOMPAINED BY HAND CLAPPING AT END OF EACH SHOWING STOP MR GRIFFITH HAS AGAIN PROVED HIMSELF A MIRACLE WORKER AS MR GEORGE WARREN DRAMATIC CRITIC OF THE SAN FRANCISCO CHRONICLE SO RIGHTLY SAID IN HIS REVIEW STOP MR GRIFFITH IS TO BE CONGRATULATED FOR HIS NEWEST CONTRIBUTION TO THE MOTION PICTURE WORLD STOP BEST WISHES

M L MARKOWITZ STRAND THEATRE

NOW BOOKING — United Artists Corporation

Certainly you are glad to hear of the phenomenal gain in EXHIBITOR circulation registered by Moving Picture World in the past six months.

A net gain of one thousand three hundred and twenty-nine exhibitor subscriptions in six months is considerable achievement.

You appreciate it.

But do you realize FULLY the meaning of that growth?

Let's talk turkey.

Take the A. B. C. statements in hand.

Think of the years of honest, sincere, intelligent work that has been put behind each of the trade papers in the field.

Give it plenty of thought.

Think of the deeds of enterprise and progressiveness; think of the times you have said, "Gee, that paper is stepping fast these days!"

All true.

Trade paper publishing in this field has been a consistently stern competitive battle.

And lots of good work has been done.

Sum it all up.

And then look at the totals of EXHIBITOR circulation as shown by the A. B. C. statements.

Get it?

See the relation between those totals and a GAIN OF ONE THOUSAND THREE HUNDERD AND TWENTY-NINE INDIVIDUAL PAID EXHIBITOR SUBSCRIPTIONS IN SIX MONTHS?

Phenomenal?

We'll say so!

And we can't tell you the half of it. Because—

You can't put into words that intangible "something" that makes one publication

GOIN

grow, GROW, GROW; while others stand still, or fall back.

What has put American Magazine over the two million mark?—while Everybodys, leading the field when American started its climb, is now—well, in a different field.

What? Why?

Put it into words.

It can't be done.

There is a "something" that the advertising solicitor can't give you in words if he calls on you fifty-two weeks in the year; that the editor can't put into the black and white of ad copy.

But there is a reason.

Perhaps, in our case, it may be explained in part by this fact:

MOVING PICTURE WORLD IS BEING BUILT BY MEN WHO KNOW THE MOTION PICTURE FIELD; BY MEN WHO KNOW THE MOTION PICTURE EXHIBITOR; BY MEN WHO ARE BUILDING FOR THE "LONG HAUL"—NOT MERELY FOR THIS WEEK'S FLASH OR NEXT MONTH'S.

There is no accident—

There is nothing of the ordinary—

In a net gain of close to two thousand exhibitor subscribers in the past year; in a net gain of one thousand three hundred and twenty-nine exhibitor subscribers in the past six months; in a growth that is healthy—continuing, week in and week out.

Think of the booking days represented by those exhibitors.

And what they mean added to a gross.

We thank you.

Robert E. Welsh

G UP!

ASSOCIATED EXHIBITORS

Foreign Representative
Sidney Garrett

ARTHUR S. KANE · *PRESIDENT*

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

Tom Moore *in*

HARBOR LIGHTS

DIRECTED BY
TOM TERRISS
for Ideal Films, Ltd.

"HARBOR LIGHTS" is a showman's attraction, tried and proven by years of success on the stage.

Millions have laughed and cried over its story of tempestuous lives.

Millions more will be thrilled by the superb screen version.

A villainous plot to lure a beautiful girl into a distasteful marriage is thwarted by the arrival of Tom Moore, her sweetheart.

A fierce hand-to-hand battle ensues between the two men, while the girl looks on.

A cunning net of evidence is drawn around the innocent hero when his opponent is later found dead.

A wrong done the girl's sister is avenged, but the sister undergoes a series of strange adventures in the hands of the real criminal.

She escapes for her life, is recaptured and is thrown over the edge of a steep cliff into the water below.

Tom Moore, who had risked his own safety to find her, plunges 125 feet into a raging sea to the rescue.

Life boats, manned by sturdy seamen, put out after them. It's a desperate fight in the teeth of a lashing gale.

Then follows the astonishing climax of this most suspenseful and spectacular sea melodrama.

"HARBOR LIGHTS" is what your people want.

"LOYAL LIVES"

From "Motion Picture News"

"'LOYAL LIVES' should meet with universal approval. The possibilities of exploitation are many. There is a lot of 'human interest' stuff packed into the picture. The two biggest thrills in the picture are the mail train holdup and the post office robbery. The camera work is A-No. 1. So is the photography. The story holds the interest from the first to last scene. The picture as it stands is a good one and will stand on its own merits."

From "Exhibitor's Trade Review"

"THE big thrill is the train robbery and the subsequent struggle but it is not so much the thrills as the human interest that makes the picture BIG. Faire Binney is a vivacious piquant Peggy. If we had the space we would commend each member of the cast separately. They deserve it.

"Exploitation of this picture should be very easy, because it is a plea for the postman. Every postman will be glad to help you sell it. It will get much word-of-mouth publicity through mailmen and their families."

From "Moving Picture World"

"IT has story, cast, action, exploitation possibilities—everything that goes to make a money-making picture and is in the class with 'Over the Hill,' 'Humoresque' and 'The Old Nest.' Here is a gripping heart interest father and mother story that brings genuine tears. Brandon Tynan and Mary Carr play the role of Dad and Mother O'Brien, respectively, and theirs is a work of art. Mary Carr is just as good as she was in 'Over the Hill' and Brandon Tynan is better than ever. It has tears, thrills and everything. If you want to start the season right, hop on this one."

A WHITMAN BENNETT PRODUCTION

DISTRIBUTED BY

VITAGRAPH

FORESIGHT

"Contrary to my usual method of buying pictures, I am contracting with C·C·Burr for his new series in advance of production because I have made money on every picture I ever bought from him."

Pres. Commonwealth Film Corp.
New York City.

"RESTLESS WIVES"

Written by Izola Forrester
A vigorous, virile society melodrama
Scenario by Mann Page

"YOUTH TO SELL"

As published in Ainslee's
under the title ".The Gray Path,"
by Izola Forrester
A new angle on the divorce problem
Scenario by Gerald C·Duffy

"The AVERAGE WOMAN"

From the Saturday Evening Post story
by Dorothy De Jagers
Even as you and I
Scenario by Mann Page

"LEND ME YOUR HUSBAND"

A sensational, original and enthralling
Drama — by Marguerite Gove
A great show for the wives who wouldn't.
Scenario by Marguerite Gove

The four outstanding attractions of the season!
Wire or write to-day for a franchise!!

C·C·BURR PICTURES

MASTODON
FILMS INC·
C. C. BURR, Pres.
133-135-137 West 44th St.
New York City, N. Y.

AH, CONCHITA,
THE MASKED DANCER!

Feet that flash,
Toes atwinkle,
Ankles slim,
Knees that dimple;
Lips inviting,
Smile alluring,
Eyes revealing,
Yet eluding—
Velvet mask
Her secret hiding,
Challenging all
The world to guess—
Her reputation.

Watch for the
revelation of

"HER REPUTATION"

a Thomas H. Ince
production with

MAY McAVOY

Directed by John Griffith Wray
under the personal supervision
of Thomas H. Ince
Distributed by Associated
First National Pictures Inc.

FIRST
NATIONAL
PICTURES

"The Huntress" is sure fire on the Box Office trigger!

Whoop it up, boys!

You can get behind this one and push it hard. It's got the goods.

Something new; something different —a refreshingly original story with an unusually strong cast.

A real audience picture—one that'll please them all, old and young.

A tale of strange and thrilling adventure in the picturesque Indian camps and 'mid the rugged settings of the great West. Filled with romance, tragedy, pathos, sparkling with wit and whimsical humor and a love story that hits straight to the heart.

Imagine it—a little white girl brought up as an Indian maid, beautiful beyond compare, whom all the Big Chiefs of the tribes for miles around seek as wife. Fiery of temper, independent of spirit, she greets her wooers with a box on the ear and humbles them in the dust.

But when she goes a-wooing! Ah, that's a different story. She picks her man, ropes and ties him and paddles him off in her canoe.

And that isn't telling the half of it, as you shall see when you play this novel feature with the sprightly Colleen Moore.

Charles Anderson as Black Frazer, who won his girl at dice and then went gunning for her.

FIRST NATIONAL PICTURES

Walter Long as Bully Joe Hagland who offered to fight the world for a girl as the prize.

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Colleen Moore, a white girl brought up in an Indian camp, whose heart Red Skin chiefs and white men tried in vain to capture.

Lloyd Hughes, millionaire woodsman, who ran from women, but was roped, tied and married by one.

Russell Simpson, as Big Jack Skinner, who wooed and lost and tried to win by stealth.

Associated First National Pictures Inc. *presents*

The HUNTRESS

featuring **COLLEEN MOORE**

Supported by
LLOYD HUGHES ♡ RUSSELL SIMPSON ♡
WALTER LONG ♡ CHARLES N. ANDERSON
Story by Hulbert Footner. Adapted by
Percy Heath. Directed by Lynn Reynolds.

Bela, who cracked a Big Chief with an oar, fought off a score of white lovers and kidnaped the reluctant man she wanted.

Chief Big Tree, who tried to make a squaw of a white girl and got his in the neck.

Snitz Edwards, as Musquoosis, whose cunning plot brought two loving hearts together.

A First National Picture

7 FIRST RUNS IN ONE CITY AT ONE TIME

Playing in Chicago Week of Aug. 26!

Roosevelt
NORMA TALMADGE
in
"Ashes of Vengeance"

Chicago
"HER REPUTATION"
with
May McAvoy

State Lake
KATHERINE MacDONALD
in
"The Scarlet Lily"

Central Park
"PENROD AND SAM"
Booth Tarkington's
Sequel to "Penrod"

Tivoli
JACKIE COOGAN
in
"Circus Days"

Riviera
JACKIE COOGAN
in
"Circus Days"

Rialto
JACKIE COOGAN
in
"Circus Days"

~ and thats what the proof of First National leadership means in Chicago!

FIRST NATIONAL PICTURES

First National Pictures

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York

PUBLIC LIBRARY
690474 A
ASTOR, LENOX AND
TILDEN FOUNDATIONS
CANCELLED

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Paying the Penalty

Already there are rumors that the "vacation" season is at hand in the West Coast producing colony.

One by one the producing companies are checking off titles on their lists; one by one the last of the coming season's output is reaching the laboratory or is on the way to New York.

The storm is over and the calm is approaching.

Sixty days ago we were wailing and weeping over mounting production costs.

Sixty days ago we were gasping at tales of ruthless competition; of bidding beyond reason for desired players; at stories of actors in such demand that they were jumping from studio to studio playing in two pictures simultaneously; at figures of climbing salaries that seemed to know no limits.

And sixty days from now we will be talking of the slump in production, the glut in the player market.

It is all without rhyme—or reason.

* * *

The pictures in the exchanges sixty days from now will be carrying every foolish dollar spent in the flurry of the past three months.

Payrolls for a year to come will be carrying salaries determined at the height of the competitive frenzy.

And why?

Is there any logical explanation for such a condition

Or—if there be an explanation—is there any justification?

We have no quarrel with the dollar sign. Fairbanks, Valentino, Lloyd, Chaplin—known quantities—are in our opinion entitled to their share of what they bring to box offices.

But there is something wrong when picture production economics descend to curb market scrambling.

When we—year in and year out—pay the tutor and learn no lesson.

Someone tells us every now and then that we have reached the ultimate in production efficiency; that the only task facing us is the bringing of distribution to the same fine point.

That's a laugh.

There are sales managers and sales machines who have on many occasions lifted the fat from the fire—and who will continue to be forced to do it if the present outlook remains.

Give them credit.

* * *

A calm observer of conditions with many years of first hand knowledge attempted to sum the situation up for us the other day. He says:

"We are an industry of sheep.

"We play a turn-about game. One man determines a policy and the rest rush after him. Then another man takes his turn and we switch pell mellin another direction.

"We close studios and open them full force—and so on, because it seems to be the thing that everybody is doing."

That may be an explanation. And a confession.

But the fact remains and your analysis is as good as the next man's:

The pendulum is starting to swing. We are entering a bear market. With no one in a position to gain.

For the bulls haven't started to collect yet.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheremoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture
WORLD

ROBERT E. WELSH—EDITOR

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This Week

To tell the truth, there hasn't been much in the week worth writing about. But a little thing like that never stopped a fillum man's typewriter.

PARAMOUNT announces its new sales policy. That's something. To the general effect that the exhibitor won't be allowed to book the picture until he has seen what he is buying; and the price schedule won't be set until the picture has determined its own valuation by a zone showing under actual conditions.

That's news. Also ambitious—and daring. It is going to be interesting to watch the policy translated into practice. A credit to the man who is trying it; an achievement for the man who carries it through.

All things considered, this looks like Mr. EXHIBITOR'S year. Despite which, it isn't going to work to the detriment of the organization with real product. As we see it:

There were never so many "above-the-average" pictures. But their ownership is scattered; no one organization is in a position to hog the booking days on an exhibitor's calendar. Nor no two to practically close a zone. These being the conditions that in the past have eaten most heavily into grosses. This year it is a free field, with plenty of room for all. Even the exhibitor.

But, boys, what a tough year it's going to be for the "in-betweeners." The fellow with "just pictures."

A year for the man who sells exploitation—and has it to deliver after he sells it; a year that will put sales organizations to the test.

Gossiping birdies have come to our window ledge in the past week and whispered advance tips on these: "Why Worry?", the latest Harold Lloyd; "The Golddiggers," Warner Brothers' first Belasco offering; "Strangers of the Night," as Metro will call "Captain Applejack" and "Potash and Perlmutter," which will bring Samuel Goldwyn back with a bang.

About "Why Worry?" No thrills, the birdie said. And added: "The women will prefer it that way; they were so scared during 'Safety Last' they were often afraid to laugh."

HAROLD LLOYD and an eight-foot giant—who can act—get a hundred laughs for every inch of the tall one's height. So says a hard-boiled birdie.

As for "POTASH AND PERLMUTTER." Well, modest HARRY REICHENBACH is willing to let you take JOE PLUNKETT'S word for it. That's confidence.

And "THE GOLDDIGGERS." DAVID BELASCO has okayed every scene. With commendation. That says a mouthful.

LOUISE FAZENDA—we are told—in the part of the tough heroine runs away with the show. Despite the fact that HOPE HAMPTON does the best work of her career.

Paste the preceding bold-faced paragraph in your notebook. Our three-star advance specials are not idly given.

Pathe and Educational make season announcements in this issue of interest. And worth filing. Because it is when searching for the right short subject to balance a program that the exhibitor is most in need of information; and has the most difficulty getting it. Many a short subject released a year ago would solve today's problem for the exhibitor. But he has forgotten about it. And has no information at hand to remind him.

J. D. WILLIAMS starts for the wild and woolly this week. Rumbling rumors of another big announcement on his return.

Speaking of trips to the Coast: JOE SCHNITZER left for two weeks in Los and it has already stretched to four. Expected back next week. Must have some big news to account for those extra weeks.

Incidentally, P. A. POWERS is out and around again after a few weeks' battle with the medicos.

J. C. JESSEN dropped into the office to report progress on behalf of the Cinema Contest. A few weeks more will see a trio of high-powered go-getters combing the country. Paving the way for a pretty good sales force. More anon. Whenever that is.

If George Spoor has announced stereoscopic pictures—he must have them. Three years ago we talked to George K. in a Chicago hotel lobby and he admitted he was "on the threshold." But wouldn't allow a hint or a rumor. Since then there have been occasional leaks—but nothing from George K. Spoor himself. So if the A. P. story this week means what it says—then we will listen. The "S" in Essanay stands for Silence until Sure.

HERB CROOKER arises to deny that he is married; also to smilingly decline all presents based upon the arrival of an infant daughter. Some practical joker put the announcement over on Luella Parsons, but Herb's sense of humor is gradually cracking under the strain.

Changes of the week: IRVING GREENE leaves Associated; new plans soon to be known. CHARLES GIEGERICH joins Hodkinson for special work.

R. E. W.

What I Would Do—and Why

By Elmer Pearson,

Vice-President and General Manager, Pathe Exchange, Inc.

MANY thanks for that question. If there is any question in the language that I feel very emphatically and convincingly about, it is that one topic. How convincingly I can talk or write about it may be quite another matter.

Naturally, we do not purchase for release any product we would not ourselves run, were we exhibitors.

Principal among the many reasons why Pathe concentrates on short subjects is because there seemed the greatest opportunity for improved quality; besides all exhibitors use short subject film and no one in that field seemed properly equipped to effect the tremendous improvement that seemed possible and necessary.

Fair Policy

If I were an exhibitor I would be much impressed with the fact that Pathe has at all times maintained an extraordinarily fair policy toward the exhibitor. None has ever been asked to sign arbitrarily long-term contracts.

Any exhibitor can preserve his integrity and self-respect in his dealings with Pathe because by giving a comparatively short cancellation notice he can discontinue any arrangements for service that for any reason whatever he may have found not entirely satisfactory to him.

If I were an exhibitor I think I would know even better than in my present position that out of an average of thirty thousand shipments per week the average of missouts is not over one or two.

Standard Quality

I could not help knowing that Hal Roach and Mack Sennett are by a very great margin the best comedy producers this business has ever seen.

I could not help but know that if there is one product in the film world that is absolutely and uniformly standard, and whose title has for years been a household word, that one item is "Pathe News."

Magazine reels come and go but Pathe Review goes on forever.

Of the many attempts to put over a cartoon subject only Aesops Fables carries on with ever increasing vigor.

How I could be an exhibitor anywhere in the world and not book Harold Lloyd comedies is entirely beyond my comprehension.

Anybody who wants to, can know that in the serial field Pathe leads.

WHAT I WOULD DO—AND WHY?

If we asked Elmer Pearson what he would do if he were in the exhibitor's shoes, he would naturally reply—"Book Pathe Pictures." But we went a step further and said—"And Why?" That put it up to him to SELL us—and you—just as he would if he were across the desk from you.—Ed.

Reputation

Pathe has been an institution of picture merit for so many years and been on the screen so many tens of times oftener than any other that no distributor starting today could, in five years with a twenty million dollar advertising fund, make its name as well and favorably known as that of Pathe today.

Were I an exhibitor I don't think I would keep on biting on the claim, "just as good," because every exhibitor eventually comes back to Pathe, the reliable and "Always good."

Always Independent

I should not forget that during all the troublous and worrisome times of attempted monopoly and trustification Pathe stood as a Gibraltar of independence, insurance and reliability.

Competitors may not be conscious of it and exhibitors may not have thought of it, but because of the Pathe standard of service and the Pathe squareness of policy, others find it necessary to compare at least favorably or perish.

ELMER PEARSON

For the past year Pathe has been arranging for the introduction to the industry of a comedy or variety change per week with the idea that such an innovation will bring the average patron to the theatre once more each week.

Millions Invested

Pathe and its producers have invested millions in this movement because they know that its success depends upon offering the public every week extraordinary quality.

To make sure the idea gets a proper opportunity and that every exhibitor knows about it and avails himself of the added box office possibilities, Pathe has engaged an auxiliary sales staff to specialize on this movement.

Furthermore, I would book Pathe pictures because they can be exploited easily, publicized properly and advertised advantageously. The Pathe symbol of service carries entertainment conviction to the minds of the public.

Pathe an Institution

Pathe has passed through the stages of being known as a business, as a distributor, and is today an institution.

Before I came with Pathe I used to marvel at various exhibitors who would go back again and again to exchanges that perpetrated upon them the most extraordinary and unfair treatment and scarcely a word of protest would the exhibitor offer, but just let some little thing go wrong accidentally or otherwise in his dealings with Pathe and the howl that he set up reached to the heavens.

Well Financed

Pathe is known to be well financed by American business men who have a reputation of wanting to lead in their respective undertakings. They appreciate the wonderful asset of fair dealing, they know well the potential possibilities of their Pathe institution and it is inevitable that Pathe's importance to the exhibitor and to the industry will increase with startling rapidity.

Were I an exhibitor, would I book Pathe pictures?

Well, I should say I would.

F. B. O. to Distribute Anderson Pictures; to Start September

CARL ANDERSON, president of the Anderson Pictures Corporation, and the F. B. O. have entered into an arrangement whereby the product and salesmen of the Anderson company will be in the thirty-three branch offices of the F. B. O., early in September. This definite announcement was made by Mr. Anderson recently at his offices, 723 Seventh avenue, New York City.

"Our belief in F. B. O. service, together with the harmony existing between our plans and theirs, is responsible for this arrangement, by which they will distribute and also sell our product augmented by our salesmen," said Mr. Anderson.

"Eighteen feature productions are to be marketed by intensive selling, rapid and wide distribution, with each of the eighteen pictures individually exploited.

"The block selling custom will not be used. Additional pictures which pass the requirements of exploitation possibilities and entertainment excellence will also be handled and the announcement of the producers and the subjects made in due time.

"Ours is an absolute service which specializes in selling and we will present only such product as has definite exploitation possibiliities. We exploit the picture for the exhibitor."

Carl Anderson

Lichtman Has Cash Prizes for "Mothers-in-Law" Exploitation

TO the exhibitor who puts over the most successful exploitation campaign for "Mothers-in-Law" Day, Al Lichtman, president of Preferred Pictures, will give a prize of $100. A second prize of $50 also will be given.

The judges will be the exploitation experts from the leading trade papers: Eddy Eckels, of the Exhibitors Trade Review; L. C. Moen, Motion Picture News; Epes Winthrop Sargent, Moving Picture World, and John S. Spargo, Exhibitors Herald. The prize will not be awarded until some months after "Mothers-in-Law" is released on September 9, in order to give everybody a chance to win. The contest opens September 9 and closes at midnight December 31. In case of a tie in either of the prizes equal amounts will be awarded to contestants so tying.

Exhibitors who wish to compete should send to the Advertising Department of Preferred at 1650 Broadway, New York City, a complete report of their campaign, together with clippings, photographs, and a statement of what the campaign did for their business on the picture.

As described in the press book on "Mothers-in-Law," the campaign on this picture is one of the simplest and most effective ever devised. Properly handled, it should produce a great amount of publicity, with practically no cost. The theme of the picture, which should be the basis of the campaign, is that mothers-in-law have never been given their just dues. The first step is to write to the newspapers, suggesting that since we have Father's Day and Mother's Day, we should have a "Mothers-in-Law" Day as well.

In order to test out the practicability of this idea, Preferred wrote a sample letter which was printed in the New York Sun and Globe. This letter is given in the press book. The next step is to arrange for tie-ups. On "Mothers-in-Law" Day everybody will be urged to do something for his mother-in-law—buy her candy, flowers, a book, etc. Then, when the time comes, the exhibitor will announce that he has succeeded in booking the ideal picture for "Mothers-in-Law" Day—the picture that proves "a mother-in-law" is just a "mother with another child to love."

Sex Film Loses Vogue

The picturesque in motion pictures is waging a successful war against the sex picture, according to Professor LaFayette B. Mendel of the faculty of chemistry of Yale University and a student of psychology.

Professor Mendel, who recently visited studios on the West Coast, stated that in his opinion motion pictures are one of the greatest influences for culture in American life.

"We have passed the stage of silly prudishness," he stated. "We have become bored with sickly sentiment and suggestiveness. The attitude of the American people toward this kind of thing is that of mild disgust. They want something inspiring and beautiful—something that is so picturesque and fine that it has a definite influence in uplifting their lives.

"My advice to the motion picture industry is—don't apologize. As long as the motion picture industry is flooding the United States with clean entertainment, tending to bring every citizen into closer harmony by the worship of the same ideals, it need make no apology for itself."

Moving Pictures Found to Help Prison and Asylum Inmates

EFFECTS that are very beneficial to the inmates of prisons, insane asylums and like institutions are obtained by the showing of motion picture films, it has been found by the Board of Welfare of Maryland.

Will H. Hays, head of the Motion Picture Producers and Distributors of America, Inc., made a request of Governor Albert C. Ritchie, of Maryland, recently, to find out what experience the State had had in the use of moving picture films in the various institutions.

A survey was made by the Board of Welfare and it was found that every institution of the types mentioned, with one exception, is using moving pictures to entertain the inmates.

The recovery of patients is materially aided by seeing motion pictures, which also soothe the nerves of the patients, it was learned from the superintendents of Spring Grove and Springfield State hospitals.

In line with a request made in Mr Hays' letter, Robert D. Case, secretary of the Welfare Board, asked the heads of the various institutions in Maryland what type of film seemed most suitable to their inmates.

Comedies stand at the top as favorites, educational films are next in order, short subjects are greatly demanded, but melodramatic films are not shown at all.

Joseph Goes to Cleveland

Maurice Joseph, known to every exhibitor in New England as the exchange manager of the New Haven branch of the Big U Exchange in New Haven, Conn., has been advanced by Carl Laemmle from branch managership to the general managership of one of the most important of Universal exchanges, that of Cleveland, Ohio. His successor in the New Haven post is S. S. Liggett. Like Joseph, he was advanced from the post of salesman in the Big U Exchange to the management of this solidly established and soundly operated New England exchange.

Additional Duties

Louis O. Macloon, a director of publicity for the cosmopolitan Corporation, will hereinafter take over the advertising, serving as director of publicity and advertising. He will be assisted by John E. McInerney and Sue McNamara.

Paramount Defense Successful at Boston Trade Hearing

Exhibitors' Testimony Fails to Show Monopoly, 'Tis Said

(Special to Moving Picture World)

Boston, Aug. 21.

ALLEGATIONS of the Federal Trade Commission that the Famous Players-Lasky Corporation of New York has created a producer-distributor-exhibitor monopoly in the motion picture industry in this country, in opposition to others engaged in the same line of endeavor, were probed as to their local aspects at a hearing before Examiner E. C. Alford that continued throughout yesterday and today in the Federal Building here.

Coincident with the results of the hearings that were held at Dallas, Texas, the greater part of the testimony given at this short hearing here proved in favor of the Famous Players-Lasky Corporation, so much so in fact that Robert T. Swaine, chief counsel for the latter, decided to waive cross-examination in all but a few cases.

Adjourned a Month

Virtually all of the testimony adduced was from the exhibitor standpoint, although a number of film exchange managers also took the stand. Testimony of several theatre owners of Northern New England was to the effect that Alfred S. Black of the Black New England Theatres, Inc., one of the respondents to the Federal complaint, did follow the lines as alleged in the complaint in causing them to sell out to Black through threats of competition. It was admitted, however, that Black at that time was not connected with the Famous Players-Lasky Corporation.

An adjournment of the hearing came late today, without any intimation as to whether there will be further witnesses called. No hearing will be held until late in September, at any rate. Examiner Alford refused to discuss his opinion as to the results of the local probe and stated that he would make his report regarding it to Washington.

Bill of Complaint

The Federal charges lie against the Famous Players-Lasky Corporation, Realart Pictures Corporation, the Stanley Company of America; Black New England Theatres, Inc., Southern Enterprises, Inc., Saenger Amusement Company, Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen Lynch and Ernest V. Richards. The latter named individuals are connected with the concerns indicated.

The Bill of Complaint alleged that all the defendants have conspired to create a monopoly with such success that in one week in 1920 six thousand American motion picture houses, or one-third of all exhibitors, showed nothing but Paramount pictures, and that about sixty-seven cents of every dollar expended for admissions to American picture theatres went to theatres showing Paramount pictures.

Continuing, the bill recites that in 1916 the leading producing concerns were Jesse L. Lasky Feature Play Company, Inc., Famous Players Film Company, and Bosworth, Inc. At that time Paramount Pictures Corporation was the largest distributor of films.

It is charged that in 1916 the Famous Players-Lasky Corporation acquired the whole of the stock and share capital of the Lasky Feature Play Company, Inc., Famous Players and Bosworth, and caused all to be dissolved and to cease to do business.

Further Allegations

Next, the respondent corporation is charged with incorporating the Artcraft Pictures Corporation, which competed with Paramount in distributing. It is then charged that it caused the stock and share capital of Paramount and Artcraft, together with their physical assets, to be transferred to itself, and to be dissolved and cease business. It then distributed films under the old names.

The bill alleges that a policy of affiliation with independent producers then was pursued; that in 1919 Realart Pictures Corporation was incorporated, and for a long time its ownership by Famous Players-Lasky Corporation was concealed, for the purpose, it is charged, of deceiving exhibitors. Realart later was merged with Famous Players.

In 1918-1919, it is charged, the corporation entered into a program of acquiring and controlling by purchase or otherwise first-run houses all over the country, compelling and coercing exhibitors to exhibit all films produced by it, by insisting upon "block" purchases covering entire seasons in the theatres so affected.

Called Largest Theatre Owner

As a result, the bill asserts, the Famous Players-Lasky Corporation is the largest theatre owner in the world.

In acquiring or controlling moving picture theatres, the bill charges, intimidation of various sorts was used and a variety of hindrances were thrown in the way of individuals who opposed the corporation. Many instances of such tactics are enumerated in the succeeding sub-paragraphs, and the bill goes on to recite that "the same tactics continue."

Considerable interest has been manifested by the representatives in New England of the various branches of the moving picture industry, in the case, as this section has been a fertile field for complaint as to the alleged charges in the Federal bill of complaint.

Reports of the hearing sessions in New York, Philadelphia, Atlanta, New Orleans and Dallas have been reviewed with keen interest, and it was believed that if additional hearings were to be held in this city a mass of testimony would be adduced that would be incontrovertible. Whether such will be brought out at later hearings, if any are held, is a matter of conjecture.

In any event, it is quite evident that the Government did not add much to its case in the present instance, although it is possible that its full quota of witnesses were not called at this time.

As a matter of fact, it seems probable that there are many persons who might be interested to appear who did not even know that the hearing was scheduled. Even the wise newspaper boys who cover the Federal Building for the Boston daily papers had no intimation of this fact, and the first day's proceedings were concluded in a little room in the Federal Building before they were aware that such a hearing was under way.

"Commonwealth's Assured Successes" is the title of a distinctive catalogue which has just reached our desk. Compiled by Fred Baer, the two-color booklet tells of the new season's pictures to be distributed in their zone by Commonwealth Film Corporation. It's a fine line-up that Sam Zierler has this year, and he justly deserves the success that the pictures listed are sure to meet.—The Editor.

Gray Testifies

William P. Gray of the Gray Theatres of New England, whose main offices are in Boston, was the initial witness called. He testified that he operates a chain of thirty-one theatres of his own, spread over twenty New England towns, and that, besides these, he also manages a Famous Players-Lasky circuit in New England comprising twenty-five theatres. He said he assumed the management of the Famous Players Maine and New Hampshire theatres in August, 1922, and took over the rest of the theatre chain in February of this year.

Gray declared that he booked pictures by theatres, and not for the circuit, not only in his own houses but in those of the Famous Players-Lasky chain as well, and he asserted that not only did he book the Famous Players product, but used many First National, Warner Brothers, Metro, United Artists, and pictures produced at other prominent studios.

Sawyer No Aid

J. W. Sawyer, New England manager for Vitagraph, discussed the general situation here, but brought no facts of vital importance to the issue. Attorney Fuller's attempt to get him to go into a description of some of the Famous Players' holdings that have been sold, met with no particular success.

M. A. Hill, New England manager for Metro, testified that his relations with Famous Players-Lasky, after the latter had bought full control of the Black circuit of theatres, had been very friendly and satisfactory. He said that for a time the prices paid to him for Metro pictures were slightly lower than normal, but that during the fiscal year of 1922-1923, since Famous Players has obtained full control of the Black interest, the prices received had been most satisfactory and his relations with Famous Players of the friendliest. He declared that in Boston it is the custom to give two weeks protection to all first run horses, and that this held good with all exchanges in the local territory.

Manager Hill also brought out the fact that New England now has seven circuits of motion picture theatres and that, from

(Continued on next page)

Shauer Coming Home

E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, will sail on the Aquitania for New York on September 1st, according to cable advices received by Joseph H. Seidelman, assistant manager of the department. Accompanying Mr. Shauer will be Harold Pitman of the company's legal department. During his two months' stay abroad Mr. Shauer visited London, Paris, Berlin, Copenhagen, Stockholm, Vienna and Budapest, where he inspected Paramount distributing offices.

Invention Successful

Dispatches from Chicago would indicate that George K. Spoor, head of the Essanay studio, has perfected the third dimension on the screen, which, it is explained, is the application of the theory of the stereopticon to the movies. This invention, which is estimated to have cost the producer over $1,000,000 and occupied seven years of his time, makes the characters in the projected film appear in relief on the screen, as figures and objects appear naturally.

Paramount Defense Successful

(Continued from preceding page)

the standpoint of revenue from other centres, it is advisable to give all pictures their first run in New England in Boston. This practice, he charged, was not universal as it should be. The seven circuits he enumerated include Goldstein Brothers, with thirty theatres; the Olympia circuit, or the so-called Gordon houses, of thirty theatres; Poli with sixteen; Graphic with fifteen; Boaz with eight; Lowry with five, and Elm with nine.

J. H. Brennan and V. J. Morris, managers respectively of Marcus Loew's two big Boston theatres, The New State Theatre and the Orpheum Theatre, also testified. Mr. Brennan stated that at the State Theatre during the years 1922-1923, he showed forty Paramount pictures, twenty-three Metro productions, twelve First National releases, as well as several others from the studios of prominent producers.

During the same period, according to Mr. Morris, out of the seventy feature pictures shown by him at the Orpheum Theatre, thirty were Paramount and eleven were Metro productions.

Had Hard Time Getting Films

As a contrast to this sort of testimony, two former theatre owners gave some enlightening testimony. J. W. Conn, fromer owner of two small houses, the Sterling Theatre and the Star Theatre, declared that he had a hard time getting films after Black sold out to Famous Players. He admitted, however, under cross examination, that all he needed to run successfully was the product of one well known and recognized producer of pictures, and he said he had been offered fifty-two features by Universal. He charged that finally he had been forced to sell out to the Famous Players-Lasky Corporation for the tidy little sum of $105,000.

Cross examination of J. B. Ames of Littleton, N. H., who formerly operated the Park Theatre at Barre, Vermont, brought out some interesting statements. He admitted that he sold out to Black in 1918, but said he continued in Black's employ at his manager. He said his work with Black was to assist in taking over theatres. He was discharged later, he said. All this was in 1918 and 1919 he said, and he testified that on his visits to theatres with Black, the latter showed theatre owners plans of theatres, which he threatened to build if the owners refused to sell out. In this way, Ames said, they acquired theatres in Northfield, Vt., and Morrisville, Vt., at very low prices.

Wisconsin Exhibitors Urge Cleaner Productions and Ads

A COPY of the resolution urging better pictures and cleaner exploitation, which was adopted at the recent convention of the Motion Picture Theatre Owners of Wisconsin, has been forwarded to the leading producers. The resolution follows:

"Whereas, the motion picture industry controls by far the most powerful medium of influence over the public in general, since there are in the United States about 18,000 theatres where motion pictures are shown, as compared to 2,500 daily newspapers and 4,000 public libraries, and since the number of publications of all types, including daily, tri-weekly and weekly is more than a thousand less than the number of motion picture theatres, and

"Whereas, full recognition is given and appreciation felt for the marked improvement in the moral tone of the pictures produced during the past two or three years, yet having in mind the tremendous influence wielded by the motion pictures, the producers are hereby urged to bear in mind constantly the great responsibility resting upon them as the makers of pictures and the shapers of moral and mental fibre, and to continue to improve the moral tone of their productions and to instill in each picture some thought for the uplifting of American ideals, and

"Whereas, the theatre-going public forms its opinions of the pictures it is going to see solely through the mediums of advertising spread before it in the form of newspaper displays, heralds, posters, slides and photographs, and in view of the fact that the advertising matter used by the exhibitor is prepared by the producer,

"Therefore, be it hereby resolved, that producers be urged, by means of this resolution, to watch as zealously the appeals incorporated in their advertising mediums as they do the appeals put forth in the productions they offer the theatres for showing to the families of America."

A partial list of those registered at the convention follows:

P. L. Waterbury, Idle Hour, Jefferson; J. Hickey, Grand, New London; G. W. Heft, Pastime, Horicon; F. M. Barrus, Gem, Clinton; A. A. Suszyoki, Majestic, Mauston; Otto Anders, Atlas, Milwaukee; Max Krofta, Mozart, Milwaukee; E. A. Accola, Bonham, Prairie du Sac; N. J. Blumberg, Rialto, Racine; H. E. Welsch, Iris, Milwaukee; A. Neis. Shadows, Lodi; C. Beglinger, Majestic, Appleton; J. Winninger, Davidson, Waupun; H. J. Altschwager, Rural, Columbus; W. Jacobs, Lexington, Milwaukee; E. W. Van Norman, Parkway, Milwaukee; J. G. Rhode, Orpheum Co., Kenosha; G. A. Schackow, Bijou, Wausau; J. Silliman, Downer, Milwaukee; Fred Seegert, Regent, Milwaukee; Mrs. F. E. Seegert, Regent. Milwaukee; Tom Foster, Star, Stanley; C. Guelson, Badger, Stoughton; A. P. Desormeaux, Strand, Madison; P. M. Cain, Falls, Sheboygan; Geo. Magee, Magee, Evansville; O. E. Komdat, Gem, Oconto; N. Thompson, Majestic, Wausau; B. C. Brown, Temple, Viroqua; Mrs. J. G. Heywood, Lyric, Cornell; J. J. Tadysch, Empire, Two Rivers; Otto Bell, Bell, Sparta; G. E. Muier, Unique, Ladysmith; John Koehn, Little Chute, Little Chute; Jack Yeo, Davison, Beaver Dam; B. K. Fischer, Park, Milwaukee; Paul Langheinrich, Burleigh, Milwaukee; C. G. Baumann, Star, Oshkosh; C. G. Baumann, Rex, Fond du Lac; A. C. Gutenberg, Grand, Milwaukee; Eugene Phalen, Allis, West Allis; Mildred Cleland, Bijou, Kaukauna; Leo W. Regez, Palace, Elroy; H. L. Karlen, Karlen, Monticello; W. A. Kempen, Rex, Berlin; Rufus Olson, Pastime, Delavan; Alex Rice, Fern, Milwaukee; N. Cohen, State, Milwaukee; J. P. Adler, Trio, Marshfield.

A. S. Kane, Jr., Doing Publicity

"Following in father's footsteps," Arthur S. Kane, Jr., launched this week upon a career in the motion picture industry, joining the advertising and publicity staff of Associated Exhibitors. Mr. Kane was graduated last June from Yale University where he specialized in English.

May McAvoy Comes Back to Screen

May McAvoy is returning to the screen after an absence of many months in "Her Reputation," a forthcoming Thomas H. Ince production which will be released in September through Associated First National Pictures. The story is by Talbot Mundy and Bradley King. Lloyd Hughes has the leading masculine role, John Griffith Wray directed under the supervision of Thomas H. Ince.

Strike Threatened

There will be a meeting Friday, August 24, of the T. O. C. C. to consider demands made by New York projectionists for a wage increase. It is predicted that the demands will be refused. The original one was for an additional 50 per cent., but it is said that has been reduced to 25 per cent. A strike may develop.

O'Neill Recovering

Joseph O'Neill, assistant to Will H. Hays, is convalescing in the country after a month's illness at the French Hospital, New York City. Many members of the industry will rejoice at his return, for "Joe" is one of the most popular film men to parade Fifth Avenue.

Carleton Offices Moved

Carl Carleton Pictures Corporation moved last week from New York offices at 729 Seventh Avenue to more spacious offices at 505 Fifth Avenue. Carleton will continue to duce on the Coast, but will retain his New York offices. His most recent picture production is "The Flying Dutchman," which the Film Booking Offices are distributing.

Production work on William S. Hart in "Wild Bill Hickok," the famous Western star's initial production since his retirement, has been definitely scheduled to start August 29. Hart will produce this and all subsequent Paramount Pictures at the Lasky studio, where he will maintain his own production unit.

Whitaker Appointed

J. S. Woody, general manager of Associated Exhibitors, announces the appointment of V. P. Whitaker as an additional special representative of that organization.

Reception for Record

Sid Grauman held a big reception at his Hollywood Egyptian Theatre in honor of the 250th performance of "The Covered Wagon," which hangs up a new long-distance record for Southern California and gives Hollywood the honor of showing a picture that for long-distance beats the record run of any film ever shown in Los Angeles, including "The Birth of a Nation" and "Grandma's Boy." The Mayor of Los Angeles, members of the Hollywood Chamber of Commerce, and numerous Woman's Clubs and civic organizations were the guests of Sid on the anniversary performance. Grauman advertised the week as "Grand Jubilee Week."

Big Contract Signed

Chester Bennett, prominent producer and owner of the Chester Bennett Laboratories, recently signed a contract with J. I. Schnitzer, vice-president of the Film Booking Offices of America, providing for the distribution by that organization of more than $1,500,000 worth of productions to be made by Bennett at the Pat Powers Studios.

The Bennett production program will include five big features in which Jane Novak will be starred and six out-door photoplays featuring Eddie Hearn. Miss Novak will start work September 15, on her first production under the terms of the new contract.

Mr. Bennett will supervise the making of both the Novak and Hearn productions, besides actually directing the former star in all of her productions. The director of the Hearn unit has not yet been chosen.

Three Promotions

F. B. O. Advances Three Men to Higher Positions

Following its policy of promoting its men from the ranks the Film Booking Offices this week announce the promotion of three of its force to executive positions.

L. B. Metzger, formerly manager of the Seattle offices has been promoted to supervising manager of the Portland and Seattle offices and is to make his headquarters in Portland. A. H. Huot assistant manager of the Seattle exchange, is now the manager of the Seattle office. W. B. Corby, a salesman of the Washington, D. C., office is promoted to branch manager of the Salt Lake City offices.

Changes in Preferred

In a statement made this week, Al Litchman, President of Preferred Pictures, announces the following changes in the sales personnel of his organization.

Norman Sper has been appointed Manager of the Albany Exchange, replacing Robert Harris, resigned.

Paul Bush has been appointed Manager of the Preferred Chicago Exchange at 808 South Wabash Avenue.

Haskell M. Masters has been appointed Special Representative.

Heads Kansas Exchange

Hoyt G. Morrow has been appointed by Al Lichtman to manage the Kansas City Exchange of Preferred Pictures Corporation. Mr. Morrow is well known to the trade, having served as Dallas manager for the old Artcraft exchange. Later he opened the First National Exhibitors Circuit in Dallas. For a year he was sales manager in the Southwest for Peacock Productions, Inc., supervising the Kansas City, St. Louis, Oklahoma City and Dallas exchanges.

Joins Universal

Bernard McConville, one of the screen's leading scenario experts, has joined the Universal forces. He will supervise all Jewel and Super Jewel scenarios.

Harry A. Sherman Company to Release Through Vitagraph

HARRY A. SHERMAN is at the head of the newly formed Harry A. Sherman Productions Corp., which is being financed to the extent of $1,000,000 to make a series of feature productions which are to be released through Vitagraph. Mr. Sherman will have associated with him in the venture H. B. Miller, a pioneer motion picture executive of Pittsburgh.

Harry Sherman first became active in the motion picture industry about ten years ago through his interest in a number of Northwest theatres and a film exchange. He secured the rights to "The Birth of a Nation" in that territory and this resulted in his accumulating a small sized fortune.

H. B. Miller, more familiarly known as "Hunt" Miller, has at various times in his picture activity been associated with and interested in the Mutual Film Corp., the Universal Sales Co., the Feature Film and Calcium Light Co., a Pittsburgh exchange, the Willat Studios, the Metro, and the Paramount Pittsburgh Exchange.

Mr. Miller has undertaken the financing of the newly formed Sherman company. For the six productions that are to be released through Vitagraph capital to the extent of $500,000 will be underwritten and an additional half million dollars is to be expended in the production of additional product.

Mr. Miller's experience in the motion picture industry dates back to the period when in association with the Messrs. R. A. Rowland and John B. Clark he was one of the principal factors in the formation and financing of the Metro Pictures Corp. He was one of the original stockholders in the Pittsburgh Paramount Exchange.

Ohrt Out for Himself

John B. Ohrt, for three years an important executive in the home office of the Universal Pictures Corporation, has resigned in order to establish an accounting and efficiency bureau under his own name. For the last year and a half he has been the General Service Manager for Universal, co-ordinating the service of supply among the wide-spread branches of the Universal organization.

Herewith is facsimile of data blank sent to theatre owners in endeavor to reduce insurance premiums. If you've misplaced yours, clip this one, fill out and mail to headquarters

MOTION PICTURE THEATRE OWNERS OF AMERICA
132-136 WEST 43RD STREET
NEW YORK CITY
SERIES B

INSURANCE DATA.

Is your Building classified as Fireproof?..........

(or ordinary Construction)..........

Give date of erection..........

Owned or leased?..........

State Amount of Fire Insurance carried on Building $..........

State Amount of Fire Insurance carried on Contents $..........

State Expiration Date of present policies..........

State Amount collected on Fire losses on Building during the past five years. (Give year and amount) 1918 ($..........), 1919 ($..........), 1920 ($..........), 1921 ($..........), 1922 ($..........)

State Amount collected on Fire losses on Contents during the past five years. (Give year and amount) 1918 ($..........), 1919 ($..........), 1920 ($..........), 1921 ($..........), 1922 ($..........)

State Amount of Your Liability Insurance $.......... Rate..........

State Amount collected on Liability Insurance during past five years. (Give year and amount) 1918 ($..........), 1919 ($..........), 1920 ($..........), 1921 ($..........), 1922 ($..........)

Remarks:..........

Signed..........
(Print or typewrite name)

If you have any remarks or suggestions please write them on this sheet.

Theatre.......... Seating capacity..........
Street Location..........
City.......... State..........

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Greater Movies Season Opens in the Southeast August 26

All of the district and state managers of Famous Players-Lasky theatres in the Southeastern states have been in conference with Lem L. Stewart, representing Harold B. Franklin, director of theatres, promoting plans for a Greater Movies Season, which will be inaugurated at different dates in the various territories, opening for its first campaign in Atlanta the week beginning August 26 and to continue for five weeks.

The idea of this season is not alone to exploit the box office attractions and high class offerings of Paramount, but it is stated that the greatest productions of other producing companies will also be exploited during this season, the idea being to foster in the public mind a higher regard for the progress being made in the motion picture industry, and to call forcibly to their attention the comparative artistic and entertainment value of the motion picture of today and those of several years back.

Dan Michalove presided over the meeting held in Atlanta. In attendance, in addition to the Atlantic managers, were the following district managers: L. C. Rogers, Birmingham; Ford Anderson, Charlotte; C. L. McElravey, Memphis; Guy Kinnemer, Jacksonville; John Carroll, Tampa; Roy Smart, Anniston. Bill Johnson, director of exploitation in the Texas territory, also was present.

For the Atlanta observance, Howard Kingsmore of the Howard Theatre has outlined an extensive campaign which already is receiving wide publicity, the entire interior lobby of the Howard being decorated and advertising this period two weeks in advance of its opening. Enrico Leide has prepared some special overtures for the occasion, and elaborate prologues and special acts will be sued, together with a big fashion review.

The Grand Theatre, Montgomery, Ala., formerly a Southern Enterprises theatre, has been leased by S. L. Sugarman and he plans to open on September 1, playing the greatest pictures together with road shows and vaudeville. Extensive plans for renovation are under way, including complete decoration of the interior, increase in stage size and "props" and general equipment to accommodate the largest productions.

The move from the old Palace into the new Palace at Washington, Ga., was accomplished by Floyd Montgomery with the loss of just one day. The new house seats 250, is strictly modern in every respect and has a much better location than the old house. New equipment throughout has been installed.

The Bonita, Tampa, Fla., is undergoing extensive alterations to get in readiness for the fall season, according to Manager John Carroll, in Atlanta attending the conference of district managers of Famous Players theatres. With the exception of the four walls everything will be new when the house reopens December 1.

The Star Theatre, Newburn, Ga., has been closed indefinitely, leaving this progressive town without a theatre. Roy W. Mitchell, the owner, has gone into other lines of business in Atlanta.

F. O. Buchanan, owner of the Columbia, Bristol, Tenn., will install new seats from American Seating Company before fall opening time, also new Type E Power projectors. He will play road attractions in addition to feature pictures.

C. A. Gobel, owner of the Isis and Eagle theatres, Bristol, Va., has just finished redecorating the Isis interior and the front of the Eagle. A new $10,000 organ has been installed in the Isis.

George Brown has been transferred from the Imperial, Memphis, Tenn., to the Imperial, Charlotte, succeeding Claude Lee, who has become an independent exhibitor.

"Doc" P. Campbell has opened a new colored house at Mooresville, N. C., strictly modern, playing three nights a week.

George W. Keys, of Johnson City, Tenn., general manager of the Edisonian and Majestic theatres, announces the temporary closing of both houses for purposes of redecoration and renovation. He will equip the Majestic with a new marquis and equip the stage to play road attractions in addition to pictures.

F. E. Williams, Winter Haven, Fla., exhibitor, was a visitor on Atlanta's film row the past week.

Louis Belfas announces that he has subleased the soda fountain and cigar stand in the lobby of his Colonial, Milledgeville, Ga., and will devote his entire attention to the management of his theatre.

A. D. Keenan has closed his Jazel Theatre at Hazlehurst, Ga.

G. A. Pochet, of Washington, Ga., was an Atlanta visitor the past week.

The Rialto, Spartanburg, S. C., will be reopened at an early date under the management of Frank Strozier, and renamed.

A commodious community theatre will be constructed at Coco, Fla.

Delray, Fla., will have a new house, being erected by the Delray Theatre Company, to open October 1.

Frank Sands has returned to Atlanta from a four weeks' vacation trip.

Harry Leach, of Miami, was in Atlanta the past week en route from a vacation trip to New York.

W. C. Davis will open his new Uncle Remus Theatre at Eatonton, Ga., within a few weeks.

The Imperial, Anderson, S. C., will reopen September 1 as a Southern Enterprises house.

The Grand, Waynesboro, Ga., has been reopened, operating six days a week.

Baltimore Folks Seek High's Return to Fairmount Theatre

Wallace High, formerly in the state rights film business in Baltimore, Md., and later owner of the Fairmount Theatre, 101 North Clinton street, which he operated for some time and then sold to B. Rabinowitz, has been asked by the people in the neighborhood to come back and reopen the theatre and manage it, through a petition which was gotten up and circulated and signed by several hundred persons.

Harry Gaertner, took over the playhouse in February, 1922, and later gave it up. It was closed to the public in June last. Mr. High has been operating a sea food restaurant on North Charles street, near North avenue for some time, but has about decided to give it up and return to the Fairmount, to operate it under a lease.

A Letter That Makes Life Worth Living

Editor, Moving Picture World:

Inclosed find check for renewal. Glad you called my attention to it. Having managed my present theatre, the Empire at Amherst, Ohio, for fifteen years with never a day's vacation, I was compelled to take a vacation through a slight nervous breakdown. During my illness my greatest comfort was in reading Moving Picture World.

I have now taken over another theatre, the Auditorium at South Amherst. By managing the two houses who knows but what I'll be in the business fifteen more years. I think that a fine record for one movie house and one manager. (And so do we.—Ed.)

Yours very truly,
MRS. V. E. McGHEE,
Amherst, Ohio.

As the weather gradually gets cooler in Baltimore, business continues to get stronger and theatres which were closed are steadily reopening for business. On Monday, August 20, the Rivoli, City Hall Plaza, under the management of Guy L. Wonders, which is one of Baltimore's best picture playhouses, reopened after having been closed since July 1, and the Goodtime, a residential house, 1401 North Milton avenue, managed by R. L. Byrum, reopened. While the Rivoli was closed an extensive plan of redecorating and repainting the interior was carried out. The Rivoli opened for the season with "Penrod and Sam."

A. M. Seligman, manager of Nixon's Victoria Theatre, 415 East Baltimore street, has resigned his position.

The Realto Theatre building on East Main street, Spartanburg, S. C., is to be redecorated and renovated for use as a picture theatre. Frank C. Strozzier is the manager.

Sydney Lust, well known state rights film man of Washington, D. C., and Baltimore, together with A. Loew of the former city and M. Galumback of Norfolk, are now planning the organization of a company with a capital stock of $500,000 to build a theatre in Norfolk.

"Enemies of Women" entered the second week of highly successful run at the New Theater, Baltimore, on August 20. It is thought probable, according to E. M. Daley. manager of the New, that the picture may be held over for a third week. One night during the first week's run Mr. Daley checked up over 500 persons outside.

New Offices in Philadelphia for Stanley Co. of America

The Stanley Company of America, through its president, Jules E. Mastbaum, during the week took title to the three-story office building at 1916-1918 Race street, on a lot 40 by 129 feet and fronting on the Parkway, for the purpose of executive offices from which will be conducted the business of the firm. It was purchased for $148,000 and as soon as removal can be made the clerical force of the Stanley Company will be settled in the new quarters. The building is a three-story limestone front structure.

Pulpit, stage and the leading business interests of the Fortieth Ward of West Philadelphia were represented in the testimonial dinner given by the Woodland Avenue Business Association to the officers and directors of the Stanley Company of America and Marcus A. Benn in the Hotel Adelphia on Wednesday night. The testimonial dinner was in appreciation of the business men for the newly constructed Benn Theatre, which will open on September 1 at 46th street and Woodland avenue and which is named after Mr. Benn, who will manage the new house. The Stanley Company and Mr. Benn were lauded as public benefactors in contributing so handsome a structure to that section of the city and for the enterprise which will result from a modern theatre in the location.

Several new theatres are under construction as part of the chain of picture houses to be conducted by the Chamberlain Amusement Enterprises, Inc., and the Chamberlain Amusement Company, Inc. These are to be opened at Pottsville, Tamaqua and Mahanoy City, and will be built along the line of the recently opened Victoria Theatre, which the corporation conducts at Mt. Carmel, Pa. They are constructed with a theatre on the ground floor front, stores on the ground floor sides and office and apartments on the upper floors.

In Pottsville the new theatre will be erected in the center of the town's business district, and will be the first of the Chamberlain theatres in that city. In Tamaqua a site has been acquired in the business section and at Mahanoy City the former Kaier Opera House, with the adjacent property, has been purchased and the former structure to be torn down and a modern Chamberlain theatre erected. Later it is planned to open a theatre at Shamokin, plans now being negotiated for building operations.

The Grant Theatre at Fourth and Girard avenue, of which Philip Greene was proprietor, was sold during the week to J. Resnick. The house, seating 1,000, was built five years ago by Mr. Green, who was engaged in the real estate business, and was managed by Charlie Dutkin, who will continue in the same capacity under the new ownership.

Mike Carmen, one of the most popular picture theatre managers in the Harrisburg section, has been employed by Peter Magaro as the new house manager of the Regent Theatre of that city.

A specially constructed three chamber pipe organ is being installed in the Park Theatre at 33rd and Dauphin streets, under the Greene & Altman management. It will be of the unit type. There also is under way the modernizing of the building, the floors being deepened, reseating with the squat type of chair, and the enlarging of the house so as to prepare for a capacity of 1,000 seats. The front, too, is being renovated into a white Italian marble entrance made of the best grade of imported material. An attractive marquee, in stained glass, surmounted by an electrical sign, also will be raised upon the completion of the front. An expenditure of $25,000 is being made in the improvements.

During alterations the theatre is closed in the afternoon and opened in the evenings. As soon as the organ installation is completed, the orchestra which is now furnishing music will be abandoned.

Friends of Harry Greene, of the Greene and Altman Syndicate, proprietors of a string of theatres in Philadelphia, who live in the coal regions, were pleasantly surprised by a visit from him during the week. He called on many associates in the trade while on a motor trip through that section of the country, accompanied by Mrs. Greene and their daughter, Julia Greene.

Abe Altman, of the Greene and Altman company, who is an ardent enthusiast on the single tax question, has joined the summer colony at Arden. There a group of single tax adherents have opened a community, which long has enjoyed a national reputation for its liberal views and brotherhood and where no one can claim the land as his own, since it is held as the property of the whole community.

Under the management of the new owner, but an old timer in the trade, W. B. Sugars, the American Theatre at Pottsville is to be remodeled into an up-to-the-minute movie house. Mr. Sugars took over the title of the theatre formerly owned by Brenneman Brothers, which seats 800. He formerly conducted the Garden Theatre in Pottsville, having been proprietor of that house six years ago. His experience also covers control of theatres in Minersville and Hamburg, which have been made paying houses.

Charles Hausman, proprietor of the Hippodrome Theatre in Pottsville, which has been closed for the summer, opened it on August 15 with a program of pictures and vaudeville, which will be the policy of the management for the coming season.

Starting in a modest way, with a small theatre at Shenandoah, Pa., Al Gottesman has been so successful in his association with the picture business that he is now the proud possessor of the Strand Theatre, one of the most modern picture houses in that Pennsylvania town. It has recently been thoroughly remodeled at a cost of $30,000, bringing it up to date in every detail. During the week, the patrons were treated to a program of vaudeville and pictures upon the opening of the doors after a two months' closedown while the innovations were under way. "Merry-Go-Round" was the first picture to be shown for this season. It was accompanied by a ten-piece orchestra. Mr. Gottesman will be remembered in the trade as the recipient of a trip to the Pacific Coast, given by the First National Pictures, for his enterprise and original exploitation of pictures.

The Grand Opera House at Broad and Montgomery avenue, under the Nixon-Nirdlinger circuit and the Stanley Company of America management, is closed while the renovations are under way. New chairs, floor, interior decorating and refurnishing will complete the modernizing program, developed by Joseph C. Dougherty, its resident manager.

The "Moving Picture Theatre Magnates" of Gloucester, N. J., is the title that has been conferred upon the Steifels Amusement Company, which recently took possession of the Palace and Leader theatres of that New Jersey town, since they recently purchased two houses from the Feldman & Serrata Company at a price said to be $60,000. With the control of these two houses, the Steifels company now owns the three theatres operated in that town and it is understood that one of the string will be closed during the coming season.

Four youths, hidden backstage in the Frankfords Theatre, 4715 Frankfords avenue, at 1 a. m. last Wednesday, overpowered John Langdon, the watchman, shackled him to a post and then blew open the safe in the front office. They escaped with $60 in change but overlooked three $100 bills.

Plans for a new theatre to be erected at Royersford, Pa., by the firm of Coane and Pizor, were drawn up during the week. Mr. Pizor, who is proprietor of the Phoenixville Theatre, recently bought the former picture theatre in that town, and in partnership with Coane, is planning to demolish the old structure and erect a modern picture house on the site.

Minneapolis

Sunday motion pictures are being shown this week at Montevideo, Minn., for the first time in the history of the western Minnesota town. The city council there recently passed a city ordinance lifting the "blue law" ban on Sunday shows.

The Strand Theatre at Aberdeen, S. D., which was sold for $10,500 a year ago, recently was sold to C. W. Klitz for $1,682.50 to satisfy a mortgage. The new owner has not decided whether or not he will re-open the place.

Illness of W. A. Steffes caused postponement of a scheduled meeting of the board of directors of the Minnesota exhibitors unit. The meeting was to be held Monday, August 13.

R. P. Beauchemin and Tom Collins have taken over operations of the Jefferson Theatre, Jefferson, S. D. They will present three shows a week.

Fire-proof construction of booths in two Minnesota theatres prevented two fires from spreading last week. A small booth fire damage and patrons left the house without at the Regent Theatre, St. Paul, did little causing a panic. Another fire at the Rex Theatre, Virginia, was confined to the booth. The fire destroyed 2,000 feet of film.

The Gem Theatre, Baraboo, Wis., has been purchased by the Al Ringling Theatre Company, which operates the Al Ringling Theatre. The Gem had been a losing proposition since the Ringling interests entered the amusment field there eight yars ago.

A 1,600-seat theatre is to be erected at Janesville, Wis., by Harry F. Jones, who has obtained a building permit to build a $200,000 house.

State rights for the Northwest of a slide version of the Dempsey-Gibbons fight have been procured by Louis Christ of Pantages Theatre.

Cincinnati

"Just about the time we begin to make both ends meet, someone comes along and moves the ends." This, in substance, is the plaintive wail of the Lima, Ohio, exhibitors. The city is in the midst of a strike of the street railway employes, not a car having been run for over a week. Bus lines have been substituted as far as possible, but these are not adequate to take care of all the traffic, and as a result business in the downtown houses has correspondingly suffered.

Official representatives of the M. P. T. O. A. who were delegated by the Executive Board of the National Headquarters to attend the funeral of the late President Harding, at Marion, Ohio, were H. G. Foster, Marion, O.; A. G. Hettesheimer, Cincinnati; J. Dunlevy, Akron, O.; Messrs. Schuman and Bobvinsky, Cleveland, O., all of whom are members of the Ohio unit of the organization.

The City Council of Steubenville, Ohio, has negotiated a contract with George Schafer, Wheeling, W. Va., who operates a chain of houses, for the erection of a theatre on the present site of the city building.

The city dads have passed an ordinance authorizing the demolishing of the present structure, and work on the new theatre, which will be devoted to pictures and vaudeville, will be started about January 1. It is reported that the new house will cost around $250,000, and that the city will receive an annual rental of $15,000 from the theatre.

Manager J. A. Schwalm, of the Rialto Theatre at Hamilton, Ohio, is credited with the biggest newspaper tie-up which has been put over in that city. Shortly before the opening date of "Foolish Wives," Schwalm arranged for the Hamilton Daily News to carry a four-page rotogravure insert in the Saturday edition, the entire supplement being filled with scenes from the picture. The same stunt was repeated for "Human Wreckage." There were packed houses.

Granite City, Ill., Theatre to Seat 3,000, Cost $250,000

The New Washington Theatre, Nineteenth and E streets, Granite City, Ill., will open on the evening of October 5 when a big benefit performance will be put on for its owner-manager, Louis Landau, Jr. The theatre will cost approximately $250,000 and will have 3,000 seats in the parquet and balcony. It will be among the finest amusement houses in Southern Illinois.

Landau plans to play both pictures and vaudeville. The house will have a stage 65 feet long and a proscenium arch with an opening 35 by 50 feet. The lobby and arcade will measure 18 by 154 feet. There will be several rest rooms for the ladies, smoking rooms for the gents and checking stations, etc. He also is installing a three-manual organ and plans to enlarge his orchestra.

As Miss Lillian Watson, cashier of the Grand Theatre, Moberly, Mo., drove away from the theatre in company with a young man on the evening of August 14 to put the receipts of the evening, $160, in the safe of a downtown store, a lone bandit who had hidden in the machine arose and covered the couple with a revolver. He forced Miss Watson to drive to the resident portion of the town, took the money and fled.

Isadore Cohen, musical director of the Missouri Theatre, Grand boulevard and Lucas avenue, the big Paramount St. Louis first run house, has been transferred to New York to take charge of the orchestra of the Rivoli Theatre. Joseph Littau succeeds Cohen at the Missouri. For five years he was in charge of the orchestra of the Rivoli and Rialto theatres in New York.

Wiliam Goldman will return from New York City late this week. While east he conferred with officials of the Goldwyn-Cosmopolitan Pictures relative to the new theatre he plans to erect at Grand boulevard and Morgan street, St. Louis. This house, which will cost $1,000,000, will be the St. Louis first-run house for Goldwyn-Cosmopolitan productions. That organization has agreed to take a large block of the bonds of the new show house but Goldman will be in exclusive charge of its management. He also owns the Kings Theatre on Kingshighway and Delmar boulevards and the Queens Theatre, Maffittan and Euclid avenues.

Donations to the Eddie Dustin Benefit Fund are still coming into Claude McKean, treasurer of the fund. To date the benefit has netted Eddie from $550 to $600, McKean reports. However, many exhibitors who desire to contribute have not sent in their returns as yet. They can do so by communicating with McKean, who can be reached at the Fox exchange, 3314 Olive street.

The Idle Wild Theatre, Missouri avenue, East St. Louis, Ill., has been purchased by Jack Murphy, owner of the Merry Widow Theatre, Fourteenth and Chouteau avenues, St. Louis. Murphy also plans to open a 400-seat house on Cass avenue near Nineteenth street in St. Louis.

Out-of-town exhibitors seen along picture row during the week included: Harry Redmond, Majestic Theatre, East St. Louis, who has just returned from his vacation in Atlantic City. Elmer Brient, Hall Amusement Company, Centralia, Ill.; Leo Bernstein, Springfield, Ill.; Mr. and Mrs. J. Moody, Grand Theatre, Odin, Ill.; Ben Eskin, Dixie Theatre, Madisonville, Ky.; Tom Reed, Duquoin, Ill.; John Reese, Wellsville, Mo.; M. C. McNamara, Rex Theatre, Virden, Ill.; C. E. Brady, Broadway Theatre, Cape Girardeau, Mo.; Mike Doyle, Grand Theatre, Cape Girardeau, Mo.; Harry Lowry, Palace Theatre, Highland, Ill.; Cooper Jones, Booneville and Brookfield, Mo.; L. L. Lewis, Sharum Theatre, Walnut Ridge, Ark., and Oscar Wesley, Gillespie, Ill.

"Human Wreckage" Goes Big at Two Pittsburgh Houses

Rowland and Clark's Liberty and State theatres did a tremendous business with "Human Wreckage" during the week of August 13. Mrs. Wallace Reid, star of the film, appeared in person at both theatres. The production was held over for a second week's showing at the State.

Tommy Fordham, manager of the Strand Theatre in Erie, and Manager Clark, of the Rivoli, East Pittsburg, are two local exhibitors back on the job after spending more or less strenuous vacations.

Mr. Shamberg now is manager of the Rex Theatre at Corry. He said that the new theatre being built by the same corporation that controls the Rex, is nearing completion, and will probably be opened October 1. It will be known as the Grand and will seat 600.

Charlie Silveus, of the Eclipse Theatre, Waynesburg, is spending a lengthy vacation trip visiting his brother in Ohio.

George Laskey, of the Strand Theatre, Brownsville, motored to New York City several days ago.

Theodore Mikalowsky, of the Rex Theatre, Masontown, accompanied by his wife and two sons, has motored to Canada.

Milan Salowich, of the National Theatre, Johnstown, was a recent visitor to Pittsburgh's Film Row. Salowich was wearing dark glasses, and told us that three weeks ago he caught cold in his eyes; and is having much trouble getting them back in shape.

William Littlestone, who recently sold his Grand Theatre at Braddock, and his brother, A. J., of the Loyal Theatre, East Pittsburg, are again seen on Film Row, after having spent several weeks down by the sad sea waves in Atlantic City.

M. Rosenberg, of the Rialto Theatre, uptown Pittsburgh, pulled a good exploitation stunt for "Penrod and Sam." A week prior to the showing he had a parade of boys and girls, approximately 1,000 of them, each wearing a hat and carrying a balloon advertising the coming showing. He also took motion pictures of the parade and showed them with "Penrod and Sam."

Lou Nadler, of the Majestic Theatre, Rochester, Pa., is vacationing in New York. His partner, Meyer Winograd, is looking after the theatre during his absence.

Pete Goris, of the Capitol Theatre, McKeesport, is taking a week's vacation motoring through the beautiful mountains in Eastern Pennsylvania.

"Andy" Battiston, of the Lyric Theatre, Yukon, Pa., was one of the lucky contestants in a subscription "drive" held by a Greensburg newspaper recently. "Andy" won second prize, a Jordan touring car.

Henry W. Gauding, of the Lincoln Theatre, Mt. Washington, closed his house July 28 and left on a three-weeks' vacation trip to Conneaut Lake, Pa. During Mr. Gauding's absence the theatre was re-decorated, and again opened for business on August 20.

Nate Friedberg, of the Alhambra and Triangle theatres in East Liberty, the Garden, North Side and the American, South Side, has just returned from a week's vacation trip to Atlantic City.

Harry Thomas and John Donovan, managers of Rowland and Clark's Liberty and Regent theatres in East Liberty, respectively, with a party of friends have motored to Atlantic City for a short stay.

Manager P. L. Dysard, of the Allegheny Theatre Company, held a novel opening for the company's Temple Theatre at Hinton, W. Va., recently. He admitted every person free accompanied by a "cash customer." In addition to admitting these people free, Manager Dysard gave each patron a free photograph of Pearl White, Pathe serial star.

Improvements costing $40,000 are being made to the Marlinton Hotel, Marlinton, W. Va., which will include a picture theatre.

Papers of incorporation were filed in the office of Secretary of State Young at Charleston, W. Va., by two picture concerns of Huntington, W. Va., with the intention of operating theatres. These concerns are the Lyric Operating Company of Huntington and the State Operating Company, also of Huntington. The former was incorporated for $10,000, and the latter also for a similar amount. The incorporators of the Lyric Operating Company were: A. B. Hyman, S. J. Hyman, S. L. Hyman, Julian S. Silberstein and C. E. Tipton. The incorporators of the State Operating Company were: A. B. Hyman, S. J. Hyman, S. L. Hyman and Julian Silberstein.

"Main Street," the Warner Brothers Classic of the Screen, released in the Pittsburgh film section by the Supreme Photoplay Company, is in its second week at the Olympic Theatre in downtown Pittsburgh. The heat is breaking all records here at the present time, and the Olympic is playing to S. R. O. even at advanced admission prices. "Main Street" was also a big success at the Victoria Theatre, Altoona, when it was booked as the first birthday show of this popular theatre, during the week of July 23.

Philip Reich, of the Auditorium Theatre, Meyersdale, accompanied by his wife and three daughters, is vacationing at Niagara Falls, having made the trip in his new Willys-Knight Sedanette.

Oliver Kitchel, of the Eagle and Princess Theatres at Jeannette, has purchased a Deusenberg sedan. It's sure some classy boat.

The Capitol Theatre at Farrell, Pa., was sold last week to Attorney Fred Fruit, of Sharon, who bought it for creditors. The house was built about two years ago by the Stahl Brothers Amusement Company at a cost of over $125,000. The company went into bankruptcy some time ago and it is said the claims amount to approximately $100,000.

Walter Silberberg, the Greenville exhibitor, has taken a cottage at Conneaut Lake for the summer, and every night after the show is over Walter and family drive to the lake in their Stearns car.

Charles Schatz of the Park theatre, Meadville, is again able to look after the theatre, having recovered from serious injuries sustained in an automobile accident some time ago. During his enforced idleness, Mrs. Schatz looked after the theatre.

M. Tauber, of the Oakland Theatre, Pittsburgh, is spending a three-week vacation in Atlantic City.

Oklahoma

Whether or not Oklahoma's child labor law applies to theatre performances is to be decided by the Oklahoma Criminal Court of Appeals soon. Arrests of theatre managers for violations of this law are being made almost every day, and the decision of the court will either prohibit or permit child actors to perform on Oklahoma theatre stages.

Latest News of the Chicago Territory

The Woods Theatre soon will lose its movies, as the long run of "The Covered Wagon" will end Saturday night, August 25, according to the announcement in the newspapers. Last Saturday Lt. Col. T. J. McCoy and twenty Arapahoe Indians made a personal appearance for matinee and night shows and helped to pack the house.

Mrs. H. E. Hoag of the Bijou Theatre at Momence, Ill., was a business visitor along Film Row last week.

A new movie war seems to have broken out here among the operators. Last week Thomas Ivers, an operator, was picked up on the South Side with a serious bullet wound in his neck, but refused to tell who shot him.

Joseph J. Jacobson, one of the new owners of the Crystal Theatre at Cedar Rapids, Iowa, says that the name of the house will be changed when improvements are done.

J. Goldberg, proprietor of the new La Porte Theatre, La Porte, Ind., one of the finest in the Middle West, which first opened on July 23, was a recent visitor to the Chicago office of Moving Picture World and enthusiastically reported that the new house is proving a phenomenal success despite the hot weather. It caters to the best clientele, shows only high-class pictures, Keith vaudeville and special attractions like the famous Chicago Theatre quartet. It cost $500,000, seats 1,500 and is a monument to Mr. Goldberg's enterprise and administrative ability. He is considered one of the very livest exhibitors in Indiana. Besides the La Porte he owns and operates the Princess and the Phoenix in the same city.

It pays to study your neighborhood. Dr. Sam Atkinson, manager of Ascher's Calo Theatre on North Clark street, found that Swedish people were in the majority in his part of the city and a short time ago he booked the Swedish feature film, "The Girl From Marsh Croft," for a two days' showing. He tied up with the Chicago Dala Borbundet, composed of Swedish people who came from the part of the country in which this film was made, and the house records were easily broken on two hot nights.

A. J. ("Happy") Meininger, manager of the Frolic Theatre at Ellis and 55th street, has been transferred to Manitoba, Wis., by the Ascher circuit.

C. C. Ayres, who has been assistant manager of the Frolic Theatre on the South Side, has been made manager of the house, succeeding "Happy" Meininger.

The many friends of Ed Nikoden, manager of the Terminal Theatre, will be glad to hear that Mrs. Nikoden, who was seriously injured in an automobile accident while the family were on an automobile tour down East, is much better and will recover without any bad after effects. The accident happened at Rhineberg, New York, and they were lucky to escape alive, Ed says.

Louis De Wolfe, manager of Ascher's Crown Theatre, is spending his vacation at home. Rumor has it there is another young De Wolfe in the family.

Dr. Sam Atkinson, manager of Ascher's Calo Theatre, has gone to Lake George, New York, and will spend his vacation in the Green Mountains and the Adirondacks. He was accompanied by his wife, William Keenan and Frank Keenan and family. E. J. Fisher, manager of the stock department of the main office of the Ascher circuit, will be on the job at the Calo during Doc's trip down east.

Harvey, Ill., is to have another movie and vaudeville house next spring, according to the report from the offices of Fitzpatrick & McElroy, chain theatre owners and builders. A site on Center street near 154th has been selected and Architect D. T. Haagen has drawn plans for a one-story reinforced concrete and brick structure that will cost $125,000. Work is expected to start about October 1 and be pushed through for a spring opening.

The Grand Theatre at Mattoon, Ill., has been taken over by the new organization, the Midwest Theatres, and Will Holliday, formerly of the Avon Theatre at Decatur, has been named manager. The Grand reopens September 1 after a thorough overhauling. The house seats 750 and will run pictures.

The Lyric Theatre at Moline, Ill., has been closed for the summer and Manager Henry Hoffman was along the row last week calling on his friends and telling them he was glad to have a vacation.

The Victoria Theatre on Sheffield avenue near Belmont has been closed for the summer and will reopen this fall as a feature house, with perhaps vaudeville for the Saturday and Sunday bills.

Bernard and Carr, managers of the Lincoln Square Theatre at Decatur, Ill., will open the house for the fall season late in September and show legitimate road shows with their feature programs.

W. A. Clark, Sr., assisted by his son, will manage the Castle Theatre at Havana, Ill., this fall and make some improvements in the house.

More than 100 children were guests of Balaban and Katz at the showing of "Penrod and Sam" at the Chicago Theatre Free admission of such large numbers is not the policy of the organization, as they preferred to send the films of interest to the children to the various homes and asylums where the youngsters are housed. According to the records, the firm has sent twenty-two of its recent big features with a projector and operator into the homes and hospitals for free performances.

Arthur R. Cunningham has been named manager of the Strand Theatre at Omaha and is now on the job out there giving his patrons real pictures.

More than $20,000 will be spent for improvements on the Chatterton Opera House at Bloomington, Ill., by Dee Robinson and his associates, who have taken the house over and renamed it the Illini Theatre. A. E. De Mange is the manager and the house will show pictures and play road shows.

George R. White has taken over the management of the Grand Theatre at Muscatine, Iowa, which he has leased from the owner, Mrs. Pauline Gladstein. The policy of the house will be road shows and pictures. The initial offering will be "Robin Hood," which comes on August 26. Many changes have been made in the house, more seats installed, the interior redecorated and the stage improved, so that it can be used for elaborate presentations.

The many friends of W. L. Busby, manager of the Empire at Quincy, will be glad to hear he is feeling better after a visit to Mayo Brothers at Rochester.

S. C. Ripley, William Capesius and C. M. Tumcke have formed the firm of Rice and Emerson to conduct amusements of all kinds, with offices at 155 North Clark street.

A. E. Blair, R. E. Racine, M. V.. Polhemus, C. V. Hamilton, Clarence Betz, H. R. and Philip Thompson have organized the Lyric Amusement Company of Ft. Wayne, Ind., to operate theatres.

Manager Rosenblum of the Rialto Theatre has another personal appearance of movie stars this week in Juanita Hansen.

Word has been received here that the opening of the new Capitol Theatre at Des Moines, Iowa, was a banner event. The house seats 2,000 and is one of the prettiest houses in the Central West.

The Empire Theatre at Quincy, Ill., for many years the home of the legitimate shows and of recent years used for both movies and road shows, has been offered for sale by the board of directors. The house, according to the report, has lost money for the past two years. W. L. Busby, who has been manager for many years past, will devote his time to his bill posting business and has franchises in forty-seven cities.

The Evanston Amusement Company of Evanston, Ill., has retired from business.

James Buck and J. B. Contner have closed the Electric Theatre at Union, Iowa, and retired from the business.

Here is a feature. The Balaban and Katz champion baseball team has challenged the First National Exchange team to a battle for the film honors of the city and the game will be played at the close of the Chicago Film League season. They better have at least four umpires and plenty of balls for the home run sluggers of both teams.

F. A. Dixon of Des Moines, Iowa, has taken over the lease of the Grand Theatre at Burlington, Iowa, from Martin and Annie Bruhl and is in charge of the house. A. P. Owens and Don Dixon will be associated with Mr. Dixon in the management and some improvements may be made. Mr. Bruhl is the leader of the orchestra at the Palace Theatre and his wife will also be connected with the management of the house.

The Savanna Theatre at Savanna, Ill., will be closed, according to J. D. Fulbrath, owner of the property.

P. D. Allman and Joe Jacobson have bought the Crystal Theatre at Cedar Rapids, Iowa, and will spend about $25,000 fixing up the house for the fall business. New seats and a new organ will be installed and the opening is scheduled for early next month.

The Gem Theatre at Oelwein, Iowa, is being redecorated and about 400 seats added. Ted Bryant is manager and will reopen as soon as the improvements are finished. He has given up the management of the Opera House at Maynard, Iowa.

Will Bradley, owner of the Grand and Strand theatres at Dubuque, Iowa, has returned from a four months' trip around the world. Will says that this country looks best of all.

The Empress Theatre in the Englewood district has been leased by the Yankee Amusement Company for fifteen years. The same company operates the State Congress Theatre on State street.

Lon B. Ramsdell has been named manager of the new Palace Theatre at Moline, Ill., which will open the last of this month. The house seats 2,200 and will play a mixed policy this season.

The new officers of the Midwest Theatres combination are now open at 220 South State and Secretary Burford and Treasurer B. A. Lucas are on the job at all times, giving the film boys the glad hand and welcome to their new home. The offices are fixed in fine shape for a quick transaction of business.

Joseph Josack has been sent to St. Louis as manager of the Fox Liberty Theatre there to succeed Harry Greeman, who has been made manager of the new Fox house, the Monroe Theatre, in this city. Josack was formerly connected with movie houses in the eastern territory.

The management of the Orchestra Hall, where "Safety Last" has been playing a long engagement, made a ten-strike with the young folks by inviting 100 through Sally Brown of the Tribune joy staff for a guest matinee of the feature.

Aaron Jones has returned from his eastern trip where he was the guest of Adolph Zukor. Glen Reynolds of DeKalb, president of the Illinois theatre owners, is down east on an extended motor trip.

The Garden Theatre at Harvey, Ill., is undergoing several improvements and Manager Scully expects to reopen about the middle of next month. The house will seat 1,000 and have a fine stage.

(Continued on next page)

Two Fires in Buffalo House; Binghamton Theatre Purchases

After having been visited by a $2,000 fire early in the morning of August 14, the blaze originating in the projection booth, the Premier Theatre at Main street and Leroy avenue, Buffalo, suffered a second fire early last Saturday morning when two alarms were sounded. The Premier is one of the oldest community houses in Buffalo. It was first managed by Claude Weill, then Joseph A. Schuchert took it over and operated it in connection with the Central Park, with Elmer C. Winegar as manager of both houses. Later the house was purchased by Jacob Feldman, 162 Walnut street. Harry Green has managed the theatre for the past few years. The entire interior of the house was destroyed by the second fire and adjoining business places suffered much from smoke and water.

The Binghampton Theatre Company, Inc., of Binghampton, N. Y., has purchased the Stone Opera House and the Binghampton Theatre, both in the Southern Tier town, for $750,000. The new company is headed by Mike Commerford as president, Ned Kornblite as vice-president and Dave Cohen as secretary and treasurer. These officers with L. A. Degraff of Scranton, an associate of Mr. Commerford, form the board of directors.

The Binghampton was purchased from O. S. Hathaway and wife of Middletown, N. Y. for $276,000. The new owners assume mortgages amounting to $100,000. The Stone was purchased from Mr. and Mrs. Charles M. Stone of Binghamton for $300,000, giving a mortgage of $150,000 to Mr. Stone as partial payment. Other mortgages assumed make the total consideration about $750,000 H. M. Addison, who has been local manager for Mr. Hathaway for five years, and has had sole charge of the two theatres, will be retained by the new company.

Harold P. Dygert, president of Associated Theatres, Inc., of East Rochester, N. Y., announces the purchase by his company of the Sampson Theatre in Penn Yan, N. Y., for $30,000. The new company will take possession Monday, August 27. The Sampson will be run in connection with the Elmwood Theatre in the same town, with Harry Morse as manager of both houses.

G. H. Tobias, lessee and owner of the Princess and Regent theatres in Corning, N. Y., has filed an action in supreme court to recover $100,000 from the Steuben Theatre Company and Associated Theatres, Inc., of East Rochester for alleged breach of contract. The action arises from an alleged agreement for the operation of four theatres in Corning. According to the complaint, the parties concerned operated several weeks under the agreement and then the contract was broken, it is alleged by the Steuben Theatre Company. The Liberty then violated the contract, according to Mr. Tobias, by raising technical objections. The action is directed particularly against this last named company. By reason of alleged violation, the complaint asserts, the other defendants were unable to carry out the agreement, although willing to do so.

Union stage workers in Buffalo have submitted demands for wage increases averaging from 25 to 30 per cent. Stage carpenters demand a boost from $52 to $72 and other workers from $45 to $67.

Bill Van Dyne, Lafayette Square assistant manager, is spending a two weeks' vacation in New York City. Bill toured down from Buffalo in his new Oldsmobile coupe.

The Community Theatre in Solvay, N. Y., has booked 74 First National pictures for fall presentation. Harold L. Beecroft, former exploitation manager at the Buffalo First National office and now a member of the sales staff, was responsible for the big contract. Branch Manager E. J. Hayes has sold 29 of the new fall F. N. releases to the Eastman, Piccadilly and Regent theatres in Rochester.

The Universal Theatre in Auburn was visited by fire last week. A blaze in the booth destroyed several reels of film. Operator E. J. Wise was burned in an effort to save the celluloid. Joe Schwartzwalder was up in the 1,000 Island district when the blaze occured. C. S. Burtis has reopened the Burtis Grand in the same city on Saturdays and Sundays.

Vincent R. McFaul, manager of Shea's Hippodrome, has booked the new Lloyd comedy, "Why Worry," which will be shown early this fall. Myrtle Schaff, a Buffalo girl and a member of the Metropolitan Opera Company of New York, was the big added attraction at the "Hipp." this week. She received an enthusiastic reception. C. Sharpe Minor is making a hit at the house, but several folks have remarked that the long worded slides he uses in connection with his programs might be eliminated to the improvement of the programs.

Film salesmen are having a touch time in Buffalo these days. For instance the Lafayette Square is booked solid almost until early in 1924. Shea's Hippodrome is about similarly fixed. Talk about when a feller needs a friend. Ask any fillum peddler.

Erk Enters Schenectady Field Through Acquisition of Barcli

The biggest deal involving picture theatres in this part of the state took place the past week when the Barcli in Schenectady, N. Y., changed hands and R. V. Erk of Ilion acquired the house. The Barcli was built some few years ago by John J. Walker, who has acted as manager ever since. The house seats about 1,200 and is generally regarded as one of the leading downtown houses. The amount involved is not known. Mr. Erk, by acquiring the Barcli, broadens his activities and enters the Schenectady field. He is now the owner of two houses in Ilion and virtually controls the situation there from the standpoint of the motion picture.

Uly Hill, managing director of the Strand in Albany and the Troy in Troy, is back from a short trip to New York.

The Griswold in Troy, owned by Ben Apple, spic and span, has been reopened for business.

There is a rumor that the handsome State Theatre in Schenectady is making money these days and seems to have hit the sort of a program that the city wants. When the house went into the hands of a receiver a few weeks ago, there was some talk that it might be closed for all time. Instead of this, however, the house is running with a program of double features and attracting the crowds.

There will be more competition for business among the theatres in Albany from September on, due to the opening of the new Shubert house about Labor Day. While the house will be given over to road shows and vaudeville, there is no question but that the city will give it much patronage. Albany has been without a theatre of this sort for two years or more, the Hall having played stock for nearly two years straight, while Proctor's Grand supplies the vaudeville.

Leaving the house to his manager, Sam Suckno, owner of the Albany, in Albany, is devoting his gray matter these days to picking winners at the Saratoga track. If there is anything to reports and rumors, Mr. Suckno is doing fairly well, thank you.

After having been closed for several weeks, during which time its owner, Abe Stone, drove a jitney, the Rialto in Schenectady is open once more. While the street car strike no doubt materially affected the business done by the house, Mr. Stone declares that the extra money made in using his car while the strike was on about evens up things.

The Star in Hudson, N. Y., has been taken over by Edward Hockstein. The house was owned and operated by Julius Thompson.

The Astor of Troy is being advertised in the newspapers of that city for lease.

There were more exhibitors in town and along Albany's Film Row the past few days than in several weeks. As a general rule the exhibitors spent a day or two in booking up their fall program. William Smalley of Cooperstown, and who runs a chain of houses in the central part of the state, was among the visitors. While Mr. Smalley admitted that he was about to acquire a couple more houses within a week or two, he would not divulge their location. Bill Benton of Saratoga Springs, Louis Schine of Gloversville and William Shirley of Schenectady were also on hand and buying film.

Much exploitation will be done by Oscar Perrin, manager of the Clinton Square and Leland theatres in Albany, in connection with a week's run of "Merry-Go-Round."

"Doc" Wilson of the Olympic in Watertown takes the brown derby for remembering faces. The other day a man walked into Mr. Wilson's office, one whom Mr. Wilson had met some six years ago in New York City and then for but a minute or two. One look and Mr. Wilson called the man by his name and even went so far as to tell him where and when they had met. Incidentally, Mr. Wilson is a prime favorite with the newspapermen of Watertown.

Chicago News

(Continued from previous page)

Among the exhibitors seen along Film Row were Jack Hoeffler of the Orpheum at Quincy, Steve Bemis of the New Lincoln at Lincoln, Bob Cleary of Kankakee, and Mrs. Rose Lang of the Greenland and Colonial theatres of Rockford, Ill. Adolph Gold of the Garden Theatre was also on hand and reported good business.

The New Orpheum Theatre was packed to the doors last Sunday for the opening of the Reid feature, "Human Wreckage." Mrs. Wallace Reid was on the bill for three personal performances each day for the first week of the run and broke the house records.

Ralph Crocker is hard at work to get his new house open at Elgin in the near future and will have an up-to-the-minute movie house.

The Balaban Investment Company has been formed by R. I. Davis, P. Podels and C. Fried, with offices at 175 North State street. This is the same address as the Chicago Theatre offices. The new company will purchase and deal in all kinds of securities and have a capital stock of 7,000 shares of no par value.

Harry Greenman, who has been in charge of the Fox Liberty Theatre at St. Louis during the past season, will manage the new Monroe Theatre, formerly the Barbee, on West Monroe street. J. F. Connally will be assistant manager and the musical director and other assistants will be named next week. The house will open September 1 with the premier of "The Silent Command."

An Acknowledgment

Moving Picture World wishes to acknowledge with thanks an invitation from A. H. Blank to attend the opening of his new Des Moines theatre, the Capitol, on Saturday evening, August 25, and to extend to him our congratulations on this extension of his service to the public.

Turner and Dahnken Circuit Formally Dissolved in West

The Turner & Dahnken Circuit, Inc., no longer exists as a corporation, having been formally dissolved, and all the interests formerly controlled by this concern are now operated under the name of the West Coast Theatres of Northern California, Inc., The name of the T. & D. Theatre at Sacramento has been changed to that of the Capitol Theatre, and the name of the other houses of the circuit will be changed in the near future. Improvements are under way at a number of the houses, notably in the house at Berkeley, where extensive changes will be made in the decorative scheme. The T. & D. Tivoli Opera House in San Francisco, for years the leading house of the chain, has been closed.

Loew's Hippodrome Theatre at Fresno, Cal., and Loew's State Theatre at Stockton, operated by Ackerman & Harris, will be added to the chain of the West Coast Theatres, Inc., the first of September. Ward Morris, manager of the Fresno house, will be retained in his present capacity by the new owners.

Jack A. Brehany, who has been director of the Capitol Theatre ever since this house changed hands and was renamed, has resigned to take charge of the Western exploitation of the Universal production, "The Hunchback of Notre Dame," his territory extending from Chicago to the Coast. He has been succeeded at the Capitol by Frank Newman, formerly manager of the Strand Theatre.

Oliver Kehrlein, of Oakland and Fresno, is making a pleasure trip to Alaska with his family.

All Saturday and Sunday records at the Warfield Theatre were shattered recently with "Where The North Begins," Rin-Tin-Tin, the famous police dog, appearing in person.

Harry "Magnavox" Brown, manager of the T. & D. Theatre, San Jose, Cal., was a recent visitor at West Coast headquarters at San Francisco. He says things are lively in the home of the prune, despite the fact that this boarding-house delicacy will be cheaper in price than for several years.

Frank J. Alberti, who but a short time ago was trailing up and down San Francisco's Film Row as an exhibitor, but who has been with Hodkinson for a time, is now with the local Vitagraph branch.

Chris Johnson, who formerly operated the Verdi Theatre on North Beach, San Francisco, but who now owns a ranch near Cloverdale, still keeps in touch with friends in the amusement business and recently had as his guest Phil Weinstein, booker for Metro, who scoured the hills around Cloverdale for a fat buck.

T. C. Reavis, who operates the Cline Theatre at Santa Rosa, Cal., was a recent visitor on San Francisco's Film Row and announced that the new house in course of construction would be ready for occupancy about the middle of November. This theatre, which will seat 2,000, will be conducted under the management of A. G. Winkler, house manager for the Cline Theatre, and the latter theatre will be managed by C. W. Reavis. The house will be named the Burbank Theatre in honor of Luther Burbank, the plant wizard, whose home is at Santa Rosa.

The new Palace Theatre, at Twenty-third avenue and East Fifteenth street, Oakland, Cal., erected by Allen E. King at a cost of about $110,000, has been purchased by the T. & D. Jr. Circuit through the agency of J. R. Saul, San Francisco theatre broker. The house changed hands before it was quite complete and was opened by the new owners on the evening of August 15, with "Grumpy." It seats almost 1,500.

The T. & D. Jr. Circuit has arranged to take over the Theatre Tulare, Tulare, Cal., on September 1.

Among the recent visitors at San Francisco have been C. H. Powers, of Dunsmuir, Cal.; C. C. Kaufmann, of the Gem Theatre, Colusa, Cal.; Everett Howell, of the Monache Theatre, Porterville, Cal.; Frank C. Miller, of Oak Park, Cal.; Harry Seipel, of the Theatre Visalia, Visalia, Cal., and Mrs. Joseph Seiter, of Manteca, Cal.

Bert Donnellan, former manager of the Strand and Rialto theatres, Alameda, Calif., has formed a company to erect a new theatre and store building in that place. The theatre will seat 1,800 and play high-class pictures and special features.

Frank Parker, well known exhibitor of Stockton, Cal., has returned from a trip to Europe and declares that Northern California is plenty good enough for him.

Mrs. Hattie Turner, at one time president of the Turner & Dahnken Circuit, has returned from a trip to Hawaii with her three daughters.

The Fox Oakland Theatre at Oakland, Cal., will be opened on the evening of August 25 instead of on September 1, as was originally planned. John Zanft, vice-president and general manager of the Fox circuit of theatres, is here to assist Managing Director S. Barret McCormick in opening the house, the finest in the east-bay district.

Aaron Goldberg will shortly take possession of the Maio Theatre on Market street, San Francisco, adjoining the Warfield Theatre, and will make extensive alterations.

Beattie Moved South

E. E. Beattie, famous among exhibitors as the builder and operator of the world's farthest north theatre, now is operating theatres in Mojave and Tehachapi, Calif. For several years he ran a picture theatre at Tanana, Alaska, in the Land of the Midnight Sun, where at 11 o'clock at night it was necessary to shroud the doors with black cloth to prevent the ingress of sunlight. Recently Mr. Beattie, a personal friend of Cecil B. DeMille, watched the director at work on the flat expanse of the famous Muroc Dry Lake in the Mojave Desert.

Pacific Northwest Warmly Welcomes Psuedo Director

For over a week, film columns in all the leading Pacific Northwest newspapers, have carried lengthy and glowing stories of how George Melford, prominent Famous Players-Lasky director, was in Olympia and Longview, Wash., the latter a brand new city and the subject of a great deal of exploitation. Mr. Melford was making reservations for his company, which included Jacqueline Logan and Jack Holt, and was arranging to "shoot" the leading hotels in both communities, as well as other spots of civic pride. It was promised that opportunity would be granted many local citizens to act as extras in "The Lone Trail," the picture Mr. Melford was directing.

Having thoroughly established himself, Mr. Melford made numerous purchases, offering checks in payment, which for the most part were cashed without question and change given him. Then a paper abruptly burst the bubble which has been interesting movie fans, exhibitors and in fact everyone, with the thrill of locally taken "movies" of prominence, when the alleged Mr. Melford was denounced as an unusually smooth bogus check artist.

An Olympia jeweler had wired the bank in Hollywood before delivering goods purchased for the "director's" dear old mother, sister, etc. for which $100 check had been tendered. The bank reported the check a fraud. A Burns detective is at present attempting to travel in the wake of Mr. Melford's line of hot air, but the "eminent director" has vanished. Doubtless "on location" elsewhere.

All the gunplay doesn't take place on the screen. Mrs. Mary Von Herberg, wife of J. G. Von Herberg, during the absence of her husband, did a little midnight shooting up of three burglars who roused her in their efforts to gain entrance to her home. Mrs. "Von" fired three shots, and the burglars jumped a fence and fled into the woods. Motorcycle police were unable to find any trace of them a few moments later.

E. P. White, owner of the Strand Theatre, Livingston, Montana, and one of the organizers of the M. P. T. O. of Montana, formed last winter, is in Seattle this week. The Montana organization affiliated with the national body and Mr. White was one of the delegates to the Chicago convention. He reports a somewhat larger percentage of closings for the summer in his State, and attributes in part to the fact that exhibitors have formed the habit of summer closing and many shut up their houses as a matter of course.

In other instances, competitors got together and decided which one should close, leaving the field free to the opposition for the summer months, or in other words, enabling one man to get by, rather than that two should go into the red.

Utlimately, Mr. White looks for excellent picture conditions in Montana, but does not think any genie with a magic lamp will accomplish this result within a few months' time. The growth will be slow but steady, and is apt to be more lasting as a result. This has proven a better summer than usual for the picture business, owing to cooler weather. Crops give promise of yielding splendidly, but the price situation is causing the farmer no little anxiety. Mr. White makes no attempt to speak for the entire State, which covers such a wide area that different conditions prevail in different localities.

Mr. White has just installed a new Gardiner screen in the Strand, which seats 725 people. He reports high winds make conditions unfavorable for much in the way of lobby trim in his locality, but uses heralds, billboards and newspaper advertising to put his shows over. And his personality is 100 per cent.

Jensen & Von Herberg, owners of a string of houses throughout Washington, Oregon and Montana, have announced plans to erect a $260,000 theatre in Aberdeen, Wash., in conjunction with Andrews & Wade of that city. The location chosen is at the corner of Broadway and Wishkah streets in the heart of the newest business district. The house is to be completed by the first of the year.

Merle Davis, prominent exhibitor and president of the Montana M. P. T. O. is handling the big prizefight pictures for the entire State. He is showing them first at the Broadway, a legitimate house in Butte, at 55c. for children and $1.10 for adults. Exhibitors are tremendously enthused and competition is keen for bookings.

Other Montana exhibitors who have been recent visitors to Seattle are Bill Steege, of the Liberty, Great Falls, a Jensen & Von Herberg house, who is on his way to California; Howard Haight, who has closed his Orpheum in Livingston for the summer, and Henry Turner, of the Wilma and Empress in Missoula, who is vacationing with his family in Oregon.

Mr. Wheeler is the owner of a new house in White Bird, Idaho.

Films May Shatter Aloofness of Staid Massachusetts Town

Manager Burroughs of the Belmont-Waverley Strand Theatre has petitioned the Belmont board of selectmen for a permit to conduct Sunday evening picture programs at his theatre. Belmont is one of the staid and conservative towns of Massachusetts but of late years it has had a tremendous growth and has broken away more or less from its traditional aloofness. It is likely that Manager Burroughs' petition will be given the attention it deserves.

The Union Film Corporation of Boston is the latest addition to the units to the industry hereabouts. It obtained a charter last week at the office of the secretary of State, under the general law. Under its articles of association it proposes to do a business of motion picture film distribution with a capitalization of $150,000. The incorporators are Louis Rosenberg of Boston, Harry Asher of Brookline, Nathan Ginsburg of Boston and David Stoneman of Boston. All are well known in the Boston film industry.

Weather conditions have so militated against the success of outdoor entertainments during the past few weeks that the Marcus Loew management has decided to give up for this season at least the night shows and dancing which have proved such an unusually brilliant feature of the summer season at Braves Field. The quality and variety of the entertainment that has been offered have been astonishingly excellent, the admission price has been low, and the large crowds have taken advantage of the pleasant evenings to attend. Boston's variable weather conditions have, however, made the venture unprofitable as a whole.

Mrs. Wallace Reid at the Tremont Temple in Boston, presented at a top admission of $1, beat the house record for weekly receipts, taking more than $10,000 the first week. The Tremont is being operated for the presentation of the picture by the Federated Films of New England on a rental and cut basis.

"The Covered Wagon," now in its fourteenth week at the Majestic Theatre in Boston, is continuing to draw the crowds, playing to an average of $9,000 weekly.

Managers of the picture theatres in the suburban houses in the Boston district are beginning to feel optimistic, having done good business thus far this month.

The presentation of "The Covered Wagon" at the Majestic Theatre in Boston is in charge of Ed Fuller, the Shubert auditor. Henry Taylor, manager of the Majestic, who is in Los Angeles with Mrs. Taylor as the result of her poor health, will return to the Hub in September to resume his duties at the Majestic.

The Atlantic Theatres Corporation of Boston has been incorporated with a capital of $100,000. The incorporators are: Benjamin H. Green of Roxbury, William F. Stewart of Boston, George F. Grimes of Boston and Louis Aronson of Roxbury.

The remaining stock of the Capitol Theatre in Lynn, Mass., has been purchased by Elias M. Loew from Simon Frankel of Boston. Mr. Loew becomes president and treasurer of the controlling corporation. The theatre hereafter will be known as Loew's Capitol. Charles L. Benson, former manager of Gordon's Olympia in Lynn, has been engaged as manager beginning Labor Day. George Corbett will continue in charge until the opening of the new season.

Great interest has been manifested throughout Massachusetts theatrical circles during the past week in the further restrictions in the use of billboards in the Bay State, through the drastic rules that have been promulgated by the Highway Division of the State Department of Public Works, and much opposition is anticipated before the rules are allowed to become operative.

In a nutshell, the proposed regulations provide that billboards shall be rectangular in shape and shall not be more than 12 feet in height and 25 feet in length; that no billboards shall be erected within 100 feet of another billboard, unless the two are placed back to back; that no billboard shall be erected in a residenial section without the written consent of the majority of the property owners within 100 feet in any direction of the location on the same street; that no billboard shall be erected directly opposite a residence without the consent of the owner; that no renewal permit shall be granted unless the front and back of the bill board, and the braces, anchors and lattice work are painted and kept in a proper condition; that the licensee maintaining a billboard shall keep it and the ground about the same free from rubbish or any material which the division may consider disadvantageous to the community.

There are many other provisions, such as those dealing with billboards already erected, permits, and prohibition of any billboards whatever on sections of highway "of unusual scenic beauty."

The Eastern American Corporation of Boston and New York City is the name of a new corporation which was granted a charter at the office of the Secretary of State in Boston during the past week. According to the articles of association the new concern is organized to deal in moving picture films and will do business under a capitalization of $100,000. The incorporators are Thomas G. Gaul of Burlington, Vermont; John H. Murphy of Brookline, Mass., and Elmer H. Carlton of New York City.

The New Park Theatre and the Family Theatre, both of Worcester, during the past week passed under the control of the Olympia Company of Worcester, according to an announcement made by Elmer N. Daniels of the Olympia Theatre of Worcester. The new owners are to take possession about September 1. Other members of the Olympia Company are Charles W. Hodgdon of Wakefield, and Frank J. Howard and Ernest Horstmann, both of Boston. The purchase of these two Worcester houses aligns them with the theatres now controlled by the Olympia Theatres, Inc., of Boston, the whole completing a chain of about 35 theatres devoted for the most part to the showing of motion pictures.

Labor circles, as well as theatrical circles, of Massachusetts are considerably interested in a controversy that has arisen at Chicopee that has culminated in a suit by L. Louis Lambert and others against Fred L. Frechette, Kenneth L. Forkey and Playhouse Theatre, Inc., of Chicopee. The suit is to enforce an alleged agreement regarding the employment of a union operator. The question at issue is whether Forkey has stock in the Playhouse Theatre corporation when the suit was entered, or whether he is possessed of such property now. The defendants allege that Forkey has ten shares of such stock. Forkey was engaged, it is alleged, as an operator to succeed a union man who, the plaintiffs claim, was discharged some months ago in violation of an alleged agreement.

The case has attracted wide attention because it establishes a precedent in the Bay State. The custom has been for employers to bring suits against labor for injunctions to prevent alleged interference with the employer's business, while the suit against the Playhouse Theatre Corporation and others is brought by labor to enforce an alleged agreement declared to have been violated by the employers. The plaintiffs allege that the union man was released from motives of economy and that Forkey was installed in his stead, Forkey being active in the management of the Playhouse Theatre.

The success of Loew's Orpheum Frolics early this year was so pronounced that the management of Loew's Orpheum Theatre has planned to stage a summer frolic and bathing girls' revue shortly. The production will be put on under the personal supervision of Victor Hyde of New York, who was responsible for the recent frolics.

Connecticut

Patronage in theatres in Connecticut in July, according to receipts from the tax on admissions and dues as compiled by the United States Internal Revenue bureau in the state, nearly was double that of July, 1922. Tax on admissions and dues this July totalled $120,000 while in July, last year, the receipts aggregated $62,000.

The new Capitol Theatre in Danbury, Conn., was opened August 11 with the Goldwyn production, "Three Wise Fools," as the feature attraction. First day patrons were lavish in their praise of the new theatre, expressing their good wishes to members of the Taylor Estate, owners of the theatre, and to P. J. Martin, manager.

The first ticket was purchased by a boy who was so eager to enter that Manager Martin was unable to learn his name. He presented a dollar bill for his ticket and the bill is to be framed and hung in the box office.

Beautiful fittings and decorations called forth much praise as well as the seating and adequate safety arrangements.

Other attractions during the opening week were "Temptation" and "Legally Dead." Admission prices are: Matinee, children, 10 cents, adults, 30 cents; evenings 30 cents to all.

Humidity and ominous storm clouds failed to prevent a record-breaking crowd from seeing the opening showings of "Penrod and Sam" at the Olympia Theatre in New Haven on Sunday night, August 19.

Hyde Smith and Jacob Alpert, lesses of the Bradley and Victory Theatres in Putnam, Conn., have acquired the Lewis-Brown Theatre Circuit, comprising the Palace Theatre in Rockville and the Orpheum and Majestic theatres in Danielson. The two theatres in Danielson and the Palace in Rockville formerly were conducted by Mrs. Cora Brown of Providence, R. I., and John Lewis of Danielson.

Messrs. Smith and Alpert will conduct the five theatres through an incorporated company, which is to be known as the S.-A. Amusement Company, with main offices in Putnam. Mr. Smith will be in charge of the booking of films and other attractions and Mr. Alpert will be general director of the theatres. The new owners took possession of the theatres on August 14.

The deal, in addition to the theatres, includes much property and real estate. Both the Rockville and Danielson theatres are well equipped and modern playhouses. The seating capacities are: Palace, 773; Orpheum, 735; Majestic, 700.

Thomas H. Coffey, manager of the Palace Theatre, who was general manager of the Lewis-Brown circuit for seven years, will be manager of the Palace. Before coming to Rockville Mr. Coffey was manager of the Princess in Bristol.

The Capitol Theatre in New Britain, formerly Fox's, will be opened Thursday, August 30. The house has been completely remodeled and a large number of new furnishings installed. All seats will be reserved for the opening show. The feature of the initial program will be "The Bright Shawl."

An investigation said to be of great importance was conducted in New Haven during the week of August 13 at the offices of the collector of internal revenue in the Federal building, in connection with the check-up now being conducted on the collection of theatre admission taxes. No details were divulged by Division Chief E. J. Coffey, who called attention to a federal statute providing a heavy fine for giving out any information relating to such cases pending investigation.

It was intimated, however, that the New Haven case was an important one, concerning a theatre in which, it was so alleged, returns on tickets sold have not been made properly.

Agents from the office of Chief Collector Robert O. Eaton were in the city to seek additional details. Several months will be required to make a check of the admission taxes in the theatres of the State.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Production Requirements Are Simple and Within the Reach of Small Time

LAST week we printed an expression of our belief that an increase in the production idea would be the outstanding feature of the coming season, and before the matter appeared in print, a letter from Trinidad asked for some book on the subject. Evidently the realization that something more than film is required is more widely spread than we realized.

We could think of nothing in the way of a book that could give any help, so we wrote a letter instead, and we are repeating the main points here in the belief that it may help others to realize that "production" does not comprehend an extensive staff and an elaborate outlay.

Need Not Be Costly

Some time ago we published a story about M. A. Kadow, of Manitowoc, Wis. Mr. Kadow, you may recall, reduced the production idea to its simplest form.

He had a black cyclorama drop for his small stage, and this was the foundation of all his sets. If he wanted a seascape he pinned a couple of ships to the drop, a few trees gave him a forest and a pair of potted plants suffices for a garden. It was almost as elemental as the Elizabethan drama, but it pleased his patrons, and with home talent his productions gave real satisfaction.

A pair of baby spots were his illuminants, and Mr. Kadow added that too strong an illumination was apt to confuse his amateur stars. They seemed to feel greater confidence on a stage not too brilliantly lighted.

Start Slowly

Perhaps this may strike the small house manager as being a little too elemental, but in any event care should be taken not to start in on too large a scale. It is far better to start in a small way and work up gradually to a larger production than to open with a big presentation and drop to something more within the limits of reasonable expense.

Mr. Kadow's scheme is good, but we like better the device often used by Edward L. Hyman, who works with scrim instead of black. Black is a little too sombre, but with scrim you can produce some wonderful light effects. If scrim is too costly, you can start with cheesecloth. It is not as good, but will serve at a pinch.

The scrim should not be tightly stretched, but should hang in soft folds, not too close together. But "soft folds" does not mean regular pleats. If you have any trouble, perhaps the window dresser in some store will help you, or even the dressmaker.

The scrim or cheesecloth is merely the canvas. You must light it up, and you should have two or more spots or floods, with plenty of colored medium.

Where only two are used, they should be placed either side of the stage, with the spot from the projection room helping out. The mediums can be all one color, but it is better to use contrasting colors, and often you can better an effect by shooting the lights across the stage, lighting the left hand from the right and playing the left hand spot on the right hand side, with the front light cutting through. This yields a better blending.

Try Some Experiments

If more than two stage lights are available, you can work even four colors, but train your lamps so that you do not get four squares of color. Blend them into each other. You can even cut up torn mediums so as to get strips of four or more into a single frame, and get wonderfully pretty mixed effects.

The best way to arrive at effects is through experiment. We have already told how Mr. Hyman holds lengthy light rehearsals, experimenting with all sorts of combinations of colors and placement. Whenever a striking effect is achieved, the position of the lamps and the colors is carefully noted. As a result, when a production is being staged he has only to refer to his memoranda and find the effect he wants. This done, it is merely a matter of telling the crew to "Use 28" or whatever the number of that effect may be, the effects being copied in duplicate for the stage manager, the electrician and the carpenter.

Building Up

If money permits, doors and windows can be made or bought and these can be set into the scrim drop. A French window in the center is effective, and can be simply made of batten. Potted plants and pedestals, garden benches and furniture, piano lamps and statuettes all help to dress the set when they can be acquired, and gradually ballustrades, garden walls, fences and the like can be added. Five dollars this week and three the next will cut no especial figure on the expense sheet, but at the end of the year the property room will be far better filled.

Still more ambitious is the cyclorama of cloth of gold. This can be lighted with wonderful effect, but wait until you can afford good material. Nothing is worse than cheap cloth that will tarnish to black in a few weeks. A drop of tinsel ribbons will serve in the meantime.

Real Scenery

Real scenery will run costs up, but if you have a carpenter you can work out good effects at comparatively small cost, with set cottages, and the like, but when you build, do not build with just one setting in mind. Plan all your flats and flippers to work interchangeably.

Never build a set that cannot be made to work in with your other sets. Plan for a general interchange and you can ring a variety of changes. J. Waldere Kirk, once known as King of the Dudes, confessed to this writer in the heydey of his fame that his reputation was built upon half a dozen suits and a couple of dozen fancy vests. He worked the changes and was credited with owning a hundred suits.

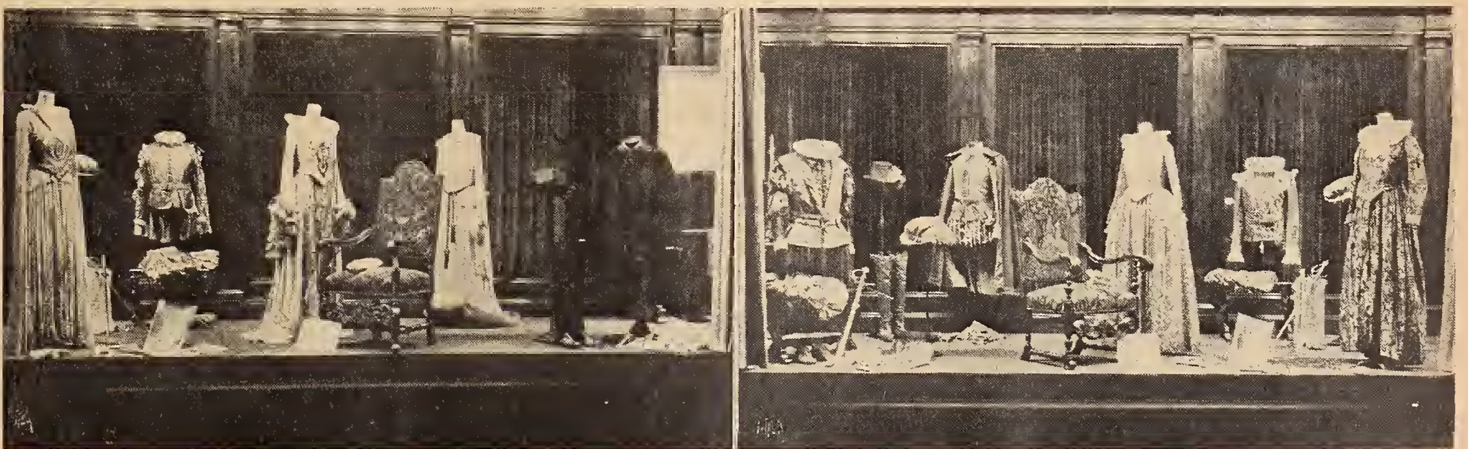
Plan your scenery on the same lines and get credit for a better filled dock than you possess.

You can pull a surprising number of set pieces from old 24-sheets. Varnish them with dammar varnish and they will last even better than paint.

Stage Lighting

In addition to your spots you are going to need strip and border lights. Have a set of foots with white lights on one circuit and red and blue on others. On a trough wide enough for thirty lights use 15 white, seven red and eight blue, then experiment with mixing these colors. The blue can stay on for the white lighting to take off the yellow.

Have a strip of lights either side of the proscenium, and one or two rows of borders at the top. If possible have borders in



A First National Release

A WINDOW STUNT THAT MADE ITS APPEAL TO A MILLION PERSONS FOR ASHES OF VENGEANCE

This double window display of costumes worn by Norma Talmadge, Conway Tearle, and others in Ashes of Vengeance was made in the window of Stern Brothers, on West Forty-second Street, only a block and a half from where the picture was being shown at the Apollo. Each costume was supplied with a still showing that particular dress or doublet in use. This does not show in the photograph, but it added to the interest of nearly a million persons.

white, blue, red and amber, but have them hung so they can be pulled out of the way and one or two 500 or 1,000 watt lamps used for top lighting instead.

A dimmer is a real aid, but dimmers cost money and can be added after you have grown. Dimmer is not used in the sense of the rheostat, but the actual dimmer which can cut the light in a steady increase or diminution and not in jerks.

The Stage

Don't have too large a stage. If you are in a house with a large stage, cut it down by building a production stage on this. Your productions will be small, and they will be lost on a 40-foot opening. Build in a false stage from twelve to twenty feet wide and use that. It will give you a better setting and cut down your lighting costs at the same time. Drape in the opening with neutral hangings and center all of your lighting on the production stage and you can achieve real pictorial effects at much smaller cost.

Next week the matter of program will be taken up.

Boy Manager Is a Penrod Stunt

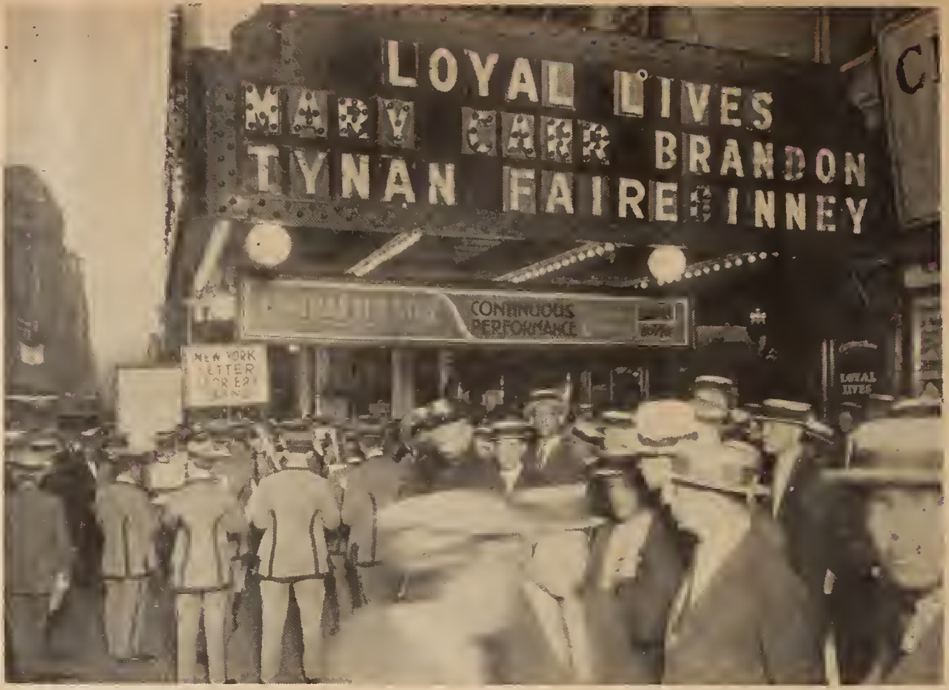
During the various Boys Week drives it has been customary to put some youngster in as Mayor of the city for a day.

Earl D. Wilson, manager of Gordon's Olympic, New Bedford, Mass., saw no reason why he should not adapt the stunt to publicity purposes and figured that the run of Penrod and Sam would be about the best time to put the idea into practice, so he announced that any boy on the City Playgrounds stood a chance of becoming a movie magnate for a day and the supervisors cooperated in staging the election of one candidate from each playground center.

This left twelve candidates for the elimination contest, and the final decision was made by the Boy Scout Commissioner and two newspaper men, Wilson being appreciative of the publicity possibilities of the newspaper judges.

Carlton Sundin was the final choice and he ran the Olympic for a day and gave a box party in the evening, and he could even write passes, which was the final jewel in the crown of joy.

There is no copyright on the idea. You can work it if you want, and the wise manager is going to want to. It packs a forceful wallop, and it carries a lot of self-writing publicity, particularly if you can hook some newspaper to the contest end. If badges were given for good stunts, Wilson would be wearing a gold medal. It's good.



A Vitagraph Release

HOW THE LETTER CARRIERS' BAND SERENADED LOYAL LIVES

Andrew Cobe got the New York letter carriers to help him put over this postoffice picture at the Central Theatre, and the band concert in front of the house worked as well on Broadway as it ever did with a minstrel show in a small town.

Hollywood Contest Will Be Real Help

One of the most efficient press stunts on Hollywood is suggested in the Paramount press sheet in a contest. This gives a list of 67 names with the announcement that only three of the names are those of persons who do not appear in Hollywood. Prizes are to be given for the discovery of the three names.

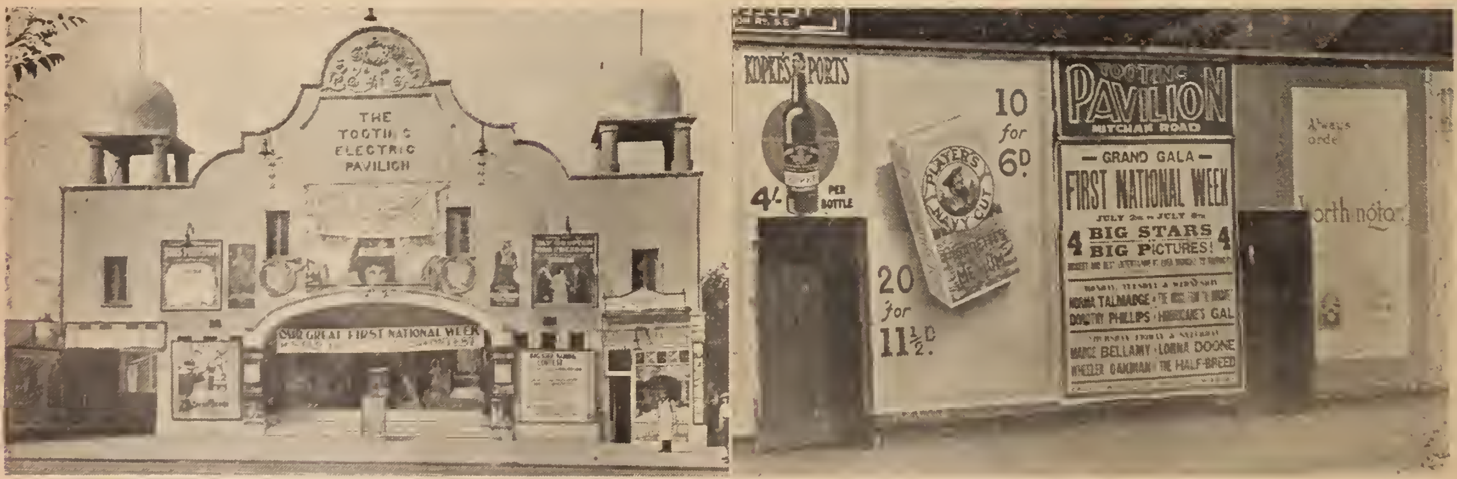
As the other advertising is supposed to carry the list of 64 persons who do flash into the play, the contestant has only to compare the two lists, but this is precisely where the selling comes in. The careful comparison of the lists sinks in the idea of the many stars to be seen. It will give emphasis to the number and importance of the players to those who will look at just one list uncomprehendingly.

Getting Personal

Down in Baltimore the Century broke into the Inquiring Reporter feature of the Evening News for a double run. Probably you have an inquisitive reporter in your town. Most papers have now, but in case you have not, the reporter takes a question of general interest and briefs the answers of five persons accosted at random.

In the case of the Century the question was: "Am I a wise fool for not getting married?" The first day five bachelors were interviewed and five spinsters were tackled on the second run, probably the first time the same question has lasted two days.

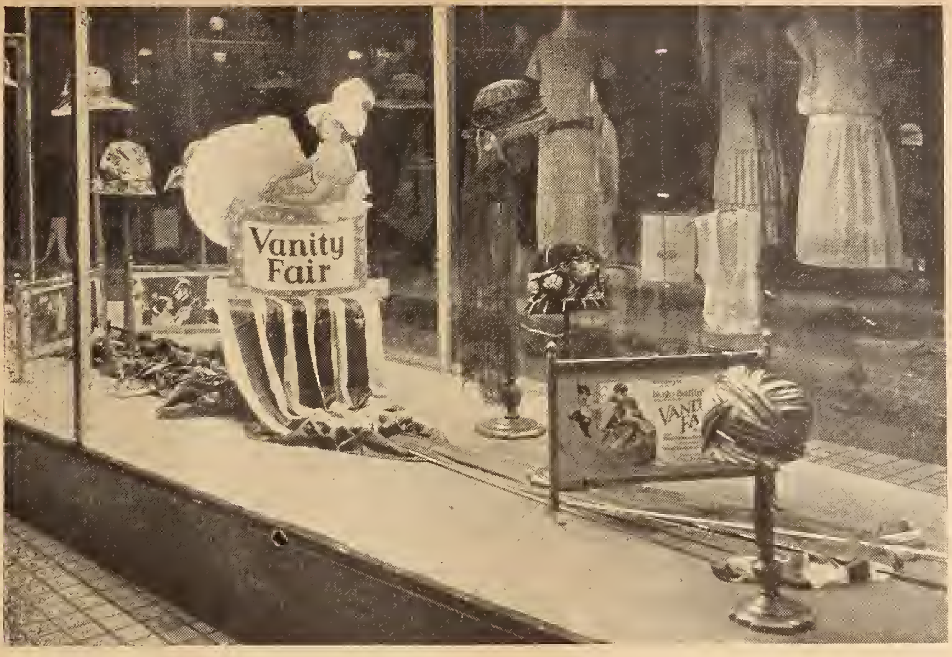
Two of the newspapers permitted their delivery wagons to be bannered with posters for Three Wise Fools and about twenty windows backed up 5,000 mailed letters. The story was broadcasted by a local wireless just to help along. Outside of that the manager and Goldwynner Jack Pegler just sat down and waited for business to come in.


THE TOOTING ELECTRIC PAVILION
OUR GREAT FIRST NATIONAL WEEK
KOPKE'S PORTS
4/- PER BOTTLE
10 for 6D
PLAYER'S NAVY CUT
20 for 11½D
TOOTING PAVILION MITCHAM ROAD
GRAND GALA
FIRST NATIONAL WEEK
4 BIG STARS 4 BIG PICTURES!
NORMA TALMADGE
DOROTHY PHILLIPS · HURRICANE'S GAL
MADGE BELLAMY · LORNA DOONE
WHEELER OAKMAN · THE HALF-BREED

A First National Release

ENGLAND IS TAKING KINDLY TO AMERICAN EXPLOITATION IDEAS. THIS IS FIRST NATIONAL WEEK.

The Tooting Pavilion, a London suburban house, not only ran the special week, with Lorna Doone, The Voice From the Minaret, The Half Breed and Hurricane's Gal, but it worked the star identification stunt with eight First National stars. That six sheet to the right of the entrance shows the identification announcement. It backed an extensive billboard campaign with 40,000 throwaways. Who said they were slow? It isn't so.



A Goldwyn Release

THE ONE SHEET MAKES A GOOD WINDOW FOR VANITY FAIR

This cutout from the one sheet carried several photographs and stills in the window of a store in Washington, D. C., when the Ballin production was due in the Capital City. This title makes a capital hook-up to women's wear of all sorts.

Borrowing the Bulls Was Easy for Hopp

Remember those good old days when the kindly press agent used to fill his campaign book with the advice to borrow stage coaches and airplanes and things?

First National did not suggest that you borrow a few elephants or camels for Circus Days. Nothing like that, but Joseph Hopp, of the Fort Armstrong Theatre, Rock Island, Ill., jumped on the tail of opportunity.

There was some sort of an exposition with a trained elephant act across the river at Davenport, Iowa, and he borrowed them to ballyhoo for Jackie Coogan, adding a youngster who more closely resembled Jackie than the average impersonator.

Unless we miss our guess, that second elephant was tagged for the exposition in the parade and that banner was covered up with the Coogan pennants only during the photographing. The banner on the elephant to the right was painted for the house, but the rear bull seems to be bannered for the show he belongs to, and Mr. Hopp probably split it 50-50.

Apparently the stunt was worked the day before the opening and the last day of the exposition.

Chipped In

Hearing that the Elks were to give a picnic to a thousand orphans, the Circle Theatre, Indianapolis, suggested that the festivities start with a showing of Circus Days, so the children were all brought to the theatre and the decorated cars and buses waited around for them, not hurting the ballyhoo effect in the least. After that the children were guests of the Elks at a dinner and were then taken to an amusement park to finish off their glorious day.

As the picture was shown pre-release, and the reporters were permitted to come to see how the children liked it—well, you'd do that yourself if you had the chance, wouldn't you?

But why wait for the Elks? Start something yourself.

'Ray for Ray!

Some managers find it more or less difficult to put over Charles Ray because of some of his productions, but A. Q. Mulloney, of the Arcade Theatre, Marston, Mo., finds Ray one of his best bets.

He got hold of a county directory, possibly the poll list, and each time he played Charles he wrote all the Rays to come and see him. He enclosed no passes, but they came anyway and went out and bragged to the neighbors, with the result that Ray is his ace in the hole.

Gosh! Think what you can do with Buck Jones!

Number One

Putting over Trilby with the Cinderella stunt was one of the devices of the Circle Theatre, Indianapolis. This is the first use of the stunt to be reported by First National Publicity. We gladly make record of the same, but we hereby promise our readers not to inflict on them the names of the 9,763 other houses to work the same stunt between now and next June.

This is news, the other stories will not be. We hope that Walter Eberhardt, of First National, takes the hint. That's why we are playing it up where he can see it.

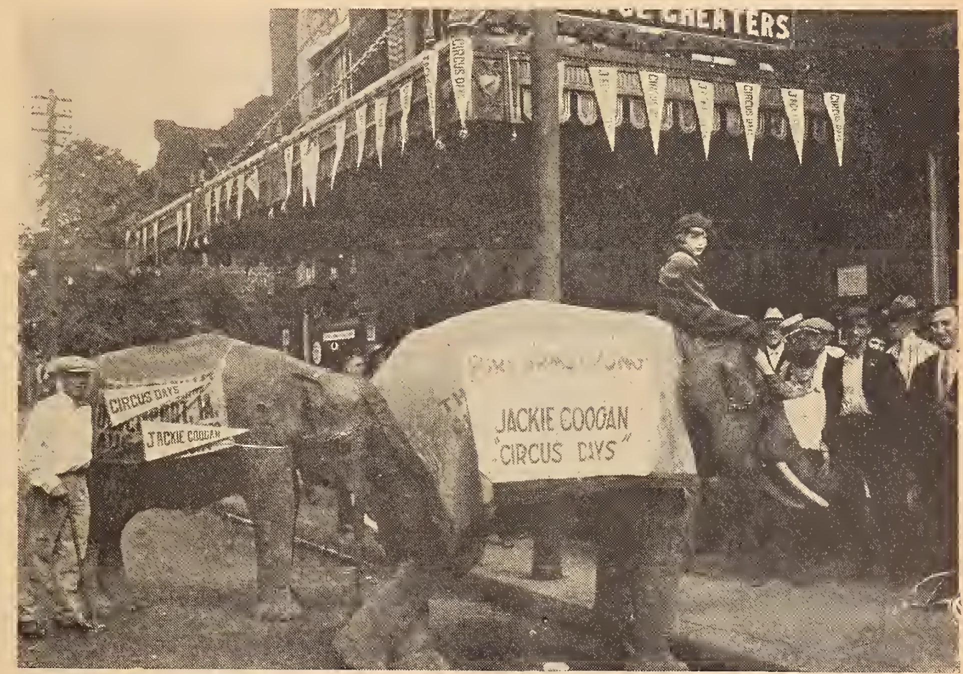
Voting Cards Is a New Advertisement

Apparently the Branford Theatre, Newark, has dug out a new one. It was playing Penrod and Sam and hooked the handlers of the suits to a donation of a suit of Penrod clothes, a set of Tarkington's books and a bathing suit.

With these prizes it inaugurated a voting contest, distributing some 50,000 cards to the pupils of the vacation schools. Each card was good for two votes for a boy and the same a girl. The former was given the suit and the latter the books. The bathing suit went to the girl with the most freckles.

The voting idea is advertised in advance to bring the cards in demand, for the punch in the stunt lies in the efforts to obtain the votes. The idea is not necessarily limited to school children. It can be worked as a general stunt. The Branford used the children because it was offering a play of especial appeal to them.

It's different. Give it a whirl when you want to put over a good one.



A First National Release

IT COMES EASY WHEN YOU CAN BORROW ELEPHANTS

Joseph Hopp, of the Fort Armstrong Theatre, Rock Island, Ill., borrowed a couple of trick elephants from a fair in Davenport, just across the river, and had a wonderful ballyhoo for Circus Days. Watch your county fair bookings.

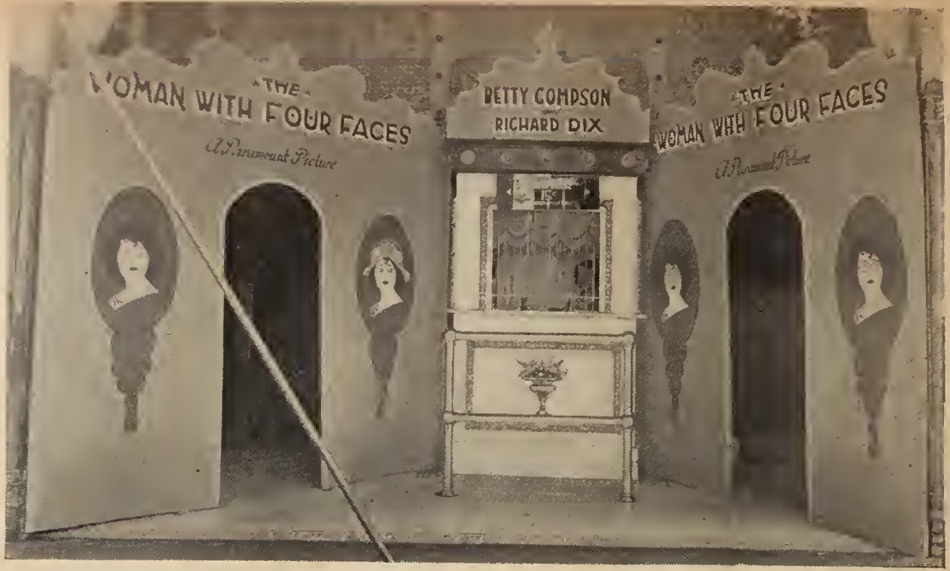
Flippered Lobby Cheap at Fifteen

Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., has a rather small lobby, and it was a simple matter to build a pair of compo-board flippers that ran from the corner posts to the box office, with arches cut for entrance and exit. The tops were cut in a fanciful design, and this part can be changed with each subsequent use.

The first time out it was employed for Betty Compson in The Woman With Four Faces, and the title and "A Paramount picture" was lettered on each side, the Paramount line being in the same style letter as is used in the plan book credit lines. The name of the star and her support were lettered on a short section on top of the box office. Either side of the entrance were fancy panels and in each was one of the four "faces" which give the play its name.

As the box office is in the center of the lobby, it was possible to cut off the regular appearance with a comparatively small investment for board and painting, the first cost being only $15. Subsequent uses will cost very much less. There is nothing elaborate about this design, but it is simple and practical for small houses, and can be worked as well with larger houses by widening the arch and extending the sides.

That mark across the cut is the piped guy wire of a light pole at the sidewalk line which always gets in the picture.



A Paramount Release

A SIMPLE DESIGN FOR A SMALL LOBBY TO CHANGE THE FORM

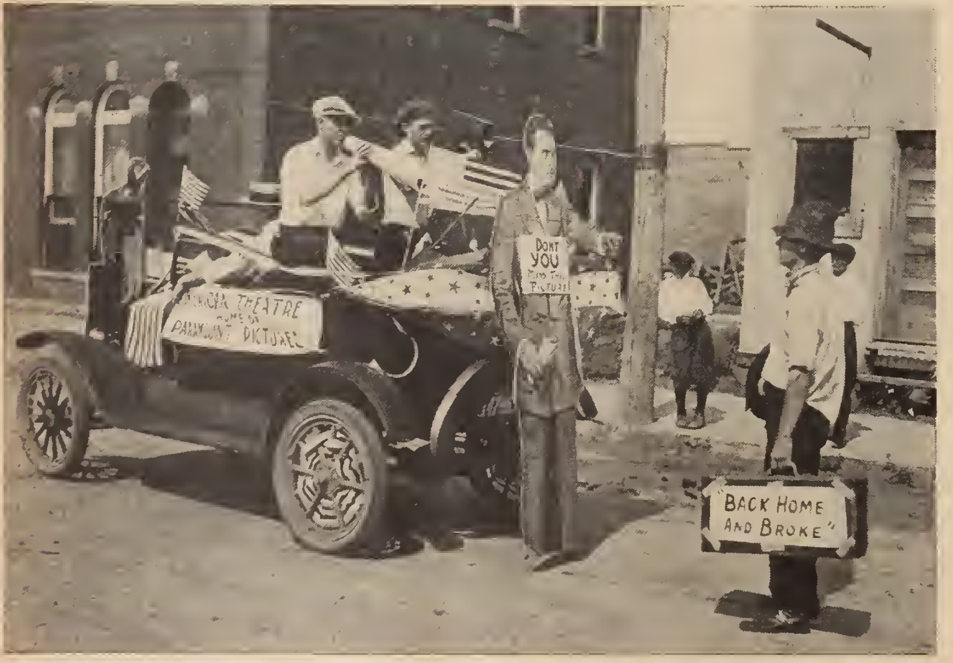
Designed by Ollie Brownlee, of the Palace Theatre, Muskogee, for The Woman With Four Faces, but suitable for most titles. The four panels show the four phases which give the play its name. These can be changed for each re-use.

Made His Pitch at the Local Picnic

George Gambrill, Paramounteer for and around Oklahoma City, was in Hartshorn, Okla., about the time they decided to have a Fourth of July celebration, so he suggested to W. A. Weaver, of the American theatre, that they fix up a car to go in the parade and tell the folks a little something about Back Home and Broke.

Cutouts of Meighan were used front and rear on the car, the one showing being attached to the rear. The photograph makes the arm appear to point at the Rube following the car with a lettered suit case, but in reality the arm is headed straight at the spectator along the line of march. The sign reads: "Don't YOU miss this picture." The message was repeated by the man with the megaphone. The camera alongside is made of a letter file painted black and mounted on a tripod borrowed from the local photographer, but it looked very realistic with a real lens, and got full attention. The Rube followed the car over the line of march.

But a still more constructive stunt was throwing out bills telling that Meighan would send his autographed photo to some young woman attending the picnic. All the girls looked for that, and when they got out to the picnic grounds they found a booth Gambrill had knocked up the night before and from which he distributed Paramount literature and told them all about the line of Paramounts coming to the American during the season, not only selling the immediate product but all the coming attractions. He talked himself hoarse, but they won't have to urge Weaver to use "A Paramount Picture" on all his advertising hereafter. He's sold solid on the idea.



A Paramount Release

ANOTHER HORN IN ON A FOURTH OF JULY PARADE

George Gambrill rigged up this cutout on an auto for the Fourth of July parade at Hartshorn, Okla. And he built a booth at the parade grounds and told the natives all about the Paramount's coming to the American Theatre this coming season.

Good for Macon

Because Macon, Ga., is the home of the middleweight champion of the South, George A. McDermit, of the Capitol theatre, snapped up the Texas idea on The Abysmal Brute and staged a boxing match between two 80 pound boys, with a fake knockout, when he played The Abysmal Brute. The best people attend the regular boxing matches and no one was offended at the invasion of the picture theatre. It even made the sporting pages of the local papers.

New Terminal

Most everyone has grown a bit blase on "If we please you, tell your friends; if not, tell us." That has lost most of its kick, but the Southern Theatre, Columbus, O., has given it a goat gland.

Fury was doing so well that it was decided to hold it over, so a trailer was prepared reading: "This picture will be held over a second week. If you like it, tell your friends. If you don't ....sh-sh-sh."

Most of them told their friends.

Bagged 5,000

The Lyceum theatre, Duluth, gave out 5,000 sample bags of Exciter candy to advertise Bebe Daniels, a candy company supplying the goods. They also covered the safety zone signs with the advice: "Drive slowly. Don't be a speed maniac like Bebe Daniels in The Exciters at the Lyceum." Just to keep out of trouble, police O. K. was first obtained in this stunt.

Swanke Enlarges

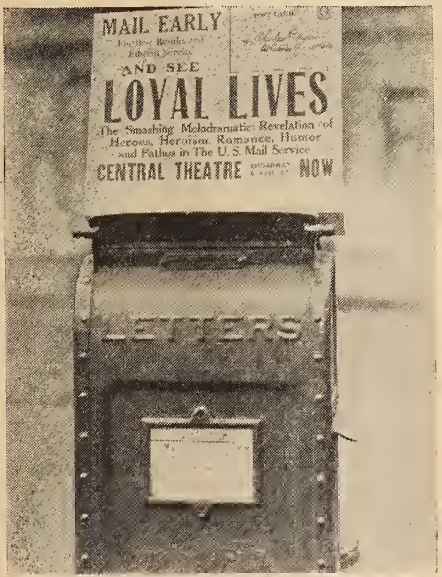
Arthur Swanke, who has been doing the advertising for the Rialto theatre, El Dorado, Ark., has been put in charge of all of the houses concerned in the recent merger, and is now the advertising manager for the Rialto, Mission, Majestic and Manhattan.

He has done some capital lobby work for the Rialto and in his enlarged field should have even wider opportunities.

Mail Box Hanger Is the Newest Device

Before we tell you about the new mail box hanger invented by the Whitman Bennett staff for their Vitagraph released picture, Loyal Lives, we want to warn you that it is a federal offense to put advertising on a U. S. mail box.

Now take a look at the hanger for Loyal Lives. You will note that it is a card that rests on top of the box. The second illustration will show you that it clings lovingly to the lamp post. The stock is 14 by 18 inches.

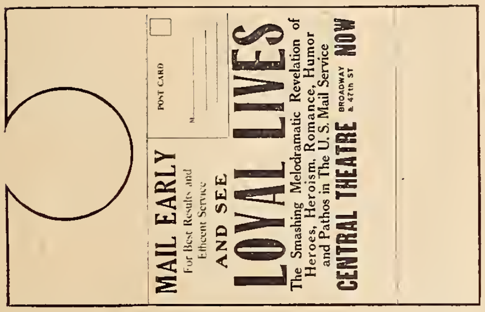

MAIL EARLY
AND SEE
LOYAL LIVES
The Smashing Melodramatic Revelation of Heroes, Heroism, Romance, Humor and Pathos in The U. S. Mail Service
CENTRAL THEATRE
NOW
LETTERS

A Vitagraph Release

THE MAIL BOX HANGER

You will also notice that there is a space for a private mailing card address. The plot of the story is that you want to mail the card to yourself, but it is too large to go inside the box and naturally you put it on top, folding it around the post.

Then you go to the post office and tell how the picture is a glorification of the postal service and ask the mail collectors to have a heart and not be in too darned much of a hurry to rush the matter to the post office. Meanwhile it stands there a piece of stamped and addressed mail, and for one cent each the Central Theatre, a Broadway house in New York, had the signs up for a day and even the police could not touch them when it was explained that it was mail matter. It will not work so well on other pictures, but it is a pretty little thing for a picture hooking to the letter carriers.


POST CARD
M
MAIL EARLY
For Best Results and Efficient Service
AND SEE
LOYAL LIVES
The Smashing Melodramatic Revelation of Heroes, Heroism, Romance, Humor and Pathos in The U. S. Mail Service
CENTRAL THEATRE
BROADWAY & 47th ST
NOW

A Vitagraph Release

THE CARD IN POSITION

In New York the cards were in place for the better part of a day, and no other location had half the display value. Just how it will work on other plays than Loyal Lives remains to be seen. Better talk with your postmaster first.

Now we have the doorknob, the radiator cap hanger and the milk bottle hanger together with the mail box. Who will offer the next contribution?

Got Big Standout on Window Display

One of the best stunts worked by Blank's Des Moines Theatre on The Spoilers was a window display in a luggage shop. The store was where most of the town had to pass and with its panoramic background it got more attention than a circus parade.

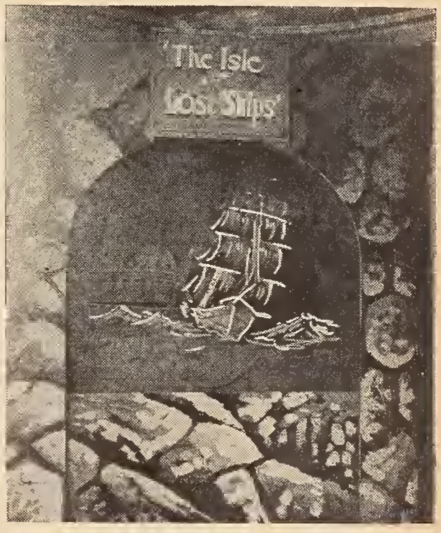
The drop showed an inviting Alaskan scene, which must have been a grateful sight to dwellers in the corn belt these hot days, and in front were two displays. On one side was the meagre equipment of the pioneer and on the right the wardrobe trunk, satchel, handbag and gun case that the modern traveler can pack in. One card told of the early days and a second drew the contrast with the present condition. The third was for the Hampton production at the theatre.

More spectacular, though possibly less pulling, was an announcement of the big fight scenes directly above the ring at a local prize fight.

False Wiskers Are Sign Painting Help

When Cliff Denham, of the Royal Victoria Theatre, Victoria, B. C., played Fury, he used the painting of a ship. It helped not a little to sell the idea of the picture, and it made an effective lobby display. After the run he sent it to the storehouse.

End of first chapter.



A First National Release

THE SECOND TIMER

When he booked in The Isle of Lost Ships, he remembered how well the painting had looked in the lobby. He dug it out, painted in a new ocean, threw in a couple more ships, altered the title and saved both time and paint.

End of second chapter.

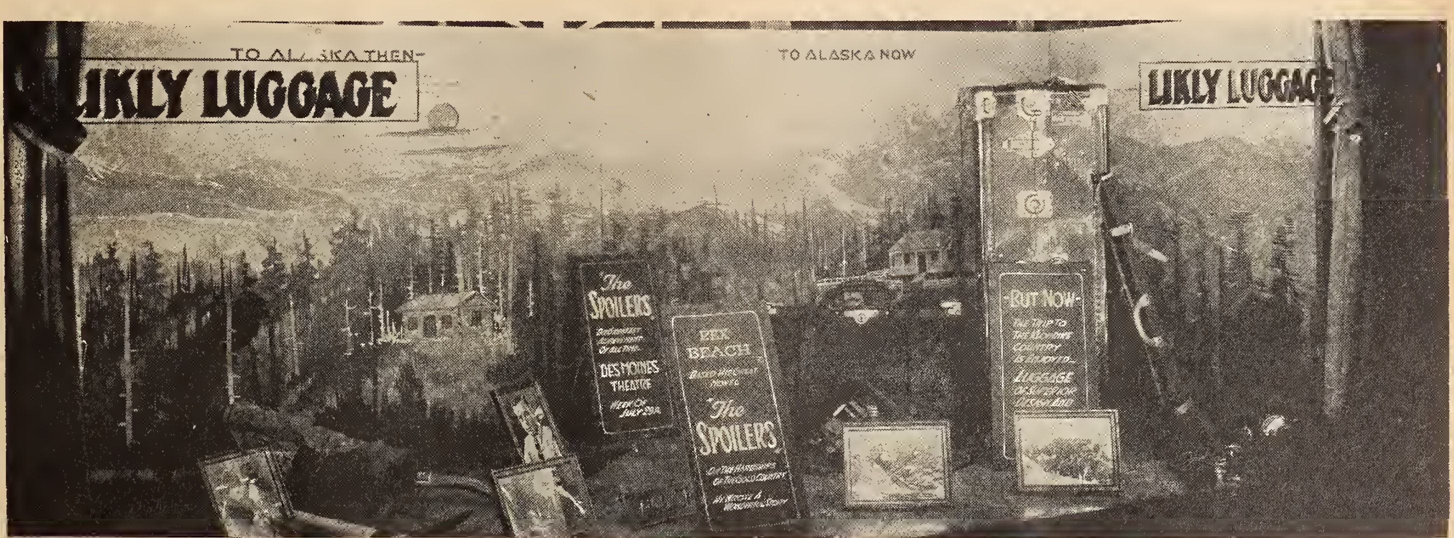
Probably to be continued.

MORAL

Save 'em.

Just as Good

You would think that when Edward Trinz, of the Elite Theatre, Waukegan, sent out a ballyhoo for Three Wise Fools that he would have used three clowns, but he didn't. He used only one clown, and he sold just as many tickets as though he had used three men, and he saved the wages of the other two.



A Goldwyn-Cosmopolitan Release

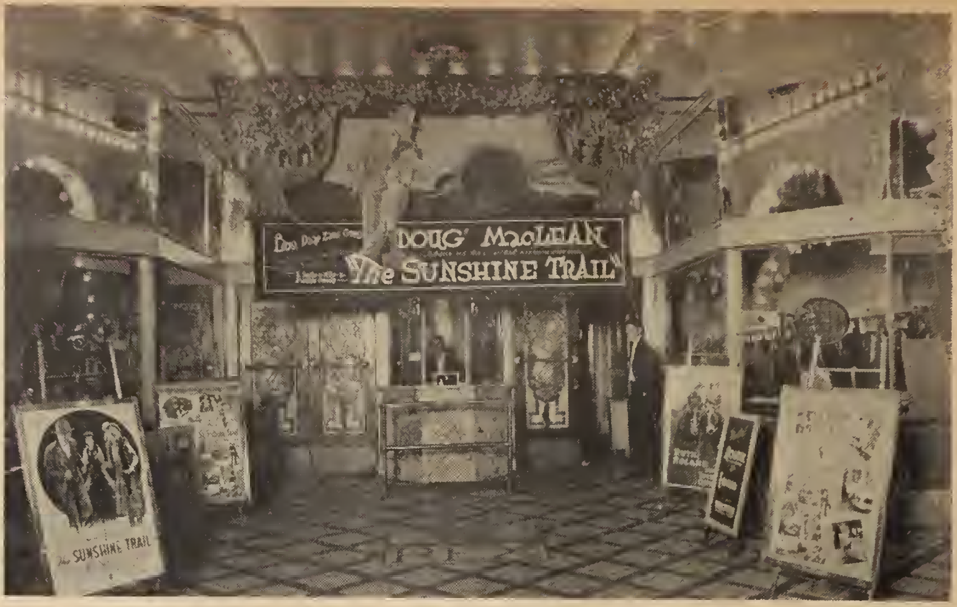
SOMETHING NEW IN A WINDOW HOOK-UP THAT WAS WORKED ON THE SPOILERS IN DES MOINES

Against a painted back a contrast was drawn between the pick and shovel and blanket roll of pioneer days and the modern equipment of the present-day traveler. One side of the panorama is lettered "To Alaska Then" and the other "To Alaska Now." One card cries for each of the sections and the third conveys the information that the picture may be seen at the Des Moines Theatre. The first advertisement is painted on the window and not part of the display.

Ice a Winner

Holding an ice carnival in July made a pot of money for the Lyric Theatre, Duluth. A "cold" feature, Clyde Cook in "The Esquimaux and a vaudeville ice skating act, with old news pictures of winter sports to run during the organ overture of winter songs was the program foundation for a snow lobby dressed with ice skates, ski and sleds borrowed from the hardware store.

A little extra advertising and even without the vaudeville act the suggestion of winter will carry even into the box office report. The Lyceum cleaned up like a pitchman demonstrating a grease eradicator. Try it before the weather cools off. It's a good one.



A First National Release

ANOTHER EXAMPLE OF THE WORK OF A. H. McDONALD

This is a cutout banner for "The Sunshine Trail," taken from a three sheet and worked up with house paintings. This improves the lobby where a straight banner would hurt the effect. Used at the new Rex Theatre, Eugene, Oregon.

Free Car Banners a Help in Peoria

Out in Peoria the good will existing between the Madison theatre and the car lines has resulted in permission to banner the 300 cars of the local lines fore and aft with Madison banners, the street railway officials believing that the business the banners make will include transportation to and from the house.

On the Water Wagon

H. D. McNally has a few extra banners printed up and tacks these to the water wagons, just to help along. The campaign was started with the showing of Only 38, but instead of only 38 there were more than 600.

The Paramount was additionally advertised with 5000 postcards sent from the Ambassador Hotel, Atlantic City, and timed to reach Peoria two days in advance of the showing, and a few passes to the local paper for distribution through the want ads brought an additional four sevens for two days before the opening, this stunt breaking about the same time that the postcards came in.

Careful Handling Gets a $400 Raise

Selling The Abysmal Brute at the Galax theatre, Birmingham, Ala., Thomas G. Coleman got an increase of $400 over the previous two weeks at a cost of only $7.

He employed no startling stunts, but he studied the picture and sold it from all possible selling angles. He interested the men in the fight and the girls in the handsome hero, he played up Jack London as the author and bragged about the society angle. His only lobby work was an oil painting and the still frames.

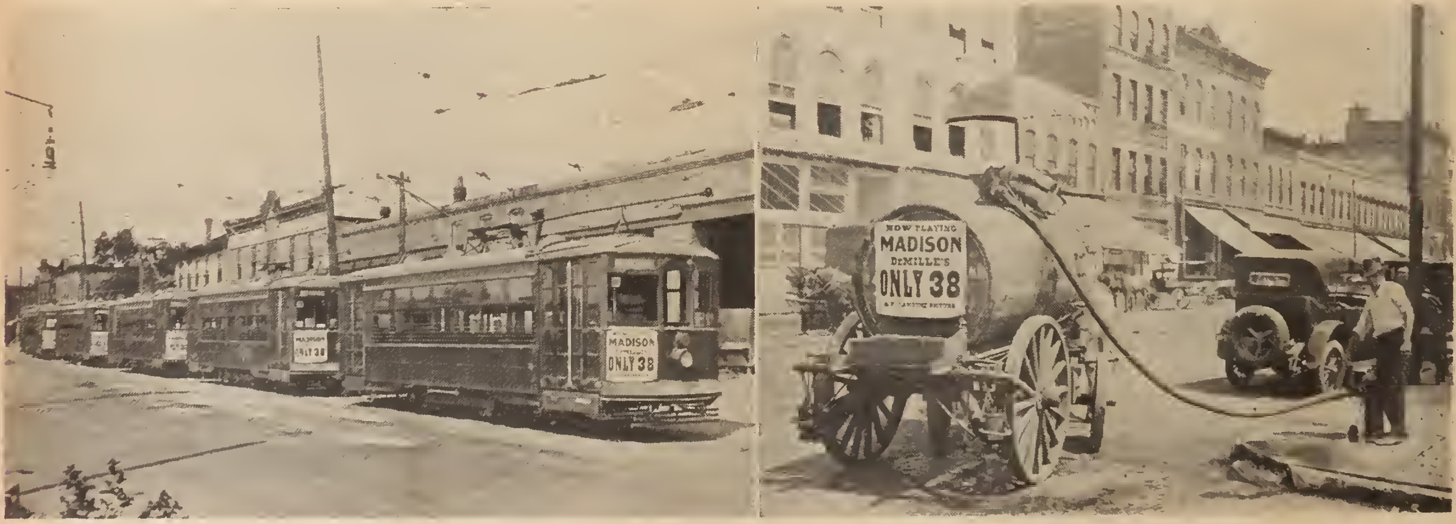
No one feature was played above the others, but all were offered as reasons why the picture should be seen, and the theatre's advice was backed by an unusually good criticism in a local paper. The picture not only brought extra money, but it pleased the patrons and left them in line for the next big one.

Snow on Patrons Was Not a Frost

George A. McDermit, of the Capitol theatre, Macon, Ga., used a novel addition to his cold lobby on Snowdrift. He used a modification of his lobby on Snowbride, but above the entrance door he hung a "snow bag" and as the patrons entered the doorman pulled a string and they gave up their tickets in a miniature snow storm. It was an unexpected effect and created a lot of talk.

In case you do not know, the snowbag is merely a stout cloth from three to six feet by as wide as needed, one end on a fixed batten and the other rigged to move on a cord. The bottom of the bag is slit and the movement permits cut paper to filter through when the cord is pulled, giving the effect of a gentle fall of snow.

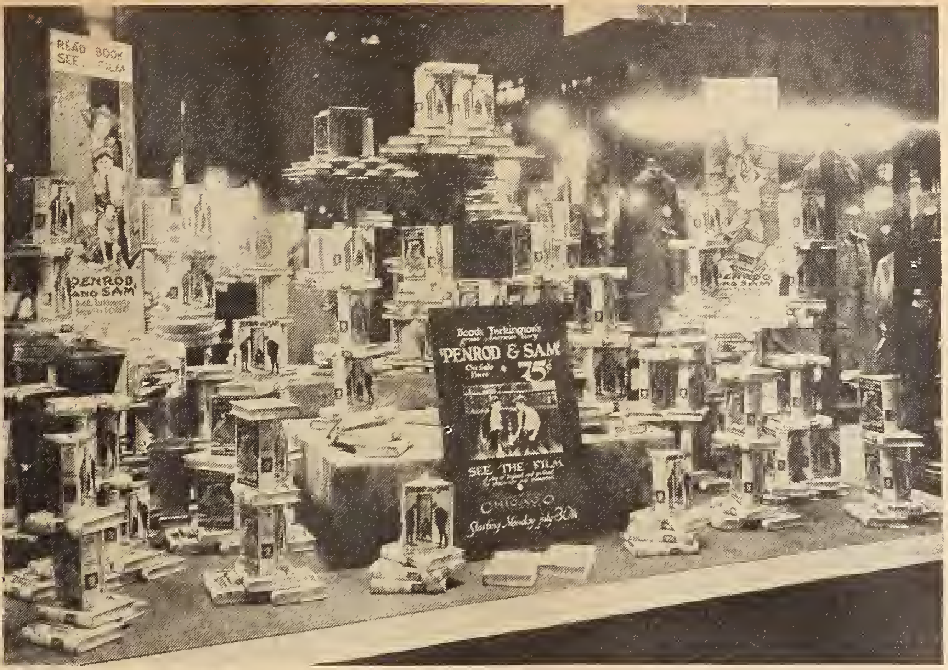
It tracked into the lobby, but it sold tickets and the Capitol has a broom.



A Paramount Release

SIX HUNDRED CAR BANNERS ON THREE HUNDRED CARS COST THE MADISON NOTHING AT ALL

And they throw in the water wagons free out in Peoria, Ill., where the street car people have been persuaded that Paramount pictures make business for the car lines, and three hundred cars are bannerd freont and rear at no greater cost than the price of the banners themselves. The stunt was commenced with "Only 38" and will be run through the season.



A First National Release

ONE OF THE CHICAGO BOOK STORE WINDOWS FOR PENROD AND SAM

This is a good example of the mass window, which is not always as good as a more restrained dressing, but Chicago likes things big. It will be noted that the Ben Alexander backing gives a second pictorial effect. Three newspapers were hooked in.

Ties Three Theatres to Chicago Penrod

Finding that three papers were willing to give those rising young men, Penrod and Sam, a helping hand, the First National exploitation man rose nobly to the emergency. He invented three contests.

For the American the contest was limited to the route carrier boys, but the contest was run through the columns of the paper, and was good for thirty or forty inches a day. It was an essay contest on Smart Dogs and the prizes were Penrod suits and copies of the book, all donated.

Fifty tickets were the prizes offered by the Post to the members of its juvenile club originating the best tongue twisters, and a similar number of tickets to the Tribune were awarded the writers of the best essays on "What motion picture that you have seen have you liked the best?"

There was no suggestion that the answer should be Penrod and Sam, but the readers seemed to think that this would be the safest play, so they played the favorite without reducing the exploitation value of the stunt.

Six book stores in the Loop were tied to displays, the one on this page being the Marshall Field display.

Carries Realism to Extreme Point

Getting a couple of policemen to stand for arrest under charges of accepting bribes is going pretty strong, but that is what A. F. Edwards, manager of the house bearing his name in Reedsport, Ore., and his press agent, E. L. Fitzgerald, were able to pull off.

One morning the town awoke to find a door knobbed warning to keep Within the Law. This caused some surprise which was heightened by the whispered suggestion that it was given because some of the police were under suspicion of having been bribed.

Later in the day two policemen were actually "arrested," and word spread that this was just a beginning. The whole town was in a ferment when Edwards' bill poster started in to paste paper for the Norma Talmadge play and the sensation collapsed even more rapidly than a pin-pricked balloon.

The next morning the entire town had a laugh over the newspaper story, and went to see the play.

Poison Pen Letter Is C. B. C. Stunt

With the country still speculating on the Maxwell-Ryan poison pen mess, C. B. C. comes forward with a timely and decidedly striking novelty for Yesterday's Wife. It will last beyond the news value of the case, for it would have been good without the timeliness, but is better when used in that connection.

The idea is a sheet of common note paper folded once. On the face is printed: "You've gone far enough. Don't do it again." This is in a very good printed imitation of handwriting. Lifting the fold, the message goes on: "We don't want to mention any names, but someone has been cheating and been found out. A word to the wise is sufficient. If you want to know what cheating leads to, see Irene Rich and Eileen Percy in Yesterday's Wife, the sensational photodrama of marriage and ideals shattered by wealth—at the —— Theatre week of ——."

It is cleverly deceptive and when mailed to a selected list in a plain envelope it will draw like a plaster.

Unusual Angles Sold The Shock in Texas

Eddie Collins sold an automobile accessories company the idea of clinging to The Shock to get over a new shock absorber it was trying to introduce when he was about to show the picture at the Capitol Theatre, Houston, Texas.

The concern ran teasers with the general argument, "You can't avoid The Shock, so you may as well prepare for it," urging their brand of shock absorbers as a proper preparation. The accessories company got the space bills, but Eddie helped them get up the copy without charging for his services.

He distributed samples of candy and revived Max Doolittle's old stunt by tying one of the papers to prizes for the best stories of shocks related by its readers. His lobby was oriental in design with a cutout of Chaney in a shadow box.

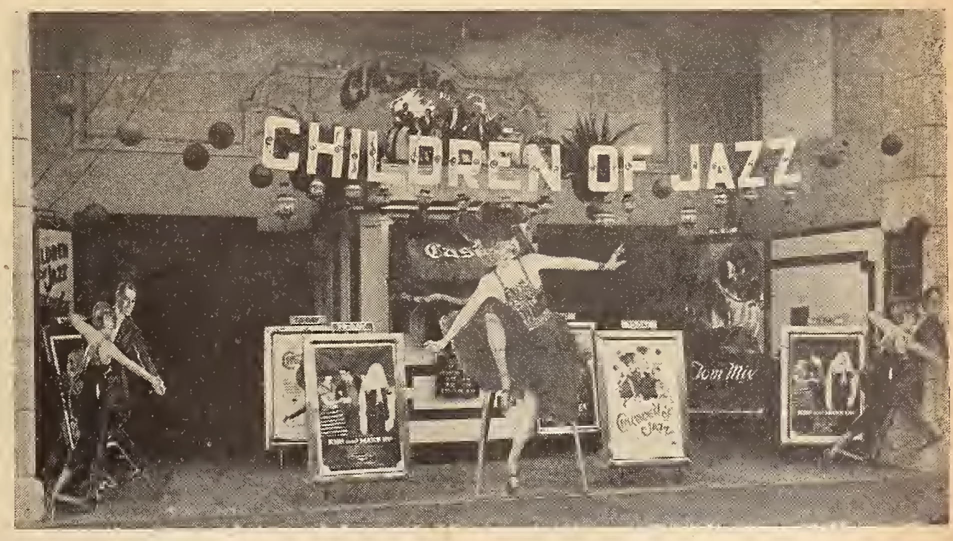
It cost him $50 to shoot business some 15 per cent. It was worth more than that.

Two Thermometers Tell Vivid Story

Trust Herschel Stuart not to resort to so crude a Summer appeal as "Twenty degrees cooler inside." Hersch knows that they are laughing at that even in the sticks.

Instead he got two five feet thermometers and put them on the corner posts on one side of the lobby of the Missouri Theatre, St. Louis. One is labeled "Theatre temperature" and is tricked to stand about 74, which is about two degrees below "Summer heat" and too good to be true in St. Louis. The other is tagged "Outside temperature" and tells the truth, registering 92 in the shade.

If you can resist that appeal, the hereafter has no terrors for you, but most of them come in and help Hersch make a showing in his reports to the home office.



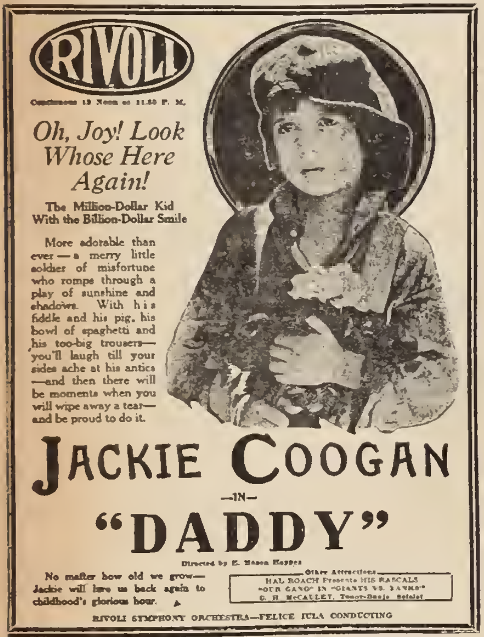
A Paramount Release

SUPPLIES AN ORCHESTRA FOR CUTOUT CHILDREN OF JAZZ

H. B. Clarke, of the Casino Theatre, Greenville, S. C., made cutouts from the paper for this picture and then thoughtfully added an orchestra in a balcony over the box office. A painted orchestra, of course, but it helped to carry out the idea.

Coogan Value Is Again Increased

Being a million dollar kid is no longer a novelty to Jackie Coogan, since his oil wells came in, but now the Rivoli Theatre, Baltimore, endows him with a billion dollar smile, and that is going to boost Jackie's income tax dreadfully. But the Rivoli has turned out a very nifty display for Daddy in a 120 by three, and it gets in a cut and a lot of capital talk and does it without letting the type swear at the cut or vice versa. The cut is a bit too fine a screen for newspaper work, but as a rule it would be safe in Baltimore, where they have unusually good press work. It would have come out in spite of the screen had it been a little more contrasty, but the high lights were not etched, as they should have been, and it is all black and grey. But the cut is merely an incident to a line of talk that should sell the picture to a comfortable business, and the cut becomes a mere detail. At that we think we would rather have a smaller cut and a larger signature.


RIVOLI
Continuous 12 Noon to 11.30 P. M.
Oh, Joy! Look Whose Here Again!
The Million-Dollar Kid With the Billion-Dollar Smile
More adorable than ever — a merry little soldier of misfortune who romps through a play of sunshine and shadows. With his fiddle and his pig, his bowl of spaghetti and his too-big trousers—you'll laugh till your sides ache at his antics—and then there will be moments when you will wipe away a tear—and be proud to do it.
JACKIE COOGAN
—IN—
"DADDY"
Directed by E. Mason Hopper
No matter how old we grow—Jackie will lure us back again to childhood's glorious hour.
Other Attractions
HAL ROACH Presents HIS RASCALS "OUR GANG" IN "GIANTS VS. YANKS"
G. H. McCALLEY, Tenor-Banjo Soloist
RIVOLI SYMPHONY ORCHESTRA—FELICE IULA CONDUCTING

A First National Release

NO SCRAPPING HERE

Sold Short Feature

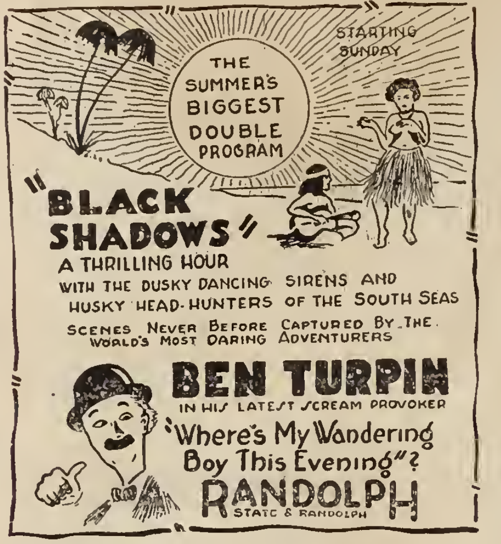
Making a short advertising reel a feature, Thomas G. Coleman, of the Galax Theatre, Birmingham, Ala., sold it almost as well as The Girl Who Came Back.

The Eastman company supplied its kodak dealers with attractive cards and Coleman hooked in to these with a 24-foot banner, but the big idea was a store contest.

A local department store offered a ticket for every snapshot of its establishment and a two months' pass for the best shot. It paid for the passes with a pair of boxes on two consecutive Sundays, one advertising the contest and the second announcing the winners. This helped give the picture a headline interest, and the pass distribution brought in cash sales as well.

A Chicago Theatre Features Sunshine

With most theatres striving to get iced effects in its advertising, the Randolph Theatre, Chicago, comes out with a drawing in which the sun's rays are played up to justify the line "The Summer's Biggest Double Program." The feature is Pathe's Black Shadows, backed up by Where's My Wandering Boy This Evening?, and stress is laid upon the South Seas picture. And probably it sold just as well as the snow draped lettering other houses employed. The iced letters are useful, but if you have the goods, you could sell a scenic of Hades in midsummer and sell it to advantage. Pathe seems to be going to the two extremes with Black Shadows and Nanook of the North, but both are selling. It would make a great double program for some of the two-feature houses.

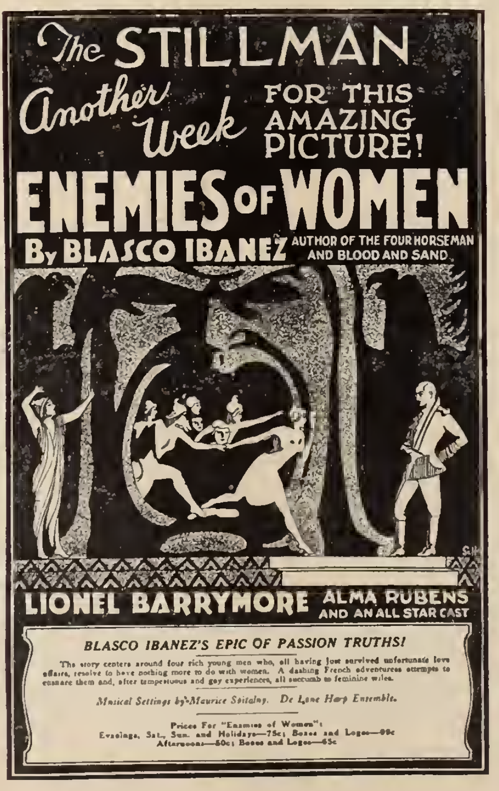

STARTING SUNDAY
THE SUMMER'S BIGGEST DOUBLE PROGRAM
"BLACK SHADOWS"
A THRILLING HOUR WITH THE DUSKY DANCING SIRENS AND HUSKY HEAD-HUNTERS OF THE SOUTH SEAS
SCENES NEVER BEFORE CAPTURED BY THE WORLD'S MOST DARING ADVENTURERS
BEN TURPIN
IN HIS LATEST SCREAM PROVOKER
"Where's My Wandering Boy This Evening"?
RANDOLPH
STATE & RANDOLPH

Pathe Releases

SHIMMERING SUNLIGHT

Black and Benday Make Fine Display

One of the best displays to come from the Stillman Theatre, Cleveland, in some time is on Enemies of Women for the second week of the run. This is largely a combination of black and benday in a fanciful design suggestive of the new art. It suggests, in its design, the oddity claimed for the production and gets more attention than any other display in the amusement section. The reverse top is kept clear of small lines so that it all stands out well and the selling is done in real type in the mortise below. As a rule fanciful stuff does a bust, but this seems to match the general idea of the play and it gets this idea over to the man who still holds on to his seventy-five cents in the idea that perhaps the play is not worth the advanced price. This artist has done something constructive and has handled his lines and composition very nicely. Poorly done, this would be worse than nothing at all, for trick stuff poorly done is almost offensive, and one must be clever to be original.

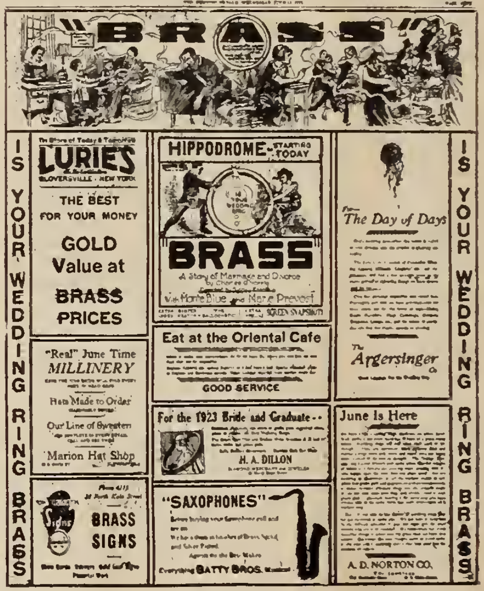

The STILLMAN
Another Week
FOR THIS AMAZING PICTURE!
ENEMIES OF WOMEN
By BLASCO IBANEZ AUTHOR OF THE FOUR HORSEMAN AND BLOOD AND SAND.
LIONEL BARRYMORE ALMA RUBENS AND AN ALL STAR CAST
BLASCO IBANEZ'S EPIC OF PASSION TRUTHS!
The story centers around four rich young men who, all having just survived unfortunate love affairs, resolve to have nothing more to do with women. A dashing French adventuress attempts to ensnare them and, after tempestuous and gay experiences, all succumb to feminine wiles.
Musical Settings by Maurice Spitalny. De Lone Harp Ensemble.
Prices For "Enemies of Women":
Evenings, Sat., Sun. and Holidays—75c; Boxes and Loges—90c
Afternoons—50c; Boxes and Loges—65c

A Goldwyn Release

SOMETHING NOVEL

Tied June Brides to Brass Hook-up

Getting a hook-up page for Brass, the Hippodrome, Gloversville, N. Y., tied the June brides to the wedding rings on two different jewelers and to hats from a milliner. That not being enough, the Hip looked around and added brass signs and brass saxophones and topped off with a restaurant where hubby could go if the cooking at home did not suit. It made a good showing in spite of a rather loose hook-up, and got the house the full page and presumably its own space without cost.


"BRASS"
IS YOUR WEDDING RING BRASS
The Store of Today & Tomorrow
LURIES
GLOVERSVILLE · NEW YORK
THE BEST FOR YOUR MONEY
GOLD Value at BRASS PRICES
HIPPODROME STARTING TODAY
BRASS
A Story of Marriage and Divorce by Charles G. Norris
with Monte Blue and Marie Prevost
SCREEN SNAPSHOTS
Eat at the Oriental Cafe
GOOD SERVICE
The Day of Days
The Argersinger Co.
"Real" June Time MILLINERY
Hats Made to Order
Our Line of Sweaters
Marion Hat Shop
For the 1923 Bride and Graduate--
H. A. DILLON
June Is Here
A. D. NORTON CO.
BRASS SIGNS
"SAXOPHONES"
BATTY BROS.

A Warner Brothers Release

BRASS FOR BRIDES

This Is Good

Most managers stop with broadcasting their programs over the radio, but William Bedell, of the Rialto Theatre, Atlanta, has found a new one.

He got the Atlanta Journal to announce during its program that the Rialto had The Trail of the Lonesome Pine booked, but had no copy of the song, and was willing to give a term pass for the first copy of the song sent in, from which a musical program could be arranged.

It was the doggiest kind of a dog story, but before the program was over the Journal got a call over the wire telephone stating that the caller would deliver a copy of the song the following morning.

That was service to the last degree, and the next morning the Journal carried a smash story on the stunt, which gave Bedell a lot more publicity for his pass. Business shot up 35 per cent; an unusual increase, and it cost nothing but the pass.

PATHE

1923-1924

Supreme in Comedy and Short Subjects

The day of the All-Comedy program and the All-Short-Subject program has arrived.

The time has come for exhibitors to change their present methods of program building: (1) to give diversity and novelty; (2) to induce an additional day's attendance from the average regular patron who at present only goes twice a week, and (3) to build up a new clientele that under present conditions rarely, if ever, goes to a picture theatre.

A large majority of several hundred newspaper editors, questioned recently as to their preferences, voted for more Short Subjects, saying that as a whole they were better than dramatic features. Instances are legion where a Pathe short picture has been responsible for the biggest part of the pull to the box-office and has received the major portion of the newspaper comment.

Pathe is prepared to give you these business-building programs of a number, kind and quality better than ever before. Alternate them with feature programs!

Dollar for dollar and picture for picture, they are the best value in the business today.

SUMMARY

FEATURE COMEDIES

Harold Lloyd (4)

ONE-REEL COMEDIES

Hal Roach (52)

73 TWO-REEL COMEDIES

Will Rogers (13)
Mack Sennett (13)
Our Gang (13)
Stan Laurel (13)
The Spat Family ((13)
Ben Turpin (6-8)

SERIALS

Her Dangerous Path (10 episodes)
Ruth of the Range (15 episodes)
The Way of a Man (10 episodes)
Leatherstocking (10 episodes)

PATHE REVIEW (52)
PATHE NEWS (104)

AESOP'S FILM FABLES (52)
TOPICS OF THE DAY (52)

Every picture or series of pictures sold on its own merits independently of any other motion picture or series of pictures.

HAROLD

in *Four*

Wherever motion pictures are produced, distributed or exhibited, it is conceded that Harold Lloyd is the supreme box-office attraction of the business.

Pathe is proud of nine years' harmonious and successful association with Mr. Lloyd, and to announce four feature

Pathécomedy
TRADE MARK

LLOYD

Feature Comedies

comedies of the same superlative quality as "Grandma's Boy," "Dr. Jack" and "Safety Last."

"Why Worry," the first, is now ready.

It is a triumph of originality, a riot of laughter—different from and better than, anything Lloyd has ever done.

"Why Worry," produced by Hal E. Roach

Pathécomedy
TRADE MARK

Hal Roach *presents*

Will Rogers

in Two Part Comedies

The whole city sorrowed when Will Rogers left the "Follies" and New York.

But a far vaster audience rejoices that the lovable personality, the clean and inimitable humor, the striking originality of the one Will Rogers is now to entertain the tens of thousands where one was entertained before.

New York now asks, "What will the city be without Will Rogers?"

Millions of picture goers will be saying a year from now, "What would the screen be without Will Rogers?"

Hal Roach and Will Rogers. What better combination of names could the exhibitors of the nation desire?

13—Sold in Series of Six.

Pathécomedy

TRADE MARK

Hal Roach *presents*

Our Gang Comedies

Two Parts

Less than a year ago the first "Our Gang" comedy was released.

It is believed that today these unique comedies have a wider distribution than any comedies of the same length now produced.

Hal Roach hit upon a great idea. He developed it with striking originality and skill.

The very numerous enthusiastic comments from exhibitors published in the trade papers attest the really amazing popularity of these delightful comedies.

Pathe is pleased to announce a new series of these comedies from Mr. Roach, with "Micky," "Sunshine Sammy," "Farina," "Jackie," the "Tough Kid" and all the rest of the laughable urchins.

13—Sold in Series of Six.

Pathécomedy

TRADE MARK

Mack Sennett

presents

Ben Turpin

in

Two Reel Comedies

Mack Sennett is known wherever people know how to laugh. Ben Turpin is Ben Turpin. He is alone, unique. There is no one like him. His box office value is attested by the fact that he has the most famous eyes in the world.

Mack Sennett's Ben Turpin Comedies have double value, for they have the pull of two big names.

Ben Turpin's very name brings a laugh wherever it is spoken.

Pathe is proud to be privileged to present these comedies during the coming season..

A Series of Six or Eight

Pathécomedy

TRADE MARK

Mack Sennett Comedies

Two Parts

Mack Sennett was the first to show that screen comedies could be made that would make *everyone* laugh.

He has discovered more feminine beauty than even the far-famed "Follies." Bathing girls were unknown before he put them in his comedies. Salt water was only used to sail ships upon—until Mr. Sennett showed that beauty was more beautiful against the background of the sea.

Nobody loved a fat boy, until Mr. Sennett showed that he was a laugh.

He was a pioneer comedy producer. He has always been an originator. He is now, as he has always been, a leader.

Pathe, supreme in Short Subjects, is proud of its association with Mr. Sennett.

13—Sold in Series of Six

Pathécomedy

TRADE MARK

Hal Roach *presents*

Stan Laurel Comedies

Two Parts

With the release of the first Hal Roach Comedy in which he was featured, Stan Laurel was a star.

Succeeding Hal Roach Comedies definitely established him as a real personality, a natural comedian, a certain favorite-to-be.

Pathe hailed Laurel as a "comer." He has now arrived. He is to be presented in two-reel comedies made the way Hal Roach makes them.

Pathe prophesied that he would be popular. Pathe now prophesies that the season of 1923-1924 will bring him pretty close to the very top.

WATCH STAN LAUREL!

13—Sold in Series of Six

Pathécomedy

TRADE MARK

Hal Roach Comedies

One Reel—Every Week

Since the early days when Harold Lloyd was the star of these comedies, assisted by Bebe Daniels and "Snub" Pollard, they have had a wider popularity and distribution than any one-reel comedies made.

Hal Roach quality has made the Hal Roach Comedies what they are. That same quality, improved through constant perfection of detail, will stamp them through 1923-1924.

"Snub" Pollard will star in them!

And they will include some "Dippy-Doo-Dads," those marvelous animal-bird comedies that have been the outstanding novelty of 1923.

Pathécomedy

TRADE MARK

Hal Roach *presents*

The Spat Family

Two Part Comedies

with LAURA ROESSING, SIDNEY D'ALBROOK *and*
FRANK BUTLER

Are you married?

Have you been married?

Or do you intend to be married?

Everyone who can answer "yes" to these questions will scream at these novel comedies. The petty squabbles that so often are a part of married life are funny to all except the battlers themselves.

"The Spat Family" comedies show every kind of a marital row, from the kind where they just run out their tongues at each other to the kind where they throw the china.

Great fun for both sexes and all ages.

13—Sold in Series of Six

Pathécomedy

TRADE MARK

The most famous motion picture in the world

Pathe News

Twice a week

It's the true feature of every bill that it's on.

It has "saved the show" for thousands of exhibitors.

It is as standard as sterling; as staple as salt.

Every exhibitor who wants the best, and nothing but the best—*needs* it.

Now in its thirteenth year of usefulness—and better than ever.

Pathépicture

TRADE MARK

Pathe

The word "Patheserial" means much. Pathe promises that it shall mean even more.

Pathe has planned serials that *on merit* will be worthy of exhibition in the *best* houses of America.

"HER DANGEROUS PATH"

with EDNA MURPHY

10 EPISODES *Produced by* HAL E. ROACH *Now Ready*

See it. Consider its cost, novelty, beauty, interest.

Ten big problems in a young girl's life, each asking the question, "What should the girl do?"

RUTH ROLAND
in
"RUTH OF THE RANGE"

Produced by RUTH ROLAND SERIALS, INC.,
under supervision of UNITED STUDIOS, INC.

15 Episodes
Production Completed

The famous box-office star in a thrilling, human story of adventure and love in the Far West.

Pathéserial

TRADE MARK

serials

Stories by the best novelists have been selected—such stories as are eagerly sought for the biggest features.

With production such as is given the finest features, a brilliant future for Patheserials is thus assured.

Emerson Hough's Great Story of the Frontier West

"THE WAY OF A MAN"

With ALLENE RAY *and* HAROLD MILLER

Produced by C. W. PATTON
Directed by GEO. B. SEITZ

10 EPISODES
Now in Production

A veritable "scoop" in serials, with a story by the author of "The Covered Wagon." Big in every way; picturesque, thrilling. A Goliath of an attraction.

James Fenimore Cooper's World Famous Hero

"LEATHERSTOCKING"

10 EPISODES *All rights defended* *In Preparation*

A superb novelty with tremendous appeal. A story of the America that lived in fear of the warwhoop and the scalping knife, brilliant, stirring!

Pathéserial

TRADE MARK

Fables Pictures, Inc.

presents

Aesop's Film Fables

Cartoonist PAUL TERRY

Excruciatingly funny!

Fertile in ideas, novel in conception, original in treatment, and amazingly clever in animation.

There's a laugh in every scene, a riot of fun in every cartoon.

Enthusiastic praise? Yes—and *every statement has been taken word for word from comment by exhibitors sent in to the various trade papers!*

For your own sake, play them!

One a week

Pathé
Distributors

Timely Films, Inc.

presents

Topics of the Day

Written by the cleverest writers in the world.

Each item selected from the newspapers and magazines of everywhere because of human interest and laugh-creating power.

Each paragraph has its punch, each line its laugh.

Over three thousand exhibitors swear by it, for they know that it's a bright spot in every show where it's shown.

One a week

Pathé
Distributors

The magazine of the screen

Pathe Review

Every Week

A little of everything that's good, clean and interesting to all; and not too much of anything.

Subjects so well chosen, so diversified, so interesting, so beautifully photographed that you wish it was twice as long.

Science, nature, art, industry, humor, travel and *Pathecolor*—the most beautiful colored pictures anywhere, many of them now American subjects.

It belongs on every good bill and in every good house.

Pathépicture

TRADE MARK

Prospect Press, Inc., New York

Jane Mercer

in

"A CHAPTER IN HER LIFE"

a Universal Jewel Picture

Directed by

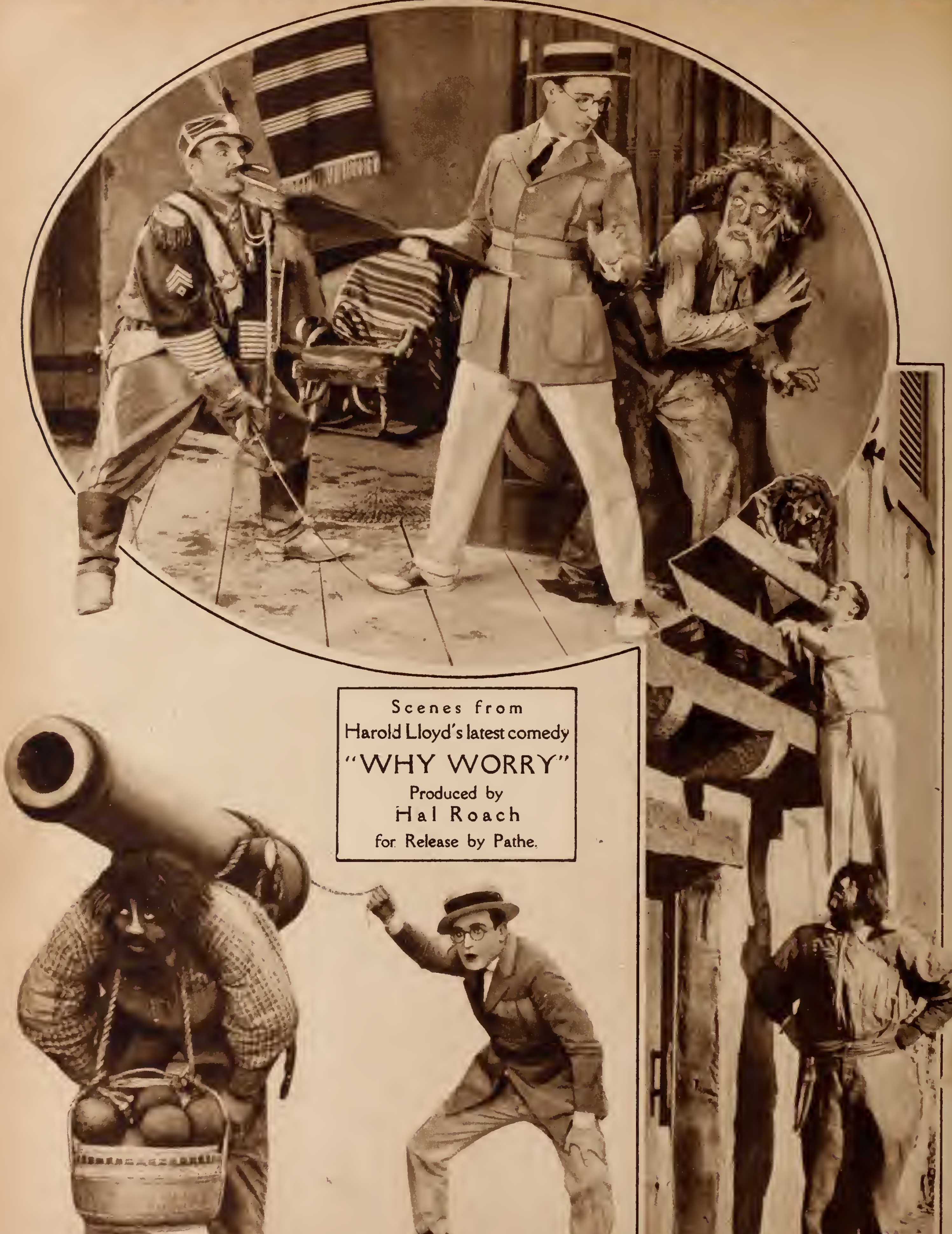
Lois Weber

William Fox
presents
David Belasco's stage success

"THE GOVERNOR'S LADY"

a
Harry Millarde Production
A Fox Picture

Cosmopolitan Corporation
presents
"LITTLE OLD
NEW YORK"
Distributed by
Goldwyn-Cosmopolitan



Scenes from
Harold Lloyd's latest comedy
"WHY WORRY"
Produced by
Hal Roach
for Release by Pathe.

"EASTER BONNETS"
first of Educational's new two reel
Tuxedo Comedies
produced by Reel Comedies.

"THE UNKNOWN PURPLE"
from the New York stage success
by Roland West
Produced by Carlos Productions
for release
by Truart Film Corp.

Scenes from
"THE
HUNTRESS"
featuring
Colleen Moore
a
First National Attraction.

"THE PRINTER'S DEVIL"
a Warner Bros.
Classic of the Screen
starring
Wesley Barry

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

American Releasing

MARRIAGE CHANCE. (6,000 feet). Star cast. A real picture; pleased ninety-five per cent. You cannot go wrong on this picture. Used six, three, one, slide, lobby. Very good attendance. Draw all classes, big city. Admission always ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Associated Exhibitors

ALICE ADAMS. (6,000 feet). Star, Florence Vidor. Pleased the old folks but did not please the flappers and cake eaters. Very well acted and a faithful adaptation from the book. Usual amount of advertising yielded fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

F. B. O.

CRASHING THRU. (6,000 feet). Star, Harry Carey. Fair Western which pleased a Saturday night audience. Would not say suitable for Sunday. Had good attendance (Saturday). Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

IN THE NAME OF THE LAW. (6,126 feet). Star cast, with Ralph Lewis. Had it not been for the competition of a firemen's carnival and church festival this show would have gone over big. As it was, I just got by. Draw all classes in city of 110,000. Admission 19-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

WEST BOUND LIMITED. (5,100 feet). Star, Ralph Lewis. Build you a big front. It is worthy of all the boosting you can give it. Walter Odom, Dixie Theatre, Durant, Mississippi.

First National

BRAWN OF THE NORTH. (7,650 feet). Star, Strongheart. Only a fair picture and not nearly so good as "Silent Call." Regular advertising brought fair attendance. Draw rural and small town class in town of 1,474. Admission 10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

CHILDREN OF DUST. (6,228 feet). Star cast, Frank Borzage prod. A picture that your audience will come to you and give you a word of cheer. Rather encouraging, especially after plugging along these warm nights and watching most people come out of your theatre with a grouch on account of the heat. Good moral tone, suitable for Sunday. Had poor attendance, drawing better class in town of 7,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

CHILDREN OF THE DUST. (6,228 feet). Star cast. Pretty little picture. Well done. We didn't do so well because we had an unusually hot spell. Had fair attendance. Draw very best class in city of 235,000. Admission 15-20. Earle Hall Payne, Kentucky Theatre, (800 seats), Louisville, Kentucky.

CROSSROADS OF NEW YORK. (6,292 feet). Star cast. A good picture; thought it was a comedy but did not see where that came in. Used paper, ones, 11x14. Had fair attendance. Draw mixed class. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

DADDY. (5,738 feet). Star, Jackie Coogan. Excellent production, satisfactory beyond words to both kids and adults. Jackie sure is a good drawing card. Usual advertising brought excellent attendance. Has very good moral tone and is absolutely suitable for Sunday. Draw all classes in city of 6,000,000. Mathew Stern, Hendrix Theatre, New York City.

KINDRED OF THE DUST. (8,500 feet). Star cast. A wonderful picture. A good moral. It appealed to all. I don't think when the show was through that there was a dry eye in the house. Play it, boys, and go after it heavy. You will never be sorry. Used 11x14, slide, paper. Had good attendance. Draw mixed class. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

LIGHT IN THE DARK. (7,500 feet). Star cast. A dandy little picture. Pleased all who saw it. Used 11x14, ones. Had fair attendance. Draw mixed class. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

LORNA DOONE. (6,083 feet). Star cast. This picture pleased everyone. Lots had read the book. A good one for anyone to book. Used slide, 11x14, paper, ones. Had good attendance. Draw mixed class. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

LORNA DOONE. (6,083 feet). Star cast. Good picture. Should please all seeing it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

MAN OF ACTION. (6,400 feet). Star, Douglas McLean. A lot of delightful nonsense. They like to laugh here and for that reason I did nicely with it. Don't claim too much for this. There are inconsistencies and you have to be imaginative, but there are good laughs and that means much here. If you have a similar condition buy this and let 'em laugh. Usual advertising brought very good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Fox

BOSTON BLACKIE. (4,522 feet). Star, William Russell. This was a good picture. People liked it well and so did I. Would like to see this picture again because it was good. Used sixes, threes, ones, slides. Had good attendance. Town of 2,700. Admission 10-15. Harry Mitchell, Monarch Theatre (477 seats), Farmington, Missouri.

CALIFORNIA ROMANCE. (3,892 feet). Star, John Gilbert. Not much of a picture, yet seemed to please the audience highly. They seem to enjoy the war conflict very much. Had good attendance. Draw all classes in town of 1,000. Admission 25-15. Jack Kaplan, Rivoli Theatre (372 seats), South Fallsburg, New York.

DO AND DARE. (4,744 feet). Star, Tom Mix. Drew well as Mix usually does. Liked by the Mix fans but the others thought it was too silly; too much slapstick stuff. They like Mix in sure-enough westerns such as he used to make. Good attendance, drawing high class in large city. Admission 20-30. C. R. McCown, per G. P. Bannuza, Strand Theatre (350 seats), Nashville, Tennessee.

FAST MAIL. (6 reels). Star, Charles "Buck" Jones. A dandy picture, but would not class it as a special; by all means book it. You can clean up if you buy it right. Used cards, ones, threes, banners, circus heralds. Not suitable for Sunday. Had good attendance. Draw small town and country class in town of 1,000. W. O. Chamberlain, Star Theatre, Kenton, Tennessee.

GREAT NIGHT. (4,344 feet). Star, William Russell. Just another moving picture; got by, that's all. Advertising slant, the star has a few friends, not many. Average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (700 seats) Jonesboro, Arkansas.

LIGHTS OF NEW YORK. Star cast, includes Marc McDermott. Another Fox-fiasco along the lines of "While New York Sleeps" with Marc McDermott again demonstrating the fact that he is an artist of the highest caliber. Otherwise the picture contains nothing of merit. I'd let it alone. Not worth playing. Average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (700 seats), Jonesboro, Arkansas.

LOVE BOUND. (4,407 feet). Star, Shirley Mason. Nice sweet little story. Is suitable for Sunday showing. Had good attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. Good as any Mix picture; can't see him myself, but is fairly good. Business better for three days. This one ranks a little above the average. Used newspapers. Had good attendance. Draw general patronage in city of 238,000. Admission 10-15, 10-20. Earl Hall Payne, Kentucky Theatre (796 seats), Louisville, Kentucky.

SKY HIGH. (4,546 feet). Star, Tom Mix. One of the best that Mix has turned out for some time. It pleased the Mix fans one hundred per cent. Westerns do not take well here, however, and we have to depend upon the boys and men for our Mix attendance. Usual advertising brought below average attendance. Draw family class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Goldwyn

BROKEN CHAINS. (6,190 feet). Star cast. Just another ordinary picture. Failed to draw; all who saw it were pleased. Condition poor. Poor attendance from use of six, three, one, slide, lobby. Draw all classes in big city. Admission always ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

DANGEROUS CURVE AHEAD.. (5,503 feet). Star cast. Good picture and bought right. Old picture but print was in good shape. Fair attendance of small town patronage. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

NIGHT ROSE. (6 reels). Star, Lon Chaney. Good program picture at right price. Had fair attendance. Draw small town class in town of 450. G. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

MAN FROM LOST RIVER. (5,694 feet). Star, House Peters. This show pleased the majority but couldn't overcome the handicap of carnivals. Draw all classes in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

SIN FLOOD. Star cast. One of the rottenest pieces of junk ever sold to an exhibitor. With this splendid cast this would-be director should have made a picture. These stars must have been hard up for money to allow themselves to be seen in this putrid conglomeration. Some day I expect to whip the fellow who sold me this. Oh! ye gods, how mad I am. One time through for matinee only here. Ned Pedico, Pollard Theatre, Guthrie, Oklahoma.

STRANGER'S BANQUET. (8,531 feet). Stars—a whole lot. Mickey Neilan fell down on this, with the result that it was a garbled mess of something I can't describe. Speaking purely from an audience standpoint! They walked out on it and indicated by sundry gestures their opinion. Exhibitors, stay off—it means nothing. Bad attendance of health seekers and tourists after advertising with heralds, etc. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Metro

PEG O' MY HEART. (9,900 feet). Star, Laurette Taylor. Excellent. A peach of a story, well put over. Pleased ninety-five per cent easily. Real comedy drama. Don't overlook this one. Extra advertising brought excellent attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. A splendid picture, full of thrills and very entertaining. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

YOUR FRIEND AND MINE. (5,750 feet). Star cast. A story of high life in high society that for some reason will not please our small town rubes. Regular advertising brought fair attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

Paramount

CITY OF SILENT MEN. (6,000 feet). Star, Thomas Meighan. The kind that helps keep up your standard, and, at the same time, satisfies all classes. Somewhat old, but print in good condition. Usual advertising brought fair attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall (225 seats).

Between Ourselves

A get-together place where we can talk things over

Straight From the Shoulder stands for dependable tips on pictures.

But it stands for a lot more! Frankly, I have never realized before how strong were the friendships that it has made; but now I know that trust, confidence, friendships staunch and as dependable as the tips sent, are some of the things that have come into being.

A fellow needs a rest sometimes; but Straight From the Shoulder can't rest—it must go on and on, doing its good work, so in order to ensure the steady forward march of reports I asked the kind contributors to send enough tips so I could get away with the assurance that the tips would be properly arranged and that the spirit of the department would be preserved through the fellow handling the reports was fighting mosquitoes down in Jersey.

I certainly had a splendid response. And for the reports sent in and for the dozens of kindly expressions of good will I want to thank you all as I say "so-long for a couple of weeks." VAN.

GOOD PROVIDER. (7,753 feet). Star, Vera Gordon. This is a very good picture, but not as good as it is boosted to be. Used lobby, daily paper. Had fair attendance, A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

GRUMPY. (5,621 feet). Star, Theodore Roberts. Fine picture. If they like Roberts, they will like this. Used extra heralds. Had good attendance. Draw mixed class in town of 5,000. Admission 5-10, 17-25. Walter F. James, Coliseum Theatre (400 seats), Cherokee, Iowa.

MAN WHO SAW TOMORROW. (6,998 feet). Star, Thomas Meighan. A queer story that nobody seemed to understand. Patrons said it was poor entertainment. Usual advertising brought fair attendance. Draw mixed class in city of 100,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MISSIING MILLIONS. (5,870 feet). Star, Alice Brady. Good program. Well produced. Fine suspense and surprises. Usual advertising brought fair attendance. Draw all classes in town of 5,000. Admission 10-25. Walter F. James, Coliseum Theatre (499 seats), Cherokee, Iowa.

OLD HOMESTEAD. (7,606 feet). Star cast. Very good picture that pleased one hundred per cent. Extra advertising brought a little better than average attendance. Mrs. J. B. Travell, Elite Theatre, Placerville, California.

ON THE HIGH SEAS. (5,050 feet). Star, Jack Holt. Sea stuff good for hot weather. It pleased about seventy-five per cent. Would rate it as a fairly good program picture. Dalton and Holt made a good drawing card for our town. Usual advertising brought good attendance. Draw better class in town of 4,500. Admission 15,10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

THREE LIVE GHOSTS. (5,784 feet). Star cast. Failed to please small crowd here. Too old for one thing and too long. Three reels of subject matter and four of filler. Film fair. Used ones, threes, sixes, photo, slide. Had fair attendance. Draw usual small town class in town of 1,200. Admission 10-25, 20-30. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

TO HAVE AND TO HOLD. (7,518 feet). Star, Betty Compson. It went across great for us. I would say that this picture should go across almost anywhere. Everybody that saw it liked it. Usual advertising brought fair attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

TO HAVE AND TO HOLD. (7,518 feet). Star, Betty Compson. A very good picture. Just a little long but there was something doing all the time. If you have it bought at the right price, play it, brother. If not, let it slip. It should not cost much for the story, for it does not resemble the original story only very, very little, if any. Draw all classes in city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. We played this picture on a Saturday night and did a nice business and our patrons were highly pleased. The name of the book, we believe, sold the picture. Antonio Moreno added to the picture considerably. Regular panels and newspaper brought good attendance. Draw mixed class in town of 5,000. Admission 10-25. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

THREE WORD BRAND. (6,638 feet). Star, Bill Hart. This is a good Bill Hart, but the film was so rotten that it took all the joy out of showing it. Town of 2,000. Admission, 10-25. William E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

TIGER'S CLAW. (5,297 feet). Star, Jack Holt. One of those "films" got by here and that's about all and that's a very liberal estimate. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TOP OF NEW YORK. (5,148 feet). Star, May MacAvoy. Clean, entertaining little program; would be an excellent Christmas Eve program and will hold your attention at any time. Light attendance of general class in town of 2,500. Admission, 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

TO HAVE AND TO HOLD. (7,518 feet). Star, Bert Lytell. A splendid offering. Plenty of compliments from patrons. Had good attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TO HAVE AND TO HOLD. (7,518 feet). Star cast. A real entertainment. A picture that will please any audience. Used twenty-fours, sixes, threes, ones. Had good attendance. Draw good class. Holeman & Shaw, Auditorium Theatre, Lawson Springs, Kentucky.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star cast includes Minter, Moreno. Stood up well and pleased the people. Followed the story very good, for some unknown reason. We liked it; everyone was pleased; not one single complaint. Draw society class in town of 7,000. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

TRAIL OF THE LONESOME PINE. Star, Mary Miles Minter. While this picture affords average entertainment, one will leave the theatre with a feeling of dissatisfaction. However, I think it is worth playing. Those who have read the book will be disappointed. T. H. Whittemore, Newcastle, California.

TRAVELLING ON. (6,267 feet). Star, Bill Hart. One of Bill's good ones. Probably not as good as his "White Oak," but good at that. Paramount must be slipping. They let me have this at a halfway reasonable price, which is something extraordinary for those birds. Draw mostly farmers in town of 2,000. Admission, 10-25. W. E. Tragsdorf Trags Theatre (425 seats), Neillsville, Wisconsin.

TRAVELIN' ON. (6,267 feet. Star, William S. Hart. This is one of Hart's best. Book it if you can get it reasonable. Prints good. Draw all classes, town of 3,500. Admission, 10-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubins. Exceptionally fine production. Audience highly pleased. Had a little over the average attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHAT'S YOUR HURRY. (5,000 feet). Star, Wallace Reid. Very good picture. Had small attendance. Was stormy night, so held it over for next day and drew large attendance. Pleased at least ninety-five per cent. Used ones, photos, handbills, slides.. Draw miners, farmers, merchants in town of 750. Admission, 15-30. Jos. J. Mahowald, Alhambra Theatre (240 seats), Garrison, North Dakota.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. Good picture which gave satisfaction. Jack Holt's first picture for me. He seemed to take. Draw small town class in town of 450. D. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

WHITE FLOWER. (5,731 feet). Star, Betty Compson. Average picture. Average business from usual advertising. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

WHITE FLOWER. (5,731 feet). Star, Betty Compson. A fair picture along very familiar lines; program stuff, nothing better. Draw health seekers and tourists. Usual advertising gave just fair attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHITE FLOWER. (5,731 feet). Star, Betty Compson. Not much to it; scenery and sets good, acting of Miss Compson fair. This picture was not better than any ordinary program picture, but you will pay more and if business is anything like mine you might lose out. This brand of pictures have lost their pulling power here. Advertised with everything, to fair attendance. Draw usual class in town of 2,500. Admission, 15-30, 25-50. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. Miss Compson at the best in "The Woman with Four Faces." The picture pleased all seeing it. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

WOMAN WITH FOUR FACES. (8,700 feet). Star, Betty Compson. This is a good program picture; not one to raise prices on, but will please the majority of patrons. Star very good, Richard Dix also. Fair attendance of general class in town of 2,500. Admission, 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

WORLD'S APPLAUSE. (6,526 feet). Stars, Bebe Daniels, Lewis Stone. It's a long time since I have received so much unstinted praise for any show as I did for this one, and had it not been for the gambling carnivals would no doubt have had a fine attendance. Draw all classes in city of 110,000. Admission, 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

Hot Weather Hits Mr. Naumann

"Speaking of summer being the dead season for the exhibitor, I must say that this town is absolutely 'not there.'

"Running one show a week and on Saturday, and from the population of 3,000 manage to pack into the theatre an average of seventy-five each week.

"Showed 'Lights of New York' the Fox special—contract said so!—doubling up with a special comedy and played one show to about fifty people at 10-25 admission.

"My reports will come in scattered for a few months, and then I hope I can shoot them through regular and be of some service to the rest of the 'boys.'" Henry W. Naumann, Majestic Theatre, Elizabethtown, Pennsylvania.

WORLD'S A STAGE. (6 reels). Star, Dorothy Phillips. Vivid, tensely dramatic. A story of a screen star's highly romantic life. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. Very good. Pleased majority of patrons. Think it a fine offering. Advertising slants, little extra space. Had good attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. The best thing in comedy I have ever shown. Absolutely a knockout. Had good attendance. Draw small town class in town of 450. G. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

HER UNWILLING HUSBAND. (5 reels). Star, Blanche Sweet. Very good program picture. Usual advertising brought fair attendance. Draw working and business men in town of 600. Admission, 15-25. N. W. Gorski, Eagle Theatre (400 seats), Eagle River, Wisconsin.

Universal

DEAD GAME. (4,819 feet). Star, Hoot Gibson. This is one of Hoot's good outdoor pictures. Plenty of action and some comedy. Draw mostly farmers now in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

FLAMING HOUR. (4,508 feet). Star, Frank Mayo. A good picture. My patrons liked this one as much as they like some of the would-be specials that cost special prices; and this one was cheap. Slide and regular lobby display gave good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. Too heavy and brutal; not enough comedy relief. My patrons do not care for this kind of story. Dean and Beery do good work. If you've bought it, book a comedy you know is funny to offset drama. Suitable for Sunday, no. Fair attendance, drawing farmers and townspeople in town of 1,000. J. L. Seites, Lyric Theatre, Manteco, California.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. Step on this one. It stands up well. We played it on a Saturday and it proved a splendid pleaser. Advertising slants, star and the horse race. Had average attendance. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

ONE WONDERFUL NIGHT. (4,473 feet). Star, Herbert Rawlinson. A good, clean picture with a good cast. Some good comedy, also. We are glad to recommend a picture like this to the small town exhibitor. You can buy them right and they will please. Print in nice shape. Regular advertising yielded good attendance. Draw transient and regular class in town of about 3,000. Admission, 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

SCARLET CAR. (4,417 feet). Star, Herbert Rawlinson. A nice little program picture with action. Draw mostly farmers at this time of the year. Town of 2,000. Admission, 10-25. Wm. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

SHOOTING FOR LOVE. Star, Hoot Gibson. A real Saturday picture for small town audiences. Regular "Hoot" Gibson stuff. Went over very good. Heard no complaints. Bought it right. Newspaper and lobby brought fair atatendance. Draw mixed class in town of 8,000. Admission, 10-30. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

TOP O' THE MORNING. (5,148 feet). Star, Gladys Walton. Just nice little program picture. Will get by if your patrons don't ask too much. Her poorest picture. Used one sheet and 11x14s for good attendance. Draw from rural class and town of 100. Admission, 10-25. George J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

Vitagraph

FIGHTING GUIDE. (4,905 feet). Star, William Duncan. Very good small town Saturday night picture; plenty of action. Attendance good. Draw farmers and from small town of 2,700. Admission, 17-28. Stanley G. Allen, Allen's Theatre (250 seats), Chatham, New York.

GIRL IN HIS ROOM. (4,523 feet). Star, Alice Calhoun. A very pleasing picture. Miss Calhoun is very popular here. Pleased everybody. Used lobby, billboard. Had fair attendance. Draw mixed class. Admission, 10, 20, 25. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

HEART OF MARYLAND. (6 reels). Star cast. Good; I only wish we could get more like this one. Patrons talked about it for over a week. Used slides, ones, photos, heralds. Had good attendance. Draw all classes in town of 600. Admission, 10-20-25. W. J. Nichol, Majestic Theatre (200 seats), Charleston, Tennessee.

MATRIMONIAL WEB. Star, Alice Calhoun. Very good program picture. Moral tone, not bad—none. Hardly suitable for

Sunday. Good attendance of farmers and small town people, town of 2,700. Admission, 17-28. Stanley G. Allen, Allen Theatre. (250 seats), Chatham, New York.

MY WILD IRISH ROSE. Star, Pauline Starke. Here is one that is different from the average picture. Intensely interesting and the quaint settings make it very pleasing to the eye. T. H. Whittemore, Newcastle. California.

PLAYING IT WILD. Star, William Duncan. The best Duncan ever did and good enough for anybody. Regular advertising brought good attendance. Draw working class in city of 14,000. Admission, 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

PRODIGAL JUDGE. (7,803 feet). Star cast. Good, but fails to draw. Will please all who see it. Had fair attendance. Draw town class in town of 6,000. Admission, 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SILENT VOW. (4,600 feet). Star, William Duncan. A very good picture, but did not draw. Everyone thinks when they see Duncan and Johnson that it is a serial. Draw mixed class. Admission, 10-30. O. W. Harris, St. Denis Theatre (650 seats), Sapulpa, Oklahoma.

WOMAN'S SACRIFICE. Star, Corinne Griffith. A nice little program picture for this time of the year. Snow scenes and northern scenery. Draw mostly farmers in town of 2,000. Admission, 10-25. Wm. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

Warner Bros.

ASHAMED OF PARENTS. Star cast. Average program picture. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

BEAUTIFUL AND DAMNED. (7 reels). Star, Marie Prevost. Good picture, but some of my patrons kicked because of raise in price. Should be a knockout in the cities, but in small burgs like this a fellow has to be careful in booking this class of picture. Lost money on it, although had fair crowd. Advertised with ones, threes, slide, twenty-fours. H. H. Hedburg, A-Muse-U Theatre, Melville, Louisiana.

BEAUTIFUL AND DAMNED. (7 reels). Star, Marie Prevost. Starts out great, but soon lapses into a succession of bazaar scenes and you keep hoping this will pass the leads, reform, etc., but never gets away from it and finally fizzles out. Used special rotogravures, etc. Had good attendance. Draw regular small town class in town of 2,500. Admission, 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

DANGEROUS ADVENTURE. (7,000 feet). Star cast. Very good. Splendid close ups of African wild animals. Used posters. newspapers. Had fair attendance. Draw all classes. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

DANGEROUS ADVENTURE. Star, Grace D'Armond. Improbable story, but a good drawing card. Wild animal pictures are going big. Price was right on this feature, so cleaned up on it. Draw mixed country class in town of 800. Admission, 10-30. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

HEROES OF THE STREET. (6,000 feet). Star, Wesley Barry. As usual, Wesley was good in "Heroes of the Street," and proved a very interesting and good hero. No one will regret having seen this picture. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star cast. A genuine box office attraction for me that, after getting them in, pleased them. Good print. A picture that is different. Work of the entire cast one hundred per cent. Better than many specials. Used slide, boards, window cards and had very good attendance. Draw farmers, tourists, townspeople in town of 800. Admission mostly 10-20. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

A Good Program

DR. JACK and ROPIN' FOOL (Pathe). Played these two together and mopped up. Largest crowds this season in spite of the hot weather. You can't go wrong on Lloyd for small towns if the rental is right. G. D. Hughes, Liberty Theatre, Heavener, Okla.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star, Claire Windsor. One of the best Warner Brothers classics so far. Pleased about ninety-five per cent. Can't go wrong on this one. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star, Claire Windsor. One of the sweetest love stories ever told on the screen. People who are depressed and say that "The movies are awful" will see this one and upon leaving will say, "Aren't the movies grand?" "The Little Church Around the Corner" is a picture that everyone should see. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

MAIN STREET. (8,000 feet). Star, Monte Blue. First class picture. Pleased everyone. Great picture to exploit from all angles. Full week to big crowds. Draw high class patronage in city of 75,000. W. H. Lusher, Strand Theatre (900 seats), Pasadena, California.

Comedies

CAMEO COMEDIES. (Educational). Have run three of these. So far they have been good. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

CHOP SUEY. (Educational). A fairly good Christie comedy. We have had better comedies from Christie and we have had poorer ones. Had usual advertising. Draw better class in a town of 4,500. C. A. Anglemire, Y Theatre, Nazareth, Pennsylvania.

DIG UP. (Hal Roach). The Billboard said, "They call this a comedy." The Billboard is right. Think they are trying to make Pollard one reelers into two just to get two prices. Advertising slants say nothing about it. Had good attendance. Draw all classes in town of 2,500. Admission, 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

ELECTRIC HOUSE. (First National). Star, Buster Keaton. His best comedy since "The Boat." My patrons just roared over this one. Don't fail to show this one with one of your weak features, as it will put a weak picture over for you. Used one three sheet and slide. Good attendance. Draw general class in town of 800. Admission, 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

FATAL PHOTO. (Hodkinson). Star, Billy Murray. A good clean comedy. This is the third Murray all star comedy I have run and call them as good as can be bought. Nice photography and good print. Draw rural, tourist and town of 800. Admission, 10-20. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

FIRE FIGHTER. (Pathe). Like all Our Gang comedies. Very good. Clever bunch of juveniles, always right when you book these comedies. Had good attendance. Draw all classes in town of 2,800. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

GOAT. (Metro). The best comedy I've got a hold of for some time. Bought eight of these; all of them were good, and three or four were very good. Twn of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

HELLO JUDGE. (Century). Star, Lee Moran. Good comedy. Good enough for me and my patrons. I cannot understand how a few stars can demand such prices for their comedies, when such as Century's can be had so reasonably. Had good attendance. Draw regular small town class in town of 2,500. Admission, 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

HELPFUL HOGAN. (Hodkinson). Quite a few laughs in this comedy. Draw better class in city of 35,000. Admission, 15-25, 15-30. P. A. Wills, Park Theatre (600 seats), Champaign, Illinois.

HIGH AND DIZZY. (Associated Exhibitors). Star, Harold Lloyd. Two great reels. Had as many laughs in it as seven reels of "Safety Last" and some of its thrills, too. It is old but good. Film in good condition. and bought it right. Draw general class in town of 800. Admission, 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

HOKUS-POKUS. (Educational). A poor attempt at comedy; couldn't see a laugh in the whole 2,000 feet of film. A few more of this kind and I never could "Hokus-Pokus" a patron into my theatre again. Good print. Draw rural, tourist and town of 800. Admission mostly 10-20. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

KEATON COMEDIES. (Metro). This company has some fine prints of old Keaton comedies at a reasonable price that are well worth showing. Are equal to some of the newer First National releases and better for your purse. Admission usually 10-25. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

KNOCKOUT. (2,000 feet). Star cast. Lyons and Moran back again. I hope Universal will not kill the popularity of these two stars as they did some years ago. This one very good. Used ones. Draw all classes in big city. Ten cents admission at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore.

LAZY BONES. (Fox). Fair subject for Cook. Has some laughs but have seen better ones by this comedy star. Draw all classes in town of 1,000. Admission, 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

LLOYD SINGLE REEL REISSUES. (Pathe). A good comedy if your audience is unaccustomed to seeing the two reelers and later features made by this best comedian (in my opinion) on the screen. Admission regularly 10-25. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

NO LUCK. (Educational). This comedy produced a good many laughs from audience. It pleased them and was funny to the kids. Had usual advertising. Draw better class in town of 4,500. Carlisle A. Anglemire, Y Theatre, Nazareth, Pennsylvania.

OUR GANG COMEDIES. (Pathe). Next to Century we consider them the best weekly comedy releases on the market. Draw family (mostly labor) class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre, Saint Joseph. Missouri.

PEG O' THE MOVIES. (Universal). The best drawing comedies we can buy. Played this with "Power of a Lie" on Sunday and broke attendance records. Boys, you can't go wrong on Baby Peggy. She pulls the kids, and grown-ups, too. Usual lobby and heralds gave biggest atatendance yet. Draw family (mostly labor) class in city of 80,000. Admission, ten cents. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

PEST OF THE STORM COUNTRY. (Educational). Most everyone was disappointed with it. Nothing to it at all. Not even comedy. W. B. Renfroe, Dream Theatre, Sedro-Woolley, Washington.

PILL POUNDER. (Hodkinson). Better than most and the best of the new Murray series. There is a poker game in this that is a wonder and has one big stunt that gets the gang. Draw downtown business section in city of 15,000. Admission, 10-40. Ben L. Morris, Temple and Olympic theatres, Bellaire, Ohio.

SEMON COMEDIES. (Vitagraph). All these comedies have a real laugh to them. If you have a weak feature put in a Semon comedy. All the prints were O. K. Draw rural class in town of 450. Admission, 10-25. R. J. Tyson, T. & E. Theatre, Ohiowa, Nebraska.

SHRIEK OF ARABY. (Mack Sennett). I can't see how they get away with this stuff. Simply awful and one continuous walk-out of the few that came. Had fair atatendance. Draw family and student class in town of 4,000. Admission, 10-22, 10-25. R. J. Relf, Star Theatre (600 seats), Decorah Iowa.

SUNSHINE COMEDIES. (Fox). Good fast comedies. Haven't hit a dull one yet. Some start off somewhat slow, but they soon hit such a fast pace that you hear the audience whooping like Indians. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

THREE STRIKES. (Educational-Mermaid). Star, Lige Conley. As usual, one of the best two reel comedies released. You can tell them it is as funny and entertaining as is to be seen. Tie-up with baseball club gave fair attendance of general class in town of 2,500. Admission, 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

TORCHY STEPS OUT. (Educational). A satisfactory comedy. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

QUIET STREET AND THE CHAMPION (Pathe). Very good comedies. Cannot be beat. Everybody that saw it said it was great. Print fine. Draw rural class in town of 450. Admission, 10-25. R. J. Tyson, T. & E. Theatre, Ohiowa, Nebraska.

Whether your theatre has two thousand seats or less than two hundred, you have something to say that will help other exhibitors in the same circumstances; send tips and help the other fellow.

Short Subjects

LEATHER PUSHERS. (Universal). Star, Reginald Denny. The first six are good but after you use more they get old. Don't draw for me any more. Suitable for Sunday. Had fair attendance. Town of 450. G. H. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

LONESOME LUCK. (Universal). Star, Jack Dougherty. Good two reel western; went extra good. You will find that Universal has a lot of good short stuff fi you are looking for variety shows. Ones and photos gave fair attendance. Draw middle class in city of 15,000. Wm. Thacher, Royal Theatre, Salina, Kansas.

MAJOR JACK ALLEN ANIMAL HUNTS. (Pathe). A series of three one-reelers that can be dated separately or grouped. Shows the major capturing live specimens by novel methods. Truly remarkable, when one considers how difficult it is to effectively photograph such stunts and preserve all the thrills. Usual advertising. Draw rural class in town of 400. Admission 25-15, occasionally 30-20. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

THIRD LEATHER PUSHERS. (Universal). Reginald Denny. Here's a series of pictures that should be played by every house in the country. Old and young, male and female, are unanimous in saying that this is the best short subjects that we show. My only kick—not enough of them! Will round out any program. Photography good; direction excellent. Moral tone excellent. Get 'em, boys, before the other fellow beats you to it. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

State Rights

MASKED AVENGER. (Western Pictures Expl.). Star, Lester Cuneo. (5 reels). A good program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

NOTORIETY. (Weber-North). (8,600 feet). Just a fair picture. Nothing big. The print was awful dark in places. Could hardly see the actor. Used lobby, newspaper, hand bills. Had fair attendance. Draw mixed class in city of 19,000. Admission 10-35. O. W. Harris, St. Denis Theatre (650 seats), Sapulpa, Oklahoma.

PEACEFUL PETERS. (Arrow). Star, William Fairbanks. (4,693 feet). If you want a good, clean, amusing and very interesting western drama on the "Sheriff" type this is the goods. In houses where action and outdoor pictures appeal it should be a cleanup. Draw downtown business section in city of 15,000. Admission 10-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

SHERIFF OF HOPE ETERNAL. (Arrow). Star, Jack Hoxie. (4,380 feet). Program western. Pleased. Name excellent. Drew good house. Pleased western fans. Nothing extra for advertising brought good attendance. Draw small town class in town of 2,985. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre (400 seats), Winnfield, Louisiana.

STRANGER OF THE HILLS. (Anchor). Star cast. A fair program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. (6,000 feet). A splendid picture that will please any mixed audience. Ordinary advertising gave good attendance. Draw country class and from town of 1,700. Admission 10-20-25. H. Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

WHAT'S WRONG WITH THE WOMEN. (6 reels). Star cast. This one was good. Could be better. The title drew most of the people. Well acted and good film. Pleased about fifty per cent. Usual advertising brought good attendance. Draw mixed class in town of 3,000. Admission 15-25. J. L. Katz, Lyric Theatre (350 seats), Woodbine, New Jersey.

WILD LIFE. (Triangle). Star, William Desmond. (5,000 feet). Just another western. You can please any western audience with it. No good for better house. Had average attendance. Draw labor class in city of 80,000. Admission ten cents straight. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

WORLD'S A STAGE. (Principal) (6,000 feet). Star, Dorothy Phillips. The title of this picture is not a drawing card, but the picture is good. Was sorry to see Kenneth Harlan in such a role. Work of star and support is fine. Good print. Used slides and boards for fair attendance. Draw summer visitors, farmers and towns people, town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall, Chester, Vermont.

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Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .... **Star** .... **Producer** ....

Your own report ....

....

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Moral tone .... **Suitable for Sunday?** .... **Attendance** ....

Size of Town .... **Type you draw from** ....

Name .... **Theatre** .... **City** .... **State** ....

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

FEATURES REVIEWED IN THIS ISSUE

Blinky (Universal)
Broken Wing, The (Preferred)
Don't Marry for Money (Weber-North)
Drifting (Universal)
Last Race, The (Goldstone)
Man Who Won, The (Fox)
Silent Partner, The (Paramount)

"The Broken Wing"

Preferred Pictures Offer Pleasant Entertainment in Feature With Miriam Cooper

Reviewed by Mary Kelly

Satisfying entertainment for the vast majority is found in this Preferred Picture, adapted from the stage play by Paul Dickey and Charles W. Stoddard. It is an enthusiastic performance with an evidence of originality that is pleasing. Considerable romance and suspense has been involved in the story of the stranding of a wounded American aviator in Mexico.

Tom Forman has given the picture smooth direction. While there are occasional dramatic episodes, there is an absence of the exaggeration and extreme melodrama that would place the production in a more ordinary class. Comedy is rather abundantly dispersed. Particularly is it found in Walter Long's characterization of the Mexican bandit—a part which he has managed splendidly. His work is one of the most interesting features of the picture.

Miriam Cooper succeeds in making the character of the Mexican maid a rather different type with a vivacious and unconventional manner of claiming the strange American as the man of her dreams. Her performance is quite sparkling and includes some pleasing closeups. Kenneth Harlan gets some realistic effects as the hero suffering from amnesia, and Edwin J. Brady is good in a character role.

The aeroplane incidents give the picture a breezy swing and the Mexican settings have good atmosphere. Long shots of the ranch, the use of old Mission houses and the battle between the Federal troops and the bandits are effective touches.

Cast

Philip Marvin	Kenneth Harlan
Inez Villera	Miriam Cooper
Captain Innocencio Dos Santos	Walter Long
Celia	Miss Du Pont
Sylvester Cross	Richard Tucker
Bassilio	Edwin J. Brady
Luther Farley	Ferdinand Munier
Quichita	Evelyn Selbie

Based Upon Stage Play by Paul Dickey and Charles W. Stoddard.
Scenario and Direction by Tom Forman.
Length, 6216 feet.

Story

Philip Marvin's aeroplane crashes through the roof to a home in Mexico and he is cared for by a Mexican girl, Inez Villera, who falls in love with him. He is unable to remember facts about his past. A bandit, also in love with Inez, determines to make trouble for Philip and demands a huge ransom from his relatives. He is outwitted by the American secret service and taken where he belongs. Philip suddenly recalls everything and is happily married to Inez.

"Blinky"

Hoot Gibson's Characterization in Universal Comedy Drama Will Amuse

Reviewed by Mary Kelly

Good comedy treatment of a theme that is popular in pictures is effected here by Universal. Making a man of a Percival-boy is the author's task and Hoot Gibson in the stellar role is sure to amuse. "Blinky" is one of his most successful characterizations. The picture is reliable entertainment and that it is good for many laughs has already been demonstrated by actual theatre presentation.

Army life on the Mexican border tries the mettle of the young hero in no uncertain way. As usual the star has many comedy scenes with a faint mood of sympathy underlying. But he seems to have been provided with a slightly better vehicle than ordinary, for it is the kind that will appeal not only to his more or less limited following, but to anyone. The story will stand the examination of the more critical classes. The hero's boobish blunders against the stern atmosphere of army discipline are a good medium for entertainment.

Fine cavalry scenes are included. The scenic backgrounds are attractive and one shot in particular shows the outskirts of the desert from an unusual angle. Their is some good character work by De Witt Jennings and Charles K. French. The drama has been well constructed, so that suspense as well as amusement is not lacking. Its appeal is not limited to those who like Westerns or to those who have previously favored Hoot Gibson, but is good program entertainment anywhere.

Cast

Goeffrey Arbuthnot Islip (Blinky)	Hoot Gibson
Mary Lou Killeen	Esther Ralston
Mrs. Islip	Mathilde Brundage
Col. "Raw Meat" Islip	DeWitt Jennings
Priscilla Islip	Elinor Field
Bertrand Van Dusen	Donald Hatswell
Major Killeen	Charles K. French
Husk Barton	John Judd
Lieutenant Rawkins	William E. Lawrence
The Adjutant	W. T. McCulley

Story by Gene Markey.
Scenario and direction by Edward Sedgwick.
Photography by Virgil Miller.
Length, 5,740 feet.

Story

"Raw Meat" during his army days. Blinky's society mother wanted him to have a commission because all the boys were getting one. He got it, but it wasn't a swivel chair post. Blinky was detailed to the fighting 143d Cavalry down on the Mexican border. He had never ridden a horse, never had a gun in his hands, but he had been a member of the Boy Scouts! All went well until he was assigned to guard duty. Then some liquor smugglers took his gun and glasses away from him and sent him back to headquarters in disgrace. It looked tough for Blinky until the Major's daughter was kidnapped. All the rest of the border patrol went out to search for her with army tactics, but it took Blinky's Boy Scout experience to find her and find himself.

"Don't Marry for Money"

Glamorous Production on Popular Theme Offered by Weber and North—Produced By B. P. Fineman.

Reviewed by Mary Kelly

Frequent tests of pictures of this type have resulted so favorably in the box office that "Don't Marry For Money" seems another promising investment. It has the usual glitter and atmosphere of sophistication. The story will hardly stand analysis but the production values offset this fault with the class of patrons who seek this sort of entertainment.

A modiste's model marries a millionaire. Her affair with a society interloper and her husband's strategic measures in bringing her to her senses is the story. At different times the plot is not convincing. But it moves on in a style that pleases the eye of the fan and relies largely upon the appeal of clothes, settings and society intrigue.

House Peters is well cast in the principal role. He plays one of those simple strong characters, unused to dishonest affairs of the heart and gives an appealing performance. Rubye DeRemer is a good type for the manikin-wife. The others including Cyril Chadwick and Aileen Pringle are also appropriately cast.

A few scenes in color are an effective picture of the modiste's shop. There are one or two elaborate cabaret scenes and a number of domestic interiors that have a rather grand effect. The action runs more like a story than facts and this will detract when the feature is shown to a critical audience. "Don't Marry for Money" is similar to countless other productions, but as these others have appealed to a majority, its prospects are good.

Cast

Peter Smith	House Peters
Marion Whitney	Rubye De Remer
Edith Martin	Aileen Pringle
Crane Martin	Cyril Chadwick
Rose Graham	Christine Mayo
The Inspector	Wedgewood Nowell
Amos Webb	George Nichols
An "Explorer"	Hank Mann
Alec Connor	Charles Wellesley

Story by Hope Loring and Louis Duryea Lighton
Directed by Clarence L. Brown.
Length, 5,563 feet.

Story

Marion Whitney gets a position as model in a Fifth Avenue Modiste shop and wins the heart of a millionaire, Peter Smith. She finds after marrying him that life is not sufficiently romantic and has a light affair with Crane Martin who makes his living by getting rich wives into compromising positions, and blackmailing them. Peter discovers his character and by a clever trick exposes him to his wife who he has always trusted. She proves true to her husband and Crane Martin meets a just fate.

"His Last Race"

Good Cast in Phil Goldstone Production of Average Drawing Power

Reviewed by Mary Kelly

In this, Phil Goldstone offers a fair program attraction in which a number of well-established screen players take part. It should entertain in the houses where light comedy drama without any particularly sensational features is appreciated. It has a rather well-balanced appeal. There is some quick action, a bit of intrigue, a slight heart interest and an occasional burst of comedy —a sum total which should sustain the interest of the average patron.

Pauline Starke, Robert McKim, Gladys Brockwell and Noah Beery add substantially to the entertainment value. Tully Marshall also does a bit. The story is not distinguished in originality but the cast gets good results with the material at hand and succeeds in creating a dramatic effect whenever the plot permits. Robert McKim is as usual a convincing villain.

The horse race, which is finally introduced after considerable suspense, in which the villain and his band almost keep the favorite horse from being entered, is up to the average scenes of this kind. An aeroplane flight as a means for the hero's discovery of those who have stolen the horse increases the interest at this point. The horse, "Boomerang," is a splendid animal which will appeal to almost anyone. Neighborhood houses should receive this picture appreciatively and as has already been proved, will even applaud at some of the more exciting moments.

Cast

Carleton	Rex (Snowy) Baker
Mary	Gladys Brockwell
Stewart	William Scott
Denny	Harry Depp
Denny's wife	Pauline Starke
Tim Bresnahan	Robert McKim
Packy Sloane	Noah Beery
Mankiller, the horse	Boomerang

Story not credited.
Direction by Reeves Eason and Howard Mitchell.
Length, 5,800 feet.

Story

Carleton goes off to the mountains after failing to win Mary, who fancies herself in love with another whom she marries. Carleton and some newly-found friends establish a health resort to make money and Mary, a widow, after a time brings her small son there to regain his strength. Carleton's enemies plan to get hold of the property and try to steal his horse before the race, but Carleton is too clever for them and succeeds in saving the race, the property and winning Mary.

"The Man Who Won"

Dustin Farnum Has Self-Sacrificing Role in Fox Western With Considerable Appeal

Reviewed by Mary Kelly

Dustin Farnum has one of his strong human interest roles in his latest Fox vehicle, "The Man Who Won." The theme of the entire picture is a sympathetic one and should establish itself in the affections of the average fan without difficulty.

The star plays the part of a gambler who comes to a tragic end because of being a friend in need. Originally the story was called "The Twins of Suffering Creek." It concerns largely the fate of the children of an unfortunate man who leaves them in order to trail the man who stole his wife. The two small derelicts are played interestingly by Muriel McCormack and Micky McBan. They will appeal to almost everyone as the various situations in which they are placed have both comedy and human interest value.

Melodramatic incidents are provided by the circumstances involving the flight of the mother, the rascality of the man who means to betray her and the fate of her husband. Much of this action is familiar, as is the situation. But the story has a few different touches in the characterization of the husband by Ralph Cloninger, the hero who falls in love with no one, but acts solely to bring about justice, and his three faithful friends of the gambling house.

Dustin Farnum should be much admired in this rôle. Its heroic and idealistic character is consistently maintained until the last which shows him sacrificing his life in order to make good his bargain. He drives the stage coach, bearing the town's latest shipment of gold, through a thrilling battle, to safety. Action, suspense and characterization make this a good program offering where Westerns are liked.

Cast

Bill	Dustin Farnum
Jessie	Jacqueline Gadsden
James	Lloyd Whitlock
Scipio	Ralph Cloninger
Birdie	Mary Warren
Toby Jenks	Pee Wee Holmes
Sunny Oaks	Harvey Clark
Sandy Joyce	Lon Poff
Minkie	Andy Waldron
Conroy	Kenneth Maynard
The Twins	Muriel McCormack & Micky McBan
The Drunkard	Bob Marks

Story Not Credited.
Scenario by E. Adamson.
Direction by William Wellman.
Photography by Joe August.
Length, 5,500 feet.

Story

Bill promises to protect the children of Scipio, a luckless miner who leaves to hunt down the man who stole his wife. Bill's friends, three old gamblers help him care for the children, and Bill takes a dangerous ride with the gold that the miners have been afraid to take to the bank. Scipio's wife repents and returns home with her husband who finds oil on his property. Bill fulfills his mission but sacrifices his life because of it.

"Drifting"

Stirring Melodrama of China, a Universal-Jewel Production, Starring Priscilla Dean

Reviewed by Mary Kelly

John Colton's stage play makes exciting screen entertainment, as presented by Universal. With the drama pivoting about the opium traffic in China and the destruction of this vice as the climax, there is a chance for the big spectacular effects in which the screen surpasses the stage.

Great stress has been laid upon these last big scenes. They are the most salable feature of the production. The struggle between the opium traffickers and the government agent, aided by his force which arrives later on the scene, produces an effect of chaos and color that is highly stimulating. The oriental atmosphere is good and the settings striking.

Priscilla Dean plays the white girl involved as one of the leaders of the forbidden pursuit. It is a hard, rather unwomanly role which does not bring her the sympathy which her performances usually do. It calls for her art in quick action but not much for her well-known charming smile. Possibly because of the direction, her interpretation seems at times unnecessarily fierce, particularly in the scene where she resists the child who is clinging to her for protection. It is not the type of role which popularizes a star, even though there is some really effective acting.

Anna May Wong gives a skillful and touching portrayal of the Chinese girl. William V. Mong does good work as the girl's father while Matt Moore and Wallace Beery are good contrasting types for the hero and villain. Altogether it is an attraction that puts itself over with a splash and will go well with the melodrama fans.

Cast

Cassie Cook Lucille Preston	Priscilla Dean
Capt. Arthur Jarvis	Matt Moore
Jules Repin	Wallace Beery
Murphy	J. Farrell McDonald
Madame Polly Voo	Rose Dione
Molly Norton	Edna Tichenor
Dr. Li	William Mong
Rose Li	Anna Mae Wong
Billy Hepburn	Bruce Guerin
Mrs. Hepburn	Marie de Albert
Mr. Hepburn	William Moran
Chang Wang	Frank Lanning

Based upon stage drama by John Colton.
Scenario by Tod Browning and A. P. Younger.
Direction by Tod Browning.
Length, 7,394 feet.

Story

Cassie Cook, an American girl in China, is in league with a gang of opium traffickers under the secret surveillance of Captain Jarvis. She falls in love with him and withholds from her confederates secret information which they eventually obtain. Jarvis loses faith in her and a terrible battle between the opium men and the government force takes place. Cassie proves true blue and Jarvis and she are both saved in the struggle.

"The Silent Partner"

Leatrice Joy Delightful in Trite Paramount Picture

Reviewed by Sumner Smith

The summer is nearly over and here comes "The Silent Partner," a Paramount picture that, because of its slight, trite plot and lack of definite characterization, would have made what the industry calls "light summer entertainment." Certainly it cannot be hailed as more than very ordinary dramatic material, and yet, thanks to the brightening presence of Leatrice Joy, it keeps the eyes focused on the screen. A most appealing and sincere actress, she gives the picture a realism that without her couldn't exist. Her value was evident when she was missing from a scene, for then the picture usually failed to convince.

Owen Moore makes a satisfactory husband whose all is risked in the maelstrom of Wall Street, but he was not forceful except when opposite Miss Joy. Robert Edeson, Robert Schable and the others are just about passable, but the story material was nothing over which they could enthuse. "The Silent Partner" so obviously points a moral that it completely lacks conviction and force. Producers must learn that the indirect method of preaching, if they must attempt "uplifting" pictures, is the only effective one.

Cast

Lisa Coburn	Leatrice Joy
George Coburn	Owen Moore
Ralph Coombes	Robert Edeson
Harvey Dredge	Robert Schable
Cora Dredge	Patterson Dial
Jim Harker	E. H. Calvert
Gertie Page	Maude Wayne
Mrs. Nesbit	Bess Flowers
Mrs. Harker	Lura Anson
Owens	Bert Woodruff
Chas. Nesbit	Robert Grey

Adapted by Sada Cowan from Maximillian Foster's Saturday Evening Post serial.
Directed by Charles Maigne.
Length, 5,866 feet.

Story

Lisa Coburn foresees her husband's bankruptcy as the result of speculation in Wall Street, so she obtains a birthday gift of $50,000 from him, presumably for the purchase of a necklace. When he fails, she comes to the rescue with the money.

Colleen Moore Marries

Colleen Moore, popular First National motion picture star, was married in Los Angeles, August 18, to John Emmett McCormick, Western representative of Associated First National Pictures Inc. The ceremony took place at St. Thomas' church. The Rev. M. J. Mullin officiated.

Carmelita Gerraghty, screen actress and a close friend of the bride, was the maid of honor. The bridegroom was attended by Earl J. Hudson of New York, production manager for the organization with which Mr. McCormick is associated.

The ceremony, a quiet one, was attended only by the immediate families of the bride and bridegroom. The bride, who in private life was Kathleen Morrison, the daughter of Mr. and Mrs. C. R. Morrison of Los Angeles, is one of the most popular film stars on the West Coast, both professionally and socially. Mr. McCormick is one of the best known film executives on the West Coast.

A. D. Marr Recovers

Alan D. Marr, assistant general sales manager of Associated Exhibitors, is back at his desk after suffering from a severe attack of pleurisy.

IN THE INDEPENDENT FIELD

Elaine Again to Radiate Nationally

A full-page layout of scenes from "Broadway Gold," Elaine Hammerstein's first production of a series for Truart Film Corporation, is the feature of a special rotogravure section prepared by the Picture Press, Inc., The roto section is a portion of over 50 daily newspapers throughout the country.

This display is one of the many items of national publicity through which Truart films are being brought to the attention of the theatre-goers. Several articles, to be syndicated, are being prepared with unusual angles about the various Truart stars as a basis. A concerted campaign is being planned by Truart's publicity department to star with the Fall season.

C. B. C. Has the the Password

A new form of presentation of the Screen Snapshots reel, "The Fan Magazine of the Screen," which C. B. C. Film Sales Corporation is distributing on the state right market, distinguishes the nek 1923-24 series.

In previous series the reel opened with the parting of a miniature pair of curtains, which bared to the public the views of Hollywood, and closed by the shutting of the curtains.

The audience now will be confronted by a pair of little wooden doors marked "Closed to the Public — Hollywood Studios." Bars slide back, the doors open wide on their hinges, and within is a vista of Hollywood and its people, which dissolves into the scenes to follow. At the end, the Hollywood vista flashes back and the doors close.

Arrow Enthusiastic About Comedy

Arrow has just received a Mirthquake Comedy starring Comedy starring Bobby Dunn entitled, "Oh! Teacher!" and is enthusiastic in its praise. This is said to be a combination burlesque of "The Little Red Schoolhouse" and "The Santa Fe Trail." It was produced by Eddie Lyons.

Doris Again at Glendale Studio

Doris Kenyon, who is about to begin the production of "Restless Wives" for C. C. Burr at the Glendale studio, has appeared in three previous pictures made at his studio. It is a coincidence, that like her present Burr series, all these pictures were produced for the independent market. Izola Forrester wrote the drama and Mann Page supplied the continuity.

Buys C. B. C. Series of Columbia Pictures

Another big purchase of the C. B. C. Film Sales Corporation product for the season was completed this week when Harry Charnas of Cleveland purchased for his organization, the Standard Film Service Corporation, the C. B. C. series of four Columbia pictures, the series of three new box office winners, and the single reel novelty release, "Screen Snapshots," which C. B. C. is State righting this year.

The contract gives Standard seven features and a short release for the Ohio, Kentucky, Michigan, Western Pennsylvania and West Virginia territory. The features include in the Columbia pictures series: "Yesterday's Wife," "The Marriage Market," "Discontented Husbands" and "Traffic in Hearts." In the new box office winners series are: "Forgive and Forget," "Pal o' Mine," and "Innocence." Mr. Charnas announces that he will launch the biggest exploitation his organization has ever planned in connection with their releases.

Exploits 20 Specials in Neat Book

Commonwealth Film Corporation, in a booklet attractively gotten out by Fred E. Baer, exploits its first series of productions scheduled for the ensuing year. A page is devoted to each of the twenty specials, which make up the major portion of the list. A resume is given of each and well toned cuts and sketches are used to emphasize the theme. The circular is so made up as to afford many inspirations to advertising offices of newspapers throughout the country.

Concluding the booklet, bearing the title, "Commonwealth's Assured Successes," is the revelation that the corporation is nearing its fourth birthday. This is followed by a note of appreciation by the executives. In part, it reads:

"We pride ourselves on the fact that the theatre owners and managers who do business with Commonwealth are probably the most successful group of theatre men in the world. Certainly without the whole-hearted support of the exhibitors we never could have grown as we have."

Mae Marsh to Star in Belasco Play

Following the arrival of Mae Marsh at the Warner Brothers' Studio, Jack Warner and H. M. Warner immediately set their studio staff to work preparing for the forthcoming production of the Belasco stage play, "Daddies," in which Miss Marsh will star.

Sets are now being constructed and a cast of players is being assembled to hasten the filming date. Among the screen personalities who have already been signed for "Daddies" are Monte Blue, Harry Myers and Claude Gillingwater. William Seiter will handle the megaphone for 'the Warner Classic.

U. B. O. Books First Grand-Asher Release

Bobby North, of the Apollo Exchange, announces that "Mine to Keep," Grand-Asher's first feature production, will be booked by the U. B. O. to run on the following list of New York theatres: Jefferson Coliseum, Proctor's 23rd St., Proctor's 58th St., Regent, Proctor's 125th St., Hamilton, Fordham, Franklin, Prospect, Yonkers, Mt. Vernon, White Plains, Jersey City. The picture is now running at the Boston Theatre, Boston, Mass. Bryant Washburn and Mabel Forrest play the leads; Ben Wilson directs.

Billie Rhodes is taking a rest of about two weeks prior to starting her firt six-reel feature for Grand-Asher. This is a Ben Wilson production entitled, "Leave It to Gerry," by Adam Hull Shirk, and adapted by Arthur Statter. A big cast is being assembled for the production. A complete circus of trained animals will probably be engaged for certain parts in the pictures. The production will be made at the Berwilla Studio, Hollywood.

Cobe Says Picture Is House Magnet

According to Andrew J. Cobe, manager of the Central Theatre, "Don't Marry for Money" is one of the most satisfactory pictures he has played at the Broadway house. The picture opened at the Central, Sunday.

Produced by B. P. Fineman, "Don't Marry for Money" boasts a fine cast, headed by House Peters, and including Rubye De Remer, Cyril Chadwick, Aileen Pringle, Wedgewood Nowell, George Nicholls. L. Lawrence Weber and Bobby North are distributing "Don't Marry for Money."

Important Theatres Book Warner Film

Proving the fact that a popular novel can be made into a record-breaking screen play comes the news that the Warner Brothers' Classic of the Screen, "Main Street," from the celebrated novel by Sinclair Lewis, is receiving record-breaking bookings in all territories.

Finkelstein and Rubens, in Minneapolis, are the latest to secure the Warner Classic as a feature picture worthy to open the new season in their various theatres throughout the State of Minnesota.

Lubitsch to Produce a Warner Classic

Ernst Lubitsch is about to commence production on his second American-produced photoplay: "The Marriage Circle," a Warner Classic of the screen.

An all-star cast has been engaged for the filming which will start shortly. Florence Vidor, Marie Prevost, Creighton Hale, Warner Baxter, Adolphe Menjou and Harry Myers are the six stars selected.

Oldknow Gets Franchise on Five

Oscar S. Oldknow, president of the Southern States Film Company, returned to the South about two weeks ago, after having secured a franchise for his territory from Irving M. Lesser, for Principal's five productions. They are: "Bright Lights of Broadway," "The Spider and the Rose," "Temporary Marriage," "Gold Madness" and "East Side, West Side."

Mr. Oldknow's company "covers" eleven States.

Will Produce "Lend Me Your Husband"

C. C. Burr announces the purchase of "Lend Me Your Husband" as one of the four stories he will produce for the independent market during the 1923-24 season. It is an original story written by Marguerite Gove especially for the screen.

Singer Sells 2 Films to Standard Film Co.

Louis Auerbach of the Export & Import Film Company, Inc., announces important sales on "The Jungle Goddess," a fifteen episode wild animal serial produced by Col. Selig, and "The Curse of Drink," a feature production with Harry T. Morey and an all star cast.

The Standard Film Company (Weiland Brothers) of Pittsburgh purchased the Western Pennsylvania and West Virginia rights to these films. Julius Singer, special sales representative for Export & Import negotiated the deal.

Hook Up with Mammoth Pictures

A. Canter, who until recently was sales manager of the Associated Photoplays, has been appointed assistant to general manager Victor B. Fisher of the Mammoth Pictures Corporation.

Another appointment made by Mr. Fisher was that of Southard Brown to head the advertising and publicity department of the newly formed organization. Mr. Brown has been connected in the past with some of the largest in[illegible] concerns, and until his [illegible] the Mammoth headquarters was on the staff of the Tiffany Productions representing Miss Mae Murray.

Wesley Barry Film Received by Warner Officials with Acclaim

"It's a knockout—the best picture Wesley Barry has ever appeared in!" That is the consensus of opinion expressed by officials of Warner Brothers and the screen committee who viewed the newly arrived print of the new Warner Classic, "The Printer's Devil," starring Wesley Barry. Immediately upon arrival, the print was run off at a private screening and the new starring vehicle of "Freckles" was greeted with great enthusiasm. Harry Myers, who is principal in support of Wesley Barry, came in for his share of the praise for his subtle comedy bits, as did Katherine McGuire in the leading feminine role.

"The Printer's Devil" is an original story by Julien Josephson, and was directed by William Beaudine. Most of the settings are laid in a small town newspaper office and the press rooms.

The story deals with the wily efforts of an unscrupulous young man in selling his newspaper plant for a large amount of money and then buying it back for a small sum when the owner discovers it is not a paying proposition. Wesley Barry, as "Brick," printer's devil and all-around newspaper man, has long desired to own the paper and run it in his own way. His opportunity comes when Harry Myers, as a wealthy young ne'er-do-well, arrives in town. The two become partners and start immediately to revolutionize the town by their methods.

Independent Field Supplemented by Mammoth Pictures Corp.

The formation of the Mammoth Pictures Corporation, a new unit in the industry, is considered an event of importance in independent film circles. The corporation, with offices in the Loew Building, will specialize in the distribution of box office attractions under an equitable franchise plan, according to Victor B. Fisher, vice-president and general manager. In a statement, Mr. Fisher declares:

"The policy of the Mammoth Pictures Corporation is the result of an intensive investigation extending over several months of the needs of the American exhibitor and exchangeman.

"We have found that the country-wide demand is for pictures of high merit, produced upon a lavish scale, and upon the principle of 'dollar on the screen for dollar spent in the studio.' The majority of buyers and exhibitors favor productions based upon a widely read novel or successful stage play.

"Our first production fulfills this demand in every particular. The initial offering of the Mammoth Pictures Corporation is a sumptuously mounted production based upon George Gibbs' novel, 'Youth Triumphant,' which for months ran as the featured serial in the Green Book Magazine and was read by millions. Since that time it has gone through five editions in book form.

"It is with this exclusive type of production that we enter the field, and the extraordinary interest which our preliminary announcements have created in the field is not only highly gratifying to us, but further than this, it is positive assurance that our proposition and policy are meeting with the unqualified endorsement of the independent wing of the industry.

"Our ample resources insure continuous operations and the past business history of the directing heads of the Mammoth organization is proof that a fair and square deal will be received by all who, in the near future, will be associated with us in our activities."

The Mammoth Pictures Corporation will handle the entire output of the studios of the Fisher productions on the Coast. This contract calls for seven super pictures.

Will Direct Sale

Gregory La Cava has been engaged by C. C. Burr to direct Charles "Chic" Sale in his first feature for distribution through Associated Exhibitors.

The C. C. Burr series off All-Star comedies directed by La Cava is distributed by Hodkinson.

State Troopers Review Their Part in Cinema

"Lost in a Big City," special being released by Arrow, was shown before a private audience at the Lincoln Theatre, Troy, New York, on August 19th.

It will be remembered that New York State Troopers, through the courtesy of Colonel Chandler, played an important part in this production. Troop G, under the leadership of Captain Tobey, figured prominently on the screen. A print was reviewed by Colonel Chandler, Captain Tobey, members of Troop G, their wives and families, as well as all other troopers whose duty enabled them to attend.

At the pre-release screening in addition to the troopers, were present: John Lowell, the star and producer of the picture; L. Case Russell, the author; Miss Evangeline Russell who plays an important part; George Irving, the director; Herbert Fajens, assistant director; and many prominent officials of Troy.

The pciture was given an ovation and all who saw it agreed that the New York State Troopers were most effective in their work on the screen.

Slates 4 Films for Independent Field

Listed among the ten productions which C. C. Burr has on his Glendale studio schedule this season are four specials which will be offered on a franchise basis on the independent market. "Restless Wives," "Youth to Sell," "The Average Woman," and, "Lend Me Your Husband" are the titles of the features.

Doris Kenyon has been engaged by Mr. Burr to appear in this series. She is now reading the manuscript of "Restless Wives," which is scheduled for production within two weeks.

Closes Foreign Sale

M. H. Hoffman, vice president and general manager of Truart Film Corporation consummated a sale with Max Glucksman for "The Empty Cradle" featuring Mary Alden and Harry Morey, adapted from Leota Morgan's novel "Cheating Wives" and the first Elaine Hammerstein production "Broadway Gold." The latter was directed by Edward Dillon from the story by W. Carey Wonderly. The deal covered the territory of Argentine and Chili.

THE FIRST BIG BOX-OFFICE SMASH OF THE SEASON!!

'YESTERDAY'S WIFE'

A TENSE DRAMA OF LOVE AND IDEALS SHATTERED BY WEALTH

A COLUMBIA PICTURE
GEMS OF THE SCREEN

WITH A DISTINGUISHED CAST INCLUDING
IRENE RICH AND EILEEN PERCY

DIRECTED BY
ED J LE SAINT
FROM THE STORY BY
EVELYN CAMPBELL

PRODUCED BY
HARRY COHN
PHOTOGRAPHED BY
KING GREY

DISTRIBUTED AND COPYRIGHT BY
C.B.C. FILM SALES CORPORATION, NEW YORK
JOE BRANDT, Pres

GET YOUR DATES SET NOW

Blue Ribbon List of Independent Exchanges

NEW YORK

RENOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines featnres. Miscellaneous features; Eddie Polo and Adventures of Tarzan serials; Eddie Lyons and Billy West comedies; Prizma and Burlingham educationals.

CAPITAL FILM EXCHANGE. 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissue Chaplins, two reels. Joe Rock, Hall Room Boys, Monty Banks and Bill Franey short subjects.

BOSTON

FRANKLIN FILM CO. 78 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Miscellaneous big features. Watch for coming announcements.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N. 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novelties. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1028 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

RENOWN PICTURES, INC. 831 South Wabash Avenue. See Renown, New York City. Same product.

BUFFALO

RENOWN PICTURES, INC. 505 Pearl Street. See Renown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Flesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler series.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. Toy Building. See Celebrated, Chicago. Same product.

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS. 413 Film Building. Warner Brothers' Screen Classics. I Am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood, and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mather Building. Seven Richard Talmadges. Seven Franklyn Farnums. Eight Jack Hoxies and six Neal Harts. Charles Chaplin revivals. "Deserted at the Altar."

ATLANTA

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Arrow specials, including "Jacqueline or Blazing Barriers," "The Little Red Schoolhouse," "Lost in a Big City," "The Rip Tide," "Man and Wife," "The Streets of New York," "The Broken Violin" and "None So Blind."

CHARLOTTE, N. C.

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta.

NEW ORLEANS

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same prodnct as Progress, Atlanta and Charlotte.

New York Exhibitors Eager for Warner Film

The statement issued recently by Abe Warner at the home office of Warner Brothers that the coming fall season would bring forth a new impetus in booking big features is now being proven by the fact, it is stated, that exhibitors throughout New York State and in all other territories are booking the Warner Classic, "Main Street," to open the new season. That the famous screen version of the celebrated novel by Sinclair Lewiss is sure-fire box office insurance was assured, Warners state, by the successful two-weeks' run at the New York Strand and at the Strand in Brooklyn.

"Main Street" has been booked as one of the strong photoplays to open the new season at the beautiful Eastman Theatre in Rochester, opening there September 23. The elaborate presentation that will be made possible by the endless facilities of the Eastman Theatre should further insure the picture's popularity in the northern part of the State.

In New York City and vicinity, "Main Street" has been booked for future dates by the Fox Circuit, the Loew theatres, A. H. Schwartz theatres in Brooklyn, B. K. Bimberg's theatres and the theatres controlled by Charles Haring, in addition to others coming in very rapidly throughout the State.

Broadway Lights Brighten Indianapolis

Irving M. Lesser, general manager of distribution of Principal Pictures Corporation, is elated over the reports he has received from the Circle Theatre in Indianapolis concerning the opening of the Bennie Zeidman production, "Bright Lights of Broadway," starring Lowell Sherman, Doris Kenyon and Harrison Ford.

The opening was attended by large audiences. The reviewers on the dailies were kind in their comments.

The critic on the Indianapolis Star says in part: "Doris Kenyon, as the simple country girl lured to the big city in quest of a career, is one of the most refreshing personalities on the silversheet. Opposite her have been cast Kenneth Harlan as the minister-sweetheart, who stays at home, and Lowell Sherman as the theatrical producer who gives Irene her chance and insists that she take one. Both are fine."

The News reviewer says in part in the Monday issue: "It has thrills a-plenty and will provide entertainment that will be exciting enough for summer audiences."

C. B. C. to Distribute "The Barefoot Boy"

Announcement comes this week that the C. B. C. Film Sales Corporation has been selected by Mission Film Company to handle distribution of its all-star feature special, "The Barefoot Boy." Regarding rights to this picture there has been considerable bidding among various distributing organizations. C. B. C. will also handle distribution of three more specials on which work is to be begun at once by the Mission organization.

"The Barefoot Boy" was suggested by John Greenleaf Whittier's poem. Featured in the company are: John Bowers, Marjorie Daw, Sylvia Breamer, Tully Marshall, Otis Harlan, Virginia True Boardman, Raymond Hatton, George Periolat, Brinsley Shaw, George McDaniel, Harry Todd, and two child players, Frankie Lee and Gertie Messinger. Wallace Clifton wrote the story. David Kirkland is the director of the production.

The Mission Film Company was formed with the purpose of making pictures which would not be propaganda in any way, but productions of the highest calibre. It was the belief of Leon Rice, president of the organization, that pictures could be box-office pictures and still keep absolutely clear of any hint of salaciousness.

"The Barefoot Boy" is not a juvenile picture. An original story for the screen, the picturization treats briefly on "The Barefoot Boy" as a child—and the rest of the story is a sequence of incidents in the lives of grown-up people.

The title, the cast and the theme, all have exploitation possibilities. A special campaign is now being planned to launch "The Barefoot Boy."

West Directing Own Play in Films

Roland West, who is directing the picture version of his own play, "The Unknown Purple," which is being made by Carlos Productions for Truart release, was also the sponsor for the play when it played its sensational run of over a year at the Lyric Theatre, New York, and for its two seasons on the road.

Mr. West is working closely with the officials of Truart and especially with the publicity and advertising departments of the releasing corporation

Accessories Ready for Two Films

L. Lawrence Weber and Bobby North announce the completion of all accessories and campaign books on Will Nigh's "Marriage Morals" and B. P. Fineman's "Don't Marry for Money." A full line of paper, heralds, novelties and exploitation aids have been prepared for exhibitor use.

Educational Comedian to Cavort Where Emotional Drama Held Sway

Within the hallowed walls of one of the studio landmarks of Hollywood, where the master, D. W. Griffith, dreamed and created "The Birth of a Nation," "Intolerance," "Broken Blossoms," and many other screen epics that have made film history; where the Gish sisters, the late Robert Harron, Henry Walthall, Wallace Reid, Mae Marsh, the Talmadge sisters, Richard Barthelmess and many other leading lights of the silversheet blue-book of today first became known to the world—within these hallowed walls a new era has begun, the era of comedy.

The famous old Fine Arts Studio has been taken over for the exclusive use of several producing units making comedies for Educational release, and the studio that so long resounded to the expressions of dramatic emotions is getting its first laugh.

The entire studio has been undergoing a re-building process that will cost approximately $100,000, to make it up-to-date in every way, but even before this work was completed no less than five companies were funmaking here to provide laughs and thrills for the biggest short subject program ever announced, the 1923-24 program of Educational Film Exchanges, Inc.

Among those who are producing in this studio are Jack White, whose spectacular rise as a comedy producer is one of the business romances of filmdom and Lloyd Hamilton, whose work in the last couple of years has won him undisputed right to a place as one of the "Big Four" of screen comedians.

Hamilton will make six comedies this season, as he did last year. Jack White will supervise their production. Of the popular Mermaid Comedies there will be a series of twelve, each personally supervised by White. In addition to this White will produce three comedy specials during the year, which he is expected to direct personally.

The new Juvenile Comedies are also being produced here. In this novelty series children are taking most of the principal roles. The first one features Bennie Alexander, of "Penrod" fame; Ernest Butterworth, and George Ovey, and is directed by Norman Taurog. There will be six of these two-reel fun subjects.

Under the direction of Fred Hibbard, the Cameo Comedies, popular single-reel rough and tumble pictures are being continued. When the current series of twenty-four subjects is completed, in the near future, work will be started immediately on a second group of the same number.

With the co-operation of all these producing units, working in the same studio, tremendous savings have been made possible, and all of the money saved is being put into the pictures themselves, assuring the best in stories, casts, direction, settings and every other phase of production.

The studio is under the management of E. H. Allen, Educational's production manager with these units.

Eleven Educational Units at Work

Production activities unprecedented in the field of short subjects are well under way to supply the greater program of Educational Pictures recently announced by E. W. Hammons, president of Educational Film Exchanges, Inc. Two of the biggest studios in Los Angeles—the Christie Studio and the Fine Arts Studio—are being devoted exclusively to short comedies which will furnish a large part of the Educational product, and several other studios in Los Angeles and elsewhere are contributing to the greatest array of quality short subjects that has ever been made available by any company.

Altogether eleven units are at work producing one and two-reel comedies, novelties, scenic dramas, news reels and other pictures for Educational release. The earliest releases in all series have been completed, and a few have already had a first run.

These short subjects will be backed by an intensive exploitation campaign, including regular national advertising in such mediums as the Saturday Evening Post, in which has already appeared a preliminary announcement to the public of the new Educational Pictures.

"Not only is our program much larger than it has ever been before," said Mr. Hammons, "but every picture is being produced as a real box office attraction and never as a "filler." The wise exhibitor this season, with the great reaction against the too-long, padded feature picture, will back up his whole program with advertising, the short subjects as well as the features. In this way only can he assure himself of 100 per cent. attendance."

Christie Comedy Plans Elaborate

Long favorites in every land where American-made motion pictures are shown, because of their fine, wholesome comedy stories, their excellent acting and splendid production, Christie Comedies in the new series to be released by Educational are reaching the highest standard of production and entertainment value that has ever been attained by any short subjects of their type.

One of the biggest and finest companies of talented actors ever gotten together for any series of two-reel productions has been assembled by Al Christie, supervising director, for the twenty pictures which the Christie Studios will provide for the Educational Pictures program. Bobby Vernon, Jimmie Adams, Neal Burns and Dorothy Devore will appear in the featured roles of the comedies now planned, and in the supporting casts will be a large number of popular stars, including Vera Steadman, Charlotte Merriam, Jimmie Harrison, Earl Rodney, Natalie Joyce, Babe London, Lincoln Plumer and Bill Irving. Harold Beaudine and Scott Sidney continue as directors and ,of course, Christie will personally direct a number of pictures during the year.

Christie Comedies have been famost for several years for their high production quality and for their fine, logical comedy stories. A most notable feature about the new Christie Comedies, however, is the increasing number of comical situations or "gags" which have been worked out in them, without ever sacrificing in the slightest degree the high standard of the story or the appeal that Christie Comedies have always made to every member of the family.

There never is anything farfetched or in bad taste in these comedy situations, for they are always part of a logically human plot, and simply add an extra number of loud and spontaneous laughs to the thorough enjoyment of the story as a whole.

During the last year Christie Comedies have been cited with almost amazing consistency as having "saved the show" or "overshadowed the feature," not only by critics but by exhibitors themselves. Their value as box-office productions, as short feature attractions that justify consistent and forceful advertising—and pay for it in paid admissions—has never been more thoroughly demonstrated.

That every effort will be made by the big Christie Company during the new season to make the Christie Comedies maintain the highest possible level as real feature productions in short length, is evidenced by the first picture of the series, which Educational will release in September. This is "Navy Blues," in which Dorothy Devore plays the leading part, supported by Jimmie Harrison and a big cast of Christie favorites and of sailors and marines.

THREE OUTSTANDING FIGURES IN THE COMEDY WORLD
Respectively: Al Christie, of Christie Comedies; E. W. Hammons, President of Educational, and Jack White, Supervising Director of Educational-Mermaid Comedies.

RUTH HIATT, LLOYD HAMILTON, DEL LORICE

Six Lloyd Hamilton Comedies to Be Supplied Educational in Year

Already firmly established as one of the "Big Four" of screen comedians, Lloyd Hamilton has set out to provide through Educational Film Exchanges, Inc., six comedies during the 1923-1924 season that will rank with the finest comedy productions of the year.

Hamilton at present is working at the Griffith Studios at Mamaroneck, New York, acting the principal role in D. W. Griffith's production, "Black and White," originally intended for Al Jolson, but the selection of the big comedian for the starring part in this big feature length comedy will make no change in his plans for six two-reel Hamilton Comedies this season.

The first of this new series has already been made, and immediately on completion of Hamilton's work in the Griffith production, he will return to Los Angeles and resume work on the pictures called for in his contract with Educational.

The initial picture of the series, which is to be called "The Optimist," was directed by Gil Pratt. Hank Mann, himself a comedy star of note, and Lloyd Bacon, who attracted a great deal of attention in the last year as a director ot, writer for, and actor in Hamilton Comedies, collaborated with Hamilton on the plot and situations and took important parts in the picture as well.

Others in the supporting cast of "The Optimist" include Ruth Hiatt, who was discovered by Hamilton last year and appeared as his leading lady in "The Speeder" and several comedies; Del Lorice, the new comedy vampire, and Percy Hildebrand and Andrew Arbuckle, both stage and screen actors of prominence.

That several members of the Hamilton production staff should have been selected by Griffith to accompany the comedian to New York to assist in the production and direction of "Black and White" is significant, for it is an indication of the extreme high quality of the talent being used in the making of these two-reel comedy gems.

While Hamilton is in the East, White is having stories written and all other preparations made so that there will be no time lost when Lloyd returns to the studio in Los Angeles.

"The Optimist" will be released in September.

Comedy, Drama, Laughter, Tears, in One-Reelers

Comedy and drama, laughter and a few tears, beauty and dignity and a wide variety of novelty, are to be found in the single reel pictures which Educational Film Exchanges, Inc., is distributing this season.

While further additions to Educational's one-reel product are likely to be announced later, one new series has already been started in the "Sing Them Again" Series, by Norman Jefferies, a modernized revival of the songs you used to sing.

Comedy is well represented in the rough and tumble Cameo Comedies, which in recent months have won a tremendous popularity.

So great has been the demand for the Lyman H. Howe's Hodge-Podge, and so tremendous its popularity with exhibitors and their patrons, that before the close of the first series of twelve, Educational has arranged with the Lyman H. Howe Film Company to provide another group of twelve of these delightful novelty pictures.

In the Wilderness Tales by Robert C. Bruce, Educational offers exhibitors a series of pictures which can always be counted on to add beauty and dignity to any program.

Stage Favorites in Tuxedo Films

Popular favorites of the stage and screen will be presented in a new and novel series of two-reel comedy productions called Tuxedo Comedies, which are one of the important additions to the short subjects program announced for the new season by Educational Film Exchanges, Inc. The Tuxedo Comedies are intended to fill a definite need for a polite situation comedy with a humorous story, and production and acting of the very highest standard.

Two pictures in this series of six have already been finished, "Easter Bonnets" and "One Night It Rained." The first named is a late August release. Both feature Ned Sparks and Harry Tighe, one of whom, Tighe, a popular vaudeville star, is making his first appearance on the screen. Sparks has had leading parts in a number of Al Woods farces, and has been seen in support of Constance Talmadge in several of her late comedies. They are supported by Doris Dean and Marion Harlan in "Easter Bonnets" and by Miss Dean in "One Night It Rained."

BOBBY VERNON, DOROTHY DEVORE, JIMMIE ADAMS, NEAL BURNS, IN CHRISTIE COMEDIES

Busy Jack White Plans Great Year

One of the most interesting business romances in the history of filmdom is the story of Jack White, producer of the Mermaid Comedies for Educational and supervisor of other comedies on the same program, who is but 25 years old, although he has been a producer for more than three years.

Starting at the age of fourteen as office boy for Mack Sennett, White advanced steadily and rapidly through the various stages of studio employment—props, cutting, photography, scenarios and finally direction. Then came the time when this ambitious young man decided he could make comedies better by himself.

This season, White has embarked on the biggest comedy-producing activities of his brilliant career. In addition to producing twelve Mermaid Comedies, he will supervise the six Hamilton Comedies to be made by the big comedian and will lend his assistance whenever necessary to the other producing units at the old Fine Arts Studio making comedies for Educational.

But perhaps the pictures that will reflect Jack White himself more thoroughly than any others will be three Jack White Comedy Specials which Educational will distribute this year. It is expected that the young producer will personally direct each of these three feature comedies in short length.

With the completion of camera work on the first picture of the Mermaid Comedy series, which will be called "High Life," White has three separate companies at work on as many additional Mermaid subjects, under the direction, respectively, of Norman Taurog, Robert Kerr and Fred Hibbard, and as soon as these pictures are well under way he will begin work on the first of the three Specials, which will be a fall release.

CLIFF BOWES AND VIRGINIA VANCE, IN CAMEOS

Familiar and New Faces in Mermaids

With one picture already complete and three others in production, the new series of Mermaid Comedies which Educational Film Exchanges, Inc., will release this season, bids fair to increase greatly the tremendous popularity already enjoyed by these two-reel Jack White Productions, and which has created an unprecedented demand for these broad fun subjects everywhere.

All the old Mermaid favorites have been signed to appear in the forthcoming productions, and several other well-known funmakers are being acquired. Lige Conley, the young comedian, who, under Jack White's coaching, has risen to fame as the featured player in Mermaid Comedies, will again be seen in leading roles.

In the first picture of the series, "High Life," which has been finished under the direction of Hugh Fay, Conley is supported by Lillian Hackett, Otto Fries, Jack Lloyd, Sunshine Hart, Eva Thatcher, Gloria Gilmore and those two inimitable colored comics, "Moonlight," formerly known as Spencer Bell, and Henry Trask.

Andrew Arbuckle, who supported Lloyd Hamilton in the first of his new Hamilton Comedies, has been engaged by White to appear in the second of the Mermaid Comedies.

Norman Taurog is directing the second picture of this series, and cameras are already turning on the third and fourth pictures, under the direction of Robert Kerr and Fred Hibbard.

The settings being used in the new series of Mermaid Comedies would do credit to some of the more elaborate dramatic feature productions.

Juvenile Comedies for Young and Old

Among the pictures being produced for Educational release at the Fine Arts Studio in Los Angeles is a new series of two-reel comedy subjects to be known as Juvenile Comedies, which are truly an innovation in several respects.

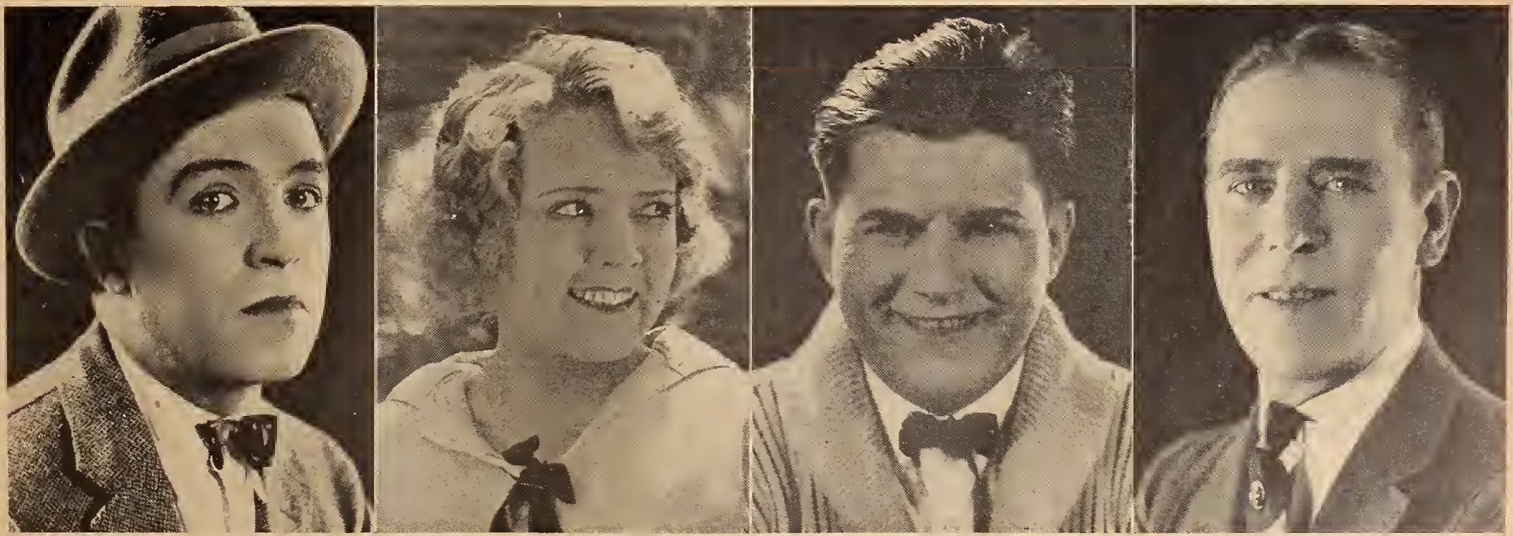
The Juvenile Comedies, of which there will be six, will present children in many of the most important roles, but the plans for these fun subjects and an actual viewing of the first picture, already complete, indicate that it would be hard to find any humorous films more universally appealing, to young and old alike, than these boy and girl stories will be.

Reflecting the spirit of the American boy—the lad with the soul of the Boy Scout—the Juvenile Comedies are expected to be very forceful in boosting the activities of the Boy Scouts, many of whom will be seen performing deeds of kindness and youthful courage, although all in highly amusing comedy stories.

"Yankee Spirit" is the title of the first picture of this new group, which was directed by Norman Taurog, and for which one of the finest casts was assembled that has ever been gotten together for any subject of this kind.

Heading the long list of clever kid actors are Bennie Alexander and Ernest Butterworth. Bennie's most recent screen achievement was in the First National production of Booth Tarkington's delightful story, "Penrod and Sam," but he has been known for several years as one of the cleverest actors of the stage or screen, although now but ten years old. He was a D. W. Griffith discovery at the old Fine Arts Studio, where the Juvenile Comedies are now being made.

Ernest Butterworth, who plays the tough boy in "Yankee Spirit," has appeared with Mary Pickford and Bill Hart in several notable productions. His most recent successes have been in "The Little Church Around the Corner" and "Heroes of the Street."



LIGE CONLEY, LILLIAN HACKETT, OTTO FRIES, JACK LLOYD, IN MERMAIDS

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Lucky Twelve for "Maytime"

The Coast Committee that pledged itself to pick the twelve most beautiful unknown girls in Hollywood and make them famous, finished its selection this week and immediately the lucky twelve were signed by B. P. Schulberg, Producer of Preferred Pictures, for important roles in "Maytime." The lucky twelve include Josephine Haynes, Olive Hasbrouck, Roberta Hewston, Hortense O'Brien, Jeach Vachon, Betty Hynes, Carmen Arselle, Mary Mayo, Bird Shea, Rona Lee, Andre Bayley and Lillian Chapman. The committee was headed by Waldemar Young, Joseph Jackson, President of the Wampas, and Phil Rosen, Chairman of the Executive Committee of the Directors' Association.

New Fox Production Arrives in N. Y.

"St. Elmo," the screen version of the famous novel by Augusta Evans, which has been announced as one of the specials on the 1923-24 program of Fox Film Corporation, has arrived in New York in print form ready for early release. John Gilbert has the title role and is supported by Barbara LaMarr and Bessie Love.

Anderson Leases New Offices

The entire fourth floor of 723 Seventh Avenue, New York City, has been leased to Anderson Pictures Corporation. The offices are being redecorated and it is expected they will be ready for occupancy August 30. The Anderson Pictures Corporation is occupying temporary offices on the twelfth floor of 723 Seventh Avenue.

Lichtman Pulls Publicity Stunt

Al Lichtman, visiting in Cincinnati last week, gave out a statement advocating a national "Mothers-in-Law Day." The Cincinnati papers saw some real human interest material in this and played it up big. The following day Mr. Litchman arranged for a special trade showing on the latest Preferred Picture, "Mothers-in-Law."

"Harbor Lights" for August Release

The August 12 offering of Associated Exhibitors is "Harbor Lights," a melodrama taken from the famous stage success of the same name by George R. Sims and Henry Pettitt. Tom Terriss directed the picture for Ideal Films.

Hunt for Location Suitable for Romance

J. Warren Kerrigan will head the all star cast of "The Man from Brodney's," according to an announcement made by President Albert E. Smith of Vitagraph. Four other stars will have prominent roles with Kerrigan in this special production which will be directed by David Smith. The five leading parts have been assigned as follows:

Hollingsworth Chase, the hero of this famous George Barr McCutcheon novel, will be played by J. Warren Kerrigan, whose last picture was "The Covered Wagon."

Princess Genevra will be playel by Alice Calhoun.

Mrs. Browne, about whom revolve the interesting complications in this strange romance, has been entrusted to Miss Du Pont.

Lady Deppingham, the other young woman in the story, is to be portrayed by Wanda Hawley.

Robert Browne, the character which rivals Hollingsworth Chase for audience interest, has been assigned to Pat O'Malley.

McCutcheon's novel, which has been picturized by C. Graham Baker, is known to thousands of readers.

David Smith, the director, has gathered about him a special staff of technical and art aides who are planning sets of exceptional magnitude for this romantic adventure picture play. Location men have been sent from Hollywood to scour the coast line of the Pacific for suitable backgrounds and if the desired location is not found it is likely that Director Smith and his principals will go to the South Seas for the scenes laid on the strange island which is the heritage about which the drama is written.

Intensive Campaign for Hodkinson Film

On August 17 the wheels of one of the most intensive bookstore and motion picture exploitation campaigns will start to turn on Gene Stratton-Porter's "Michael O'Halloran," produced by Mrs. Porter from her own book of the same name for distribution through the W. W. Hodkinson Corporation. This date will also mark the first appearance of Gene Stratton-Porter's new book, "The White Flag," released in the original $2 edition by Doubleday, Page & Co. On the same date Grosset & Dunlap will publish a reprinted edition of Gene Stratton-Porter's book, "Her Father's Daughter," and also a popular photoplay edition of "Michael O'Halloran."

Both of the above mentioned publishers have planned an extensive campaign in conjunction with the advertising and publicity department of the W. W. Hodkinson Corporation. which comprises a comprehensive tie up between bookstores and exhibitors in every section of the United States.

Production Started on Paramount Film

Production of "The Call of the Canyon," Paramount's latest Zane Grey production, has been started. Exterior scenes are being filmed in the vicinity of Flagstaff, Arizona, said to be some of the most beautiful mountain country in the United States.

Paramount has just completed its first Zane Grey production, "To the Last Man," a picture which Mr. Lasky claims is the best Western outdoor picture he has ever seen.

The featured players are Richard Dix and Lois Wilson. Heading the supporting cast are Noah Beery, Ricardo Cortes, Charles Ogle and Alma Bennett.

Victor Fleming, who made "The Law of the Lawless" and "To the Last Man," is directing the picture.

New Contracts for Preferred Fifteen

Contracts signed this week on the entire Preferred Fifteen include, according to an announcement from that organization, the Gem and the Liberty Theatres, in Malwaukee: the Regent, in Syracuse; the Broadway-Strand. at Detroit (where Phil Gleichman has contracted for twelve of the fifteen); the Modern Harwichport Mass.; the Opera House, at Carlisle, Pa.; the Palace, Piedmont, Atlanta; and the Dreamland, Denton, Tex.

F. B. O. Has Four Sept. Releases

The Film Booking Offices announces that their feature length pictures for the month of September will be four.

"Daytime Wives" is listed for release September 2nd with a pre-release showing at the Central Theatre, New York, to open the week of August 26th.

"The Fair Cheat," a Burton King production, featuring Dorothy Mackaill and Edmund Breese will be released September 16th.

The Houdini picture entitled "Haldane of the Secret Service" will be released September 23rd.

On September 30th Bull Montana's feature length production, entitled "Breaking Into Society," will be released.

Screen Upper Nile in Kipling Classic

Elaborate preparations are being made for the filming of the campaign scenes along the upper Nile, which are such an important part of George Melford's Paramount production of Rudyard Kipling's classic, "The Light That Failed." British troops, native warriors, Bedouin horsemen and the principal masculine players of the story will journey into the desert for these important scenes.

Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence are the featured members of the cast.

Polly Archer in Leading Role

Polly Archer, a talented, winsome miss of seventeen, who literally swam into motion pictures, has been engaged to play the leading feminine role in support of Charles "Chic" Sale in his first feature for Associated Exhibitors release.

Miss Archer was formerly a student in the St. Petersburg, Fla., high school and a leading member of the girls' swimming team, which held the state championship. She also received a silver loving cup as the prettiest of the bathing girls, in a contest in which George Ade, Will Payne, Ring Lardner and Sewell Ford were the judges.

Brand Story Adapted

Max Brand is the author of "The Gun Gentlemen," which will be produced by William Fox under the title of "The Flyin' Fool," in which Tom Mix is starred. Betty Jewel will play the feminine lead. The director is Lambert Hillyer.

New Campaign Book

L. F. Guimond, director of advertising and publicity for the Selznick Distributing Corporation announces that the campaign book on "Rupert of Hentzau" is now completed and in the exchanges throughout the country.

It consists of sixteen pages of practical exhibitor aids and a newspaper insert of four newspaper size pages which carry all of the publicity material and ad and production cuts.

"Ruggles" Under Shears

"Ruggles of Red Gap" is now undergoing cutting and editing at the hands of James Cruze, who produced it for Paramount with Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgway, Charles Ogle and Louise Dresser heading the cast. Walter Woods and Anthony Coldeway adapted Harry Leon Wilson's story to the screen.

Fox Guns Boom Opening Season with 25 Special Productions

Five of the program of 25 special productions announced recently by Fox Film Corporation head the list of its releases scheduled for the month of September, according to a statement this week from New York headquarters of the organization.

This quintet of special features includes "The Eleventh Hour," "The Silent Command," "Monna Vanna," "Hell's Hole," and "St. Elmo."

"The Eleventh Hour," scheduled for distribution on Sept. 2nd, is an adaptation of the melodrama by Lincoln J. Carter. It features two Fox stars: Charles Jones and Shirley Mason, and an unusually fine cast including June Elvidge and Alan Hale. Bernard J. Durning directed.

"The Silent Command," a Rufus King story directed by J. Gordon Edwards, dated the 9th, will have its world premiere at the Central Theatre, New York, on September 2, where it will remain for an indefinite engagement. The picture features Edmund Lowe, Alma Tell and a cast with names such as Martha Mansfield. Carl Harbaugh, Byron Douglas and Florence Hartin.

September 16th has been named as release date for "Monna Vanna," the screen version of Maurice Maeterlinck's drama. This special, Fox says presents many elaborate settings.

"Hell's Hole," with Charles Jones and a fine supporting cast, is due September 23rd. It is from the story by George Scarborough and was adapted by Bernard McConville. Ruth Clifford and Maurice Flynn are in the cast.

"St. Elmo," which completes the list of specials for the month, will be released on the 30th. It is an adaptation of Augusta Evans' story and has been played on the stage over a period of twenty years.

The Tom Mix vehicle for September 9th is "The Lone Star Ranger," a version of Zane Grey's novel of the west. Lambert Hillyer directed and Billie Dove is the feminine lead.

John Gilbert will be seen in "The Exiles" which Edmund Mortimer adapted from the story by Richard Harding Davis. It is to be released on Sept. 23rd.

"The Gunfighter" is the title of the William Farnum picture which will be in the exchanges on the 2nd. This production was directed by Lynn Reynolds.

The Imperial Comedy release, Sept. 2, is: "Why Pay Rent?"

Al St. John will offer another two-reel special comedy in "Full Speed Ahead" and the action and mirthful propensities of this short subject fully abide with the title. The release date is the 30th.

"The Pinhead" is Clyde Cook's September 30th special comic issue.

The Sunshine Comedies for the month are "The Explorers," Sept. 9th; and "Unreal News Real," Sept. 23rd.

Under the Fox Educational Entertainments for the coming period are: "Mysteries of Yucatan," Sept. 2nd; "Sunshine and Ice," Sept. 16th; and "Ireland Today," Sept. 30th. Fox News will have its bi-weekly editions.

Vignola's "Yolanda" Is Half Completed

Robert G. Vignola, who is directing "Yolanda," with Marion Davies in the title role for Cosmopolitan, announced this week that the picture has passed the half-way mark towards completion. "Yolanda" is planned to be a big special production and probably the biggest that Mr. Vignola has yet made, not excepting even "When Knighthood Was in Flower."

At the present time, Mr. Vignola is engaged in making interior scenes which, because of their size and the large number of people in them, require the use of two studios, the Jackson and the Pathe plants. While most of the exterior scenes have already been taken, there still remain a large number to be "shot" and these will be done at Laddin's Rock Farm, near Stamford, Conn., as soon as Mr. Vignola has finished with the sets he is now using in the New York studios.

If the present schedule of work is kept up Mr. Vignola expects to have finished actual "shooting" by October .

Fox Cables Thanks to Famous Britishers

Because of the invaluable assistance given the Harry Millarde company that went to England to screen the greater portion of the adaptation of Hutchinson's "If Winter Comes," by the persons mentioned below acknowledgments were cabled this week to the following:

Canon Bickersteth of Canterbury Cathedral, Mr. and Mrs. Edmund Davis, the present owners of Gilham Castle, for permitting the Castle to be used for many of the exterior scenes. Captain E. F. D. Strettell, adjutant of "The Buffs," for assisting his chief in every way with the military scenes. Chief of Police Carleton, of Canterbury, for helping to organize the crowds of spectators.

C. P. Wicken Marten, owner of Leeds Castle, for courtesies extended. James Robinson, mayor of Aylesbury. Chief of Police John E. Harrison, of St. Albans, for assisting to stage the mob scenes.

"If Winter Comes" will have its New York premier at the Times Square Theatre, Monday evening, September 3.

Two Film Premieres

"The Broken Wing," the first of the fifteen Preferred Pictures scheduled for release the coming season, will have its premiere simultaneously in three theatres in St. Louis the week of August 18, at the West End, the Lyric and the Capitol. On August 26, the picture will have its Boston premiere at the Boston Theatre. "Mothers-in-Law," second of the Preferred Fifteen, has its world premiere in the recently completed million-dollar New Grand Central Theatre in St. Louis on August 11.

Metro to Release Four Features Next Month

Four productions are to be released by the Metro during the month of September. They are: "The French Doll," Mae Murray's newest photoplay; "Strangers of the Night," the Fred Niblo production of the famous stage play, "Captain Applejack"; "Rouged Lips," starring Viola Dana; and "Three Ages," Buster Keaton's initial feature length comedy.

"The French Doll," the first of Metro's September releases, is a Robert Z. Leonard presentation with Mae Murray in a role that gives scope to all her abilities, besides showing her in $100,000 worth of clothes and making 50 changes during the course of the picture.

"Strangers of the Night," directed by Fred Niblo and presented through Metro by Louis B. Mayer, is a screen version of "Captain Applejack." Mr. Niblo has given Walter Hackett's play colorful treatment on the screen. Barbara La Marr, Enid Bennett, Matt Moore, Thomas Ricketts, Emily Fitzroy and Robert McKim are among the notable players in the cast.

"Rouged Lips," in which Metro's dainty star, Viola Dana, makes her first appearance for the coming season, is taken from Rita Weiman's story, "Upstage."

Last on the September Metro schedules comes Buster Keaton in his first feature length comedy, "Three Ages."

"Drifting" Premiere at N. Y. Capitol

"Drifting," Priscilla Dean's last Jewel production, had its premiere showing this week in the Copitol Theatre, New York City. It played to excellent business.

The picture is a Tod Browning production, adapted by Browning from John Colton's stage success of the same name, produced on Broadway a season or so ago with Alice Brady in the leading role.

"Drifting" has been booked over the entire U. B. O. circuit ond will play in most of the leading houses in the Metropolitan district shortly after its run at the Capitol is completed.

Concerning "Drifting," the reviewer for the New York Times has the following to say: "Priscilla Dean and Wallace Beery are capital in their respective parts." The reviewer of the N. Y. Journal characterized the picture as "dramatic, heart-rending and thrilling." The N. Y. Evening Mail, speaking of Miss Dean's work, says: "Priscilla Dean makes the intrepid Cassie a vivid and volcanic figure, and Matt Moore is suave and immaculate." Similar praise of Miss Dean's work was voiced by the Evening Telegram.

M. E. Hoffman Announces List of Metro's Premier Features

After months spent in a search for material that would measure up to the exacting requirements of the series of Metro Premier Features, Milton E. Hoffman, production manager, has completed his work. He has just announced the purchase of "Woman's Intuition," an original story by Sada Cowan and Howard Higgins, which completes the list for the coming season.

Mr. Hoffman, knowing full well that exhibitors would expect unusual things from Metro and especially desirous of making Metro's Premier Features the outstanding success of 1923-24, took particular pains in his selection of stories. Those chosen are the work of the foremost writers of the day.

Fortunately, Mr. Hoffman was not compelled to have any certain star or director in mind when selecting stories. He bought his stories and then obtained the players most fitted to create the various roles, placing the production in charge of a director noted for his ability to produce just the sort of story necessary. In other words, each of the Metro Premier Features was built to order for exhibitors.

The other Premier Features, as announced by Mr. Hoffman, include: "The Eagle's Feather," by Katherine Newlin Burt; "Held to Answer," by Peter Clark MacFarlane; "The Living Past," by William J. Locke; "Desire," by John B. Clymer and Henry R. Symonds; "The Book of Fate," and "Borrowed Plumage," by Natalie de Palmer. Production has been completed on two of these Premier Features, while the others are in the course of production or having scenarios prepared. All will be completed several months in advance of release dates.

Mr. Hoffman selected James Kirkwood, Lester Cuneo, Mary Alden, Elinor Fair, George Siegmann, Crauford Kent and William Orlamond as the principal players in "The Eagle's Feather." This powerful story originally appeared in Cosmopolitan Magazine.

In "Held to Answer," Mr. Hoffman believes Metro has an unusually strong drama. House Peters, Evelyn Brent, James Morrison, John Sainpolis and Bull Montana are numbered among the prominent players in the cast. The story, by Peter Clark MacFarlane, was directed by Harold Shaw. "The Living Past" is an adaptation of one of the novels by William J. Locke. Mr. Hoffman describes it as a real showman's picture.

For "Desire," Mr. Hoffman announces another cast of popular players. John Bowers, Marguerite De La Motte, David Butler, Estelle Taylor, Walter Long, Edward Connelly and Ralph Lewis enact the more important roles. The original story, by John B. Clymer and Henry R. Symonds, was directed by Rowland V. Lee.

Mr. Hoffman is now completing the selection of the cast and arranging other details for the filming of "The Book of Fate." This picture, Mr. Hoffman predicts, will register as one of the oustanding triumphs of the coming season. "Borrowed Plumage" is announced as a story with a daring theme and plot developments that will hold the interest. It will also boast an all-star cast. "Woman's Intuition" will soon be in production. Miss Cowan and Mr. Higgins, the co-authors, were also responsible for Mae Murray's forthcoming Metro production, "Fashion Row."

Mr. Hoffman's announcement contains the news that "Desire," "The Eagle's Feather' and "Held to Answer" have already been completed.

"Going Up" Slated for Sept. 30

"Going Up," first of Douglas MacLean's independent productions for Associated Exhibitors, has been set for release September 30, according to an announcement by J. S. Woody, general manager of Associated. The enthusiasm of onlookers at pre-release showings in California gives every assurance that in this attraction this universally popular dramatic comedian rises to far greater heights of artistry than he ever attained before, Associated states.

Nick Carter Writes for Fox

Frederick Van Rensselser Day, the celebrated creator of Nick Carter, under the nom de plume of Varick Vanardy, is the author of "Alias the Night Wind," which has been produced by William Fox. Charles Jones is the star of the cast, Maude Wayne is his leading woman and Joseph Franz directed the picture.

Ryskind Leaves

Morrie Ryskind, Director of Publicity for Preferred Pictures Corp., has tendered his resignation, to take effect September 1st. Meanwhile he is vacationing at Log Tavern Camp, Milford, Pa.

Celebrities Invited to See Fox Pictures

Two thousand members of New York's army of social and professional celebrities have been invited to the New York openings of the first two William Fox special productions to reach Broadway this season.

"The Silent Command," a J. Gordon Edwards production, written by Rufus King and produced in Washington, New York and at the Panama Canal, will enjoy its world premier at the Central Theatre, Sunday evening, September 2.

"If Winter Comes," a screen version of A. S. M. Hutchinson's famous novel, directed by Harry Millarde, will have its first exhibition in the East, at the Times Square Theatre, on Monday evening, September 3.

Both pictures are listed on the array of twenty-five special features which Fox Film Corporation recently announced in a 72-page insert in national trade publications. The engagements are for indefinite periods and it is expected, will be from three to six months.

Gordon Michie Film for Release Sept. 29

The early release of a Gordon Michie Production starring Monte Blue and Irene Rich by the Selznick Distributing Corporation on September 29, is announced by David R. Blyth, director of sales and distribution.

The story was written by Grace Sanderson Michie and deals with a boy and a girl who were raised together in a small town and were childhood sweethearts. He labors under the disadvantage of a scarred face, sustained when saving her from a fire and after leaving the town and the girl, embittered by an injustice forced on him by the dereliction of others, he returns completely altered in appearance through an operation in plastic surgery and wins back his good name, the girl and the respect of the people. The title for this production is yet to be decided upon.

Theatre Jammed to See Hodkinson Film

"Down to the Sea in Ships," the Hodkinson super-special produced by the Whaling Film Corporation, has surpassed all expectations during its four week run at Balaban & Katz's Roosevelt Theatre, Chicago, Ill., according to the reports received at the home office. Over one hundred thousand Chicago motion picture fans have paid admissions to see this sensational story of the almost forgotten whaling industry. This number saw the picture despite the exceptionally hot weather and a great number of rainstorms.

The audience appeal in "Down to the Sea in Ships" was evidenced by the three months' run to capacity audiences at the Cameo Theatre, New York. The showing in Chicago was preceded by an intensive advertising and publicity campaign.

"Eleventh Hour" Release Announced

"The Eleventh Hour," the Fox Film Corporation version of Lincoln J. Carter's famous melodrama, will be released September 2, according to advices this week from the New York offices of the organization. Charles Jones and Shirley Mason are co-starred in this spectacular, honest-to-goodness thriller, and the cast boasts such names as June Elvidge and Alan Hale. Bernard J. Durning directed the special.

Five First National Films to Get Simultaneous Run in Seven Houses

A single distribting company's product will occupy the screens of the first-run theatres in Chicago during an entire week. Beginning August 26, five First National pictures will be shown in the seven leading houses in the Windy City.

In the Roosevelt Theatre, Norma Talmadge, in "Ashes of Vengeance" will start its run on August 26. "Circus Days,' 'Jackie Coogan's latest First National picture, in which the youthful star appears in the role of Toby Tyler, will be seen at the Riviera, the Rialto and the Tivoli. The Central Park Theatre will offer "Penrod and Sam," J. K. MacDonald's picturization of Booth Tarkington's story. Ben Alexander is in the leading role. At The State-Lake Theatre, Katherine MacDonald, in "The Scarlet Lily," has been booked. "Her Reputation," a Thomas H. Ince production, starring May McAvoy, occupies the screen of the Chicago.

In announcing its product for the season of 1923-24, First National stated that its aim was to supply a series of pictures of consistently high quality which would be worthy of the first-run houses throughout the country, and consequently of equal value to the smaller exhibitor.

"Pioneer Trails" Eastward Bound

Prints of "Pioneer Trails," recently completed at the Vitagraph studios in Hollywood, will soon be shipped from the Brooklyn headquarters to branch exchanges. This story of the early days before the transcontinental railroads pierced the prairie and mountains of the great West has been enthusiastically praised by these on the coast who have seen the assembled picture.

It is a David Smith production and Mr. Smith has gone further with this dramatic photoplay of the West than ever before.

Cullen Landis and Alice Calhoun have the leading roles.

Wm. Collier, Jr., in "Pleasure Mad"

William (Buster) Collier, Jr., son of the noted actor, is one of the celebrities in Reginald Barker's production, "Pleasure Mad," which is now under way at the Louis B. Mayer studios for release by Metro. Buster's joining this cast in a leading role is of especial interest inasmuch as it was under Mr. Barker's direction that the young man made his screen debut in "The Bugle Call," filmed at the old Triangle Studios. "Pleasure Mad" is an adaptation of "The Valley of Content," Blanche Upright's novel with scenario by A. P. Younger.

Finish Shooting

Chester Bennett's latest production, "The Lullaby," starring Jane Novak and made for release by the Film Booking Offices, has been finished and work of titling and editing will be commenced at the Powers studios this week. The picture will be released as a special by the F. B. O. on December 9.

Praise for Pershing

After seeing the Fox Film Corporation special production, "The Silent Command," last week, General John J. Pershing put his praise of the picture in writing as follows: "I have seen 'The Silent Command' production and I consider it an effective, intensely interesting and inspiring picture that should stir the patriotism of every true American."

Fox Invites Exhibitors to See Film

"Hoodman Blind," one of the few Fox Film Corporation specials which were not completed when the big seventy-two-page insert in trade papers of the nation was printed, is now well under way at the Fox West Coast Studios in Hollywood, according to a statement from the New York headquarters of the organization.

Thus every member of the schedule for 1923-24, which consists of 25 special features, is either completed or in production.

More than nineteen of the entire list are already in the exchanges and William Fox has invited exhibitors throughout the country to witness the pictures before contracting for them. There is no compulsion being exercised over the showman which makes him buy before seeing or afterwards.

"Hoodman Blind" is being produced under the direction of John Ford from the adaptation written by Henry Arthur Jones. David Butler has the leading role.

"Potash and Perlmutter" One of 4 First National Sept. Releases

The last of the First National September releases arrived from the cutting and editing room last week and prints of four new productions have been sent to First National exchanges. They are: Thomas H. Ince's "Her Reputation," which stars May MacAvoy; "The Fighting Blade," Richard Barthelmess' story of seventeenth century England; "The Wanters," John M. Stahl's drama of society life, which is presented by Louis B. Mayer; and Samuel Goldwyn's "Potash and Perlmutter," a screen adaptation of the famous Montague Glass stories, with the two famous characters who have made their appearance in five distinct plays on Broadway.

"Her Reputation" is a story by Talbot Munday and Bradley King and John Griffith Wray, directed under the personal supervision of Thomas H. Ince. Lloyd Hughes enacts the leading male role.

In "The Fighting Blade," Barthelmess takes the lead. John S. Robertson directed the picture and Dorothy Mackaill enacts the principal feminine role.

"The Wanters," directed by the maker of "The Dangerous Age," features Marie Prevost, Robert Ellis, Lincoln Stedman, Lydia Yoemans Titus, Richard Headrick, Vernon Steel, Huntley Gordon, Norma Shearer, Louise Fazenda and Hank Mann. It is adapted from Leila Burton Wells' comedy drama of society life. The continuity is by J. G. Hawks and Paul Bern.

"Potash and Perlmutter" is Sam Goldwyn's first independent production released through First National and features Barney Bernard, Alex Carr and Vera Gordon. Bernard and Carr were the original principals in the stage play. Clarence Badger directed.

F. B. O. to Increase Output to More Than Fifty Productions

Hardly one year and a half old, the Film Booking Offices announce this week that it will release over fifty feature length pictures for the coming season of 1923-24 instead of thirty productions as originally announced following its sales meeting last month. In addition to the enlargement of its product it is also augmenting its sales facilities to handle the additional out-put.

The increase of F. B. O. distribution plans follows on the heels of an announcement made by the Carl Anderson Pictures Corporation that the distribution of its product will be handled by the Film Booking Offices. This company will release eighteen productions for the coming season. In addition to this F. B. O. has taken on the distribution of some seven or eight independently made pictures which it has added to the thirty productions it will produce over the season. These thirty will be made by the F. B. O. at the P. A. Studios in Los Angeles and do not include a list of some 30 two-reel subjects.

In addition to the out-put of the Anderson company and the pictures made at the F. B. O. studios there will also be handled several additional independent productions which are to include four pictures made annually by Richard Thomas. His first picture is entitled "The Silent Accuser," which is already in the organization and which it is planned to give an early release. Plans are in preparation to enlarge all departments of the Film Booking Offices to facilitate the handling of the increased product.

Big Advertising Campaign for Metro's Picture, "Scaramouche"

"Scaramouche," Rex Ingram's big production of Rafael Sabatini's famous novel to be released by Metro, will have the benefit of one of the most far reaching and extensive advertising and exploitation campaigns ever put over on a picture.

For the past several weeks the Metro publicity forces have been hammering home the title, "Scaramouche," in every conceivable way.

One of the latest tie-ups to be announced on "Scaramouche" is the big advertising campaign being arranged by Grosset and Dunlap, publishers of the photoplay edition of the book. The principal feature of this publicity will be a large float, a huge representation of the open book with pages open. From out these pages will step players costumed as the principal characters in this story of the French Revolution. Messrs. Grosset and Dunlap will have one of these floats in every big city of the country, parading up and down the main thoroughfares.

In addition to this float, there will be tie-ups with book and department stores where special displays of the novel with star photographs of the scene stills will be prominently used. The stage production of "Scaramouche," to be presented this season by Charles L. Wagner, will also be of decided value in bringing the title before the public. So that exhibitors will be in a position to put over big local campaigns on "Scaramouche," the Metro exploitation department is preparing a great amount of original and novel ideas. Novelties, stunts, tie-ups, special newspaper stories, contests, etc., will be included.

"Modern Matrimony" for Sept. 8 Release

Announcement comes from David R. Blyth, director of sales and distribution for Selznick Distributing Corporation, that "Modern Matrimony" a five reel comedy, starring Owen Moore with Alice Lake and a supporting cast which includes Mayme Kelso, Frank Campeau, Kate Lester, Victor Potel, Snitz Edwards and Douglas Carter, has been scheduled for release September 8.

"Modern Matrimony" was made in the Selznick studios under the working title of "A Dollar Down." It was written and directed by Victor Heerman. The story deals with the housing problem of a newlywed couple. It is reported to be a riot of hilarity from beginning to end.

Among Fox Releases

"The Eleventh Hour," the Fox Film Corporation adaptation of the famous Lincoln J. Carter melodrama of that name, is among the twenty-five special productions recently announced for the 1923-24 season by the Fox organization.

Unusual Roman Scenes Filmed for Samuel Goldwyn's "Eternal City"

George Fitzmaurice and the company of players appearing under his direction in Samuel Goldwyn's production of "The Eternal City," Sir Hall Caine's novel, arrived from abroad August 11 on the Aquitania after spending three months in Rome, where all the exterior scenes of the big production were filmed. The returning company consisted of Lionel Barrymore, Richard Bennett, Bert Lytell, Barbara LaMarr, and Montagu Love, the principal players; Ouida Bergere, responsible for the scenario, and Herman Bruenner, company manager.

During the time Mr. Fitzmaurice's company was in Rome, more than 400 scenes were staged and upon his arrival in New York last week he stated that not only was the first half of the production completed, but that he had assembled it in continuity form. His average working day in the Italian city began at 7 a. m. and lasted until 1 a. m.

Mr. Fitzmaurice spoke in glowing terms of his splendid reception throughout Italy. Premier Mussolini, present head of the Italian government, afforded him every possible co-operation. For the scenes of the Roman Coliseum, Mussolini issued a call to his followers and 20,000 Fascisti responded. The scene staged in the Coliseum with the cast in the foreground backed by a horde of black-shirted men will be one of the inspiring scenes of the production.

Streets were blocked off for hours at a time under instructions from the Italian administration and the scenes were staged without interference on the part of curiosity seekers. Senator Cremonesi, Lord-Mayor of Rome, permitted the roping off of a large area adjacent to the Roman forum and three hundred Bersaglieri, or soldier-guards, were furnished to hold back the crowds of sightseers and onlookers, while a number of scenes were "shot" in the famous ruins.

The Italian Minister of War permitted three regiments of the King's trops to enact a scene depicting the dispersing of a mob about to descend on Dona Roma's home. Dona Roma is played by Miss La Marr.

Premier Mussolini detailed six officers of the Fascisti organization to accompany Fitzmaurice at all times and because of the peculiar influence of Mussolini at this time, the presence of these officers was more potent than a squadron of police would have been.

Locations were used by Fitzmaurice through the courtesy of various Italian government heads, which were not even allowed local producers. For instance, the Capitol building was given over to the company for a number of scenes and the entrances blocked against disturbance by the general public. The Old and New Appian way was barricaded against traffic for hours at a time. Streets in the center of Rome, the entrance to the Royal gardens, the magnificent foyer of St. Maria Maggiore and other historical spots in Rome were given to Fitzmaurice and will serve as a background for the story.

All these arrangements were consummated through Samuel Goldwyn, producer of "The Eternal City," who elicited the sympathy and co-operation of Prince Caetana, Italian Ambassador to Washington, who allotted Countess Di Robilant, a Counselor of his staff, to accompany the unit to Rome and who returned with them.

Mr. Goldwyn and Mr. Fitzmaurice this week viewed that portion of the picture already completed, and Mr. Goldwyn said that Fitzmaurice's accomplishment has given him a new insight into camera possibilities. He was enthusiastic in his report on the work Fitzmaurice has done on "The Eternal City" to the First National executives. Three weeks of work on interiors remain on "Eternal City" here.

Lubitsch to Direct

Coincidental with the announcement by Mary Pickford that she has signed a contract with Ernst Lubitsch to direct her in one picture each year for three years, comes an announcement from the Pickford-Fairbanks studios that the first picture in which Mr. Lubitsch will direct Miss Pickford under the new contract will be "Romeo and Juliet." Douglas Fairbanks probably will play the role of Romeo.

Seymour on Trip

In expectation of unusually heavy bookings for Hodkinson pictures during the early fall months W. F. Seymour, eastern branch sales manager for the W. W. Hodkinson Corporation, made a ten-day trip to various Hodkinson branches last week. His visit included Chicago, Detroit, Cleveland and Buffalo.

Finishes "Shooting"

Actual camera work on William DeMille's latest production for Paramount, "The Marriage Maker," which Clara Beranger adapted from Edward Knoblock's stage success, "The Faun," has been finished. Recently the title of this picture was changed from "Spring Magic."

Keaton's "Three Ages" Scores in South

Southern exhibitors are enthusiastic over the fine showing made by Buster Keaton in his first feature length Metro comedy, "Three Ages," in pre-release showings in the South. They add their hearty endorsements to those of the reviewers in San Francisco, who witnessed recently a pre-release presentation of the comedy, and the critics in England, where the picture has already created a sensation.

Wright Brown, manager of the Grand Theatre, Columbus, Ga., has wired Metro as follows:

"'Three Ages' opened Thursday to excellent business. Comments from patrons best comedy they have seen."

Another telegram from W. A. Doster, manager of the Strand Theatre, Montgomery, Alabama, reads:

"Buster Keaton in 'Three Ages' opened to record crowd. Picture went over big."

"Three Ages," which is presented by Joseph M. Schenck through Metro, was directed by Buster Keaton and Eddie Cline. Story and titles are by Jean Havez, Joe Mitchell and Clyde Bruckman. The photography was handled by William McGann and Elgin Lessly. Fred Gabouri was the art director. Buster's supporting cast includes Margaret Leahy, Wallace Beery, Joe Roberts, Lillian Lawrence and Horace "Cupid" Morgan.

Fox Film for August

Fox Film Corporation announces "The Man Who Won" as the first of the star feature series for Dustin Farnum. It will be released August 26.

No Rags But Silks for Jackie in New Metro

Work of editing Jackie Coogan's initial production for Metro, an adaptation of Mary Roberts Rinehart's famous story, "Long Live the King," has begun in earnest. The picture, directed by Victor Schertzinger, from the script by Eve Unsell and C. Gardner Sullivan, will be one of the genuine big box office attractions of the season.

Jack Coogan, senior, who supervised the entire production, declares that "Long Live the King" will reveal a new Jackie. The transition of Jackie from the tattered and beloved vagabond to the child born to the purple—will win him an even firmer place in the hearts of those millions who already claim him for their own.

Two Follies Kickers Kick into Movies

There are many ways of breaking into motion pictures but the surest way is by being "discovered." In Sam Wood's latest picture, "His Children's Children," now in production at the Paramount Long Island studio, there are two recent discoveries—Dorothy Mackaill and Mary Eaton. Both come from the New Amsterdam Theatre.

Miss Mackaill, who came from England three years ago, was seen in the "Midnight Frolic" by Marshall Neilan and given her first picture work in his "Bits of Life." She played the part of the wife of the deaf barber and made such a success that she has rapidly risen in the cinema world. In the short space of two years she has played in many productions.

Miss Eaton was induced to forsake the stage, at least temporarily, for the screen. Her work in this picture, which is her first, has been most acceptable to Mr. Wood and there is a strong possibility that Miss Eaton will enter the ranks of screen players permanently.

"Cameo Kirby" Prints Received Here by Fox

Fox Film Corporation announces the arrival in New York of the completed prints of "Cameo Kirby," the film version of the famous stage collaboration of Booth Tarkington and Harry Leon Wilson, which was announced in the 72-page trade insert of that organization recently.

John Gilbert has been assigned the title role in this early day romance of the Mississippi. This is the role that was essayed by Dustin Farnum in 1909, when the play was first presented on the New York stage.

John Ford handled this special. In the cast with Gilbert are Gertrude Olmsted in the feminine lead; Alan Hale, Richard Tucker, Eric Mayne, William E. Lawrence, Philip Smalley, Jack McDonald and Jean Arthur. The scenario was written by Robert N. Lee.

Start Exteriors

Long Beach, Cal., has been chosen as the site for the exterior scenes for "Her Temporary Husband." This is a screen version of Edward Paulton's stage farce, which went into production this week for First National, under the direction of John McDermott. The big four in the cast of this farce are to be Sidney Chaplin, Owen Moore, Sylvia Breamer and Tully Marshall.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Thirty-three Historical Short Subjects for Pathe Distribution

Chronicles of America Pictures Corporation will produce and Pathe Exchange, Inc., will release thirty-three short subject films dealing with the epoch-making events in American history. The first in the series titled "Columbus," will be released about the middle of October.

The Extension Department of Yale University which has published fifty printed volumes of the "Chronicles of America," will sponsor the production of the Chronicles in film form.

These film productions will follow the same standards that have made the books historical authorities among scholars, students and all lovers of history.

These historical films which will average three reels in length, will bear the official seal and stamp of Yale University as to their scholarship, their historical accuracy and their human interest value. They will be released by Pathe one every four weeks.

The production of these films is the result of eight years of concentrated effort to give the people of the United States history in new form, to make it live and to bring forth all of its dramatic highlights, yet of genuine interest in conjunction with these films is the fact that the original idea of the Chronicles of America was inspired by an address by Theodore Roosevelt, whose suggestion led Yale University to carry it out.

This series of thirty-three mountain peaks of history will cover the important events from Columbus down to Appomattox. Those responsible for the production of the films are leaving no stone unturned to give to the exhibitors of America an historical, accurate and dramatic true story of America showing the events that have built the nation from pioneer days to leadership in world affairs.

Pathe plans to give the exhibitors with each subject a complete line of exploitation material, in keeping with the strength of each subject. Distinctive departures will be made in publicizing and advertising the reels.

Note prominence of two Educational comedies in the electric lights. "Cold Chills" is on the marquise, and a Hamilton Comedy shares space with the feature over doorway of Skrous' New Grand Central in St. Louis

"Yankee Spirit" Is New Film for Release by Educational

"Yankee Spirit," the initial release of the new series of Juvenile Comedies which Educational Film Exchanges, Inc., will distribute this season, bids fair to be a real innovation in the comedy field, because, Educational says, for the first time a serious effort is being made to produce juvenile stories that will not only be good fun for young and old alike, but will be of great help in boosting the good work being done among youngsters by such organizations as the Boy Scouts.

"Yankee Spirit" will be released early in September and can boast of one of the finest juvenile casts ever assembled for a picture. Heading the long list of clever kid actors are Bennie Alexander and Ernest Butterworth. Bennie's most recent triumph was in the popular First National production, "Penrod and Sam." Ernest Butterworth, who plays the tough kid in "Yankee Spirit," has appeared with Mary Pickford and Bill Hart in many notable productions. Norman Taurog directed.

Pathe September 2 Releases Headed by Ben Turpin Comedy

In the two-reel laugh riot, "Pitfalls of a Big City," Ben Turpin is the comedy headliner of Pathe's program of eight releases for September 2. The pace for this highly Turpinesque travesty of popular melodrama was set by Pathe's first Turpin release, "Where's My Wandering Boy This Evening?" on which exhibitors are reporting with enthusiasm.

Edna Murphy is seen in the fourth episode of Hal Roach's novel "short story serial." "Her Dangerous Path." The woman's problem here thrillingly demonstrated is stated in the episode title: "Should She Become a Politician's Wife?" The experience which saves her from that fate plunges her into an election campaign filled with sinister and perilous adventures.

The Hal Roach 1-reel comedy, "Short Orders," shows Stan Laurel blithely turning a restaurant into a comic madhouse. "The Cat That Failed" is the hero of the Aesop's Fable. Pathe Review No. 35, in its Living Paintings series shows a number of interesting subjects. Pathe News Nos. 72 and 73 cover current important events, and Topics of the Day No. 35 supplies wit and humor to the program.

Banks Finishes Golf Comedy

Monty Banks has completed a golf comedy for Grand-Asher under direction of Herman Raymaker but hasn't been able to get a title for it yet.

Meanwhile, comments in Eastern trade papers on "Paging Love," his initial comedy for Grand-Asher, describe it as one of the best two reelers of the year.

Working on Comedy

Monty Banks is engaged on his eleventh Grand-Asher comedy, directed by Herman Raymaker. The picture has not been named.

"Toilers of the Equator" to Be Fox Release September 16

"Toilers of the Equator," the Fox Educational entertainment to be released September 16, is an exposition of the coffee raising and hemp producing industries in Africa. Under the blazing sun of British East Africa the Kenya Colony toils and despite the fact that the natives are counted among the most civilized on the continent, they cling to many of their crude century old customs.

The film shows the amazing manner in which the ears are deformed by heavy ornaments from childhood. The subject portrays the peculiar ceremony of the native dance. But these oddities do not comprise the entire reel. The coffee groves yield a high grade bean for the world's favorite beverage.

Adapting "Boomerang"

Eve Unsell, Preferred Pictures' screen writer, has completed the script of the next production to be made by Allen Holubar to whom she was temporarily loaned by B. P. Schulberg. She is now actively engaged in preparing the adaptation of David Belasco's play, "The Boomerang," which is to be Victor L. Schertzinger's first picture under his contract with Preferred.

Wilderness Tales at Capitol

"My Country," one of the Wilderness Tales by Robert C. Bruce, which attracted a great deal of attention during its unusual showing at the Capitol Theater in New York a year ago, has been recalled to this great theater for its third week's showing. It is on the program this week with the Priscilla Dean feature, "Drifting."

Following this showing, Mr. Rothafel also included this Wilderness Tale in the special program provided for the delegates to the American Bankers Association Convention.

Paper Making Shown in Picture

The Urban Popular Classic of current release by Vitagraph is called "Newsprint Paper." There are more than twenty-five hundred daily newspapers in the United States which consume annually 300,000 acres of wood pulp trees. This short feature shows the progress of the making of newsprint from the felling of the timber to the finished newspaper as it is sold on the street.

Serial Completed

Word comes from Universal City that the final touches have been put on the last chapter of "In the Days of Daniel Boone," the highly successful historical chapter-picture now being released by Universal. The serial is just midway in its run, the eighth chapter being released this week. Exhibitor reports indicate that it is holding up remarkably well.

Titled "Horseshoes"

"Horseshoes" is the title determined upon for Larry Semon's latest comedy for Vitagraph. It will be released during the season of 1923-24

"Pitfalls of a Big City"

(Pathe—Comedy—Two Reels)

Making a similar appeal to that of "Where is My Wandering Boy Tonight," Pathe's latest Ben Turpin comedy features a poor country boy battling with city temptations. The supporting cast is much the same, with Dot Farley as the mother and Madeleine Hurlock as the vamp. While the situation is similar there is enough originality in the general treatment to arouse fresh enthusiasm. The burlesquing of the sob qualities of the story and frequent moments of undisguised slapstick should appeal to differing ideas of humor. There are some hilarious scenes and on the whole it constitutes a good comedy number.—M. K.

"Short Orders"

(Pathe—Comedy—One Reel)

Stan Laurel's latest effort is a fairly amusing picture of what happens to restaurant orders as well as those who try to eat the sometimes strange results. At times the action is a bit obvious and lacking in spontaneity. But it is good for a number of laughs.—M. K.

"Cat That Failed"

(Pathe—Carton—One Reel)

Mama Mouse loses her pet son in this Aesop's Fable, when the cat lures him away and holds him for a big ransom. The dog detective using the scent method however reclaims the kidnapped mouse and there is great rejoicing in mouseville. A good number.—M. K.

"Pathe Review No. 35"

(One Reel)

The Japanese art of making wood block prints is an interesting feature of this group, which includes a study in young animals and birds, pictures of wild tribes of Formosa, and beautiful views of Niagara.—M. K.

New Series

Miss M. J. Winkler announces she will produce and distribute on the state right market a series of short reels consisting of pithy paragraphs written by Mlle. Marceline D'Alroy, the psychologist and humorist, which are now being syndicated in various newspapers under the heading "You Said It, Marceline."

Breaks Policy

Pathe reports that it remained for "Her Dangerous Path"—the Hal Roach "short story serial" in ten episodes with Edna Murphy—to cause the management of the Walnut Theatre, Louisville, to violate its long-standing policy against running chapter pictures.

The novel form of "Her Dangerous Path," with each of the ten episodes actually a complete story, is said to have had some—but not decisive—influence in causing the Walnut management to waive its no-serial policy.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

- Cat That Failed (The)
- Col. Heeza Liar in The African Jungle (Hodkinson)
- Fighting Fists (Universal)
- Great Explorers, The (Pathe)
- High Kickers (Universal)
- Hold Everything (Educational)
- Jungle Pals (Fox)
- Navy Blues (Educational)
- Pathe Review No. 35
- Pitfalls of a Big City (Pathe)
- Short Orders (Pathe)
- Sing Sing (Universal)

"High Kickers"

(Universal—Comedy—Two Reels)

An attractive bathing girl number is offered here by Universal with Doris Eaton in the featured role. As a boarding house slavey who follows a chorus troupe yearningly, she proves a charming comedienne. The comedy, which is a Century, should be popular entertainment anywhere.—M. K.

"Sing Sing"

(Universal—Comedy—One Reel)

Neely Edwards and Bert Roach apply their well-known comedy arts to posing as a famous singer and his accompanist in this Universal subject. The strength of the singer's voice added to his garlic breath removes everything, even prison walls. It is up to the series' standard.—M. K.

'The Great Explorers'

The futility of boasting furnishes the theme for this Paul Terry Aesop's fable cartoon. It is a burlesque on the animal hunt pictures in which the cat and mouse go to Africa and have impossible experiences with wild animals including even a dinosaur. The cat returns with only an elephant's tusk while the mouse brings back a shipload of animals. It is executed in the cartoonist's inimitable vein and should be welcomed by the majority of spectators.—C. S. S.

"Bray Comedy"

(Hodkinson—Cartoon—One Reel)

As implied in the title, "Colonel Heeza Liar in the African Jungle," this is a burlesque on the popular wild animal hunt films. Unusual cleverness has been shown in the way the little cartoon figure meets with all sorts of adventures with the animals. This is done by an ingenious combination of photography and cartoon work. It is an entertaining offering, well up to the standard of previous issues.—C. S. S.

"Jungle Pals"

(Fox—Comedy—Two Reels)

Three apes have the featured roles in a Fox comedy that is in some respects rather different. Their human pals become so attached to them that they take them to their home in the city where the apes prove too destructive to be really appreciative. This is a fairly good program number of the Sunshine brand.—M. K.

"Fighting Fists"

(Universal—Western—Two Reels)

A good amount of action and effective outdoor settings recommend this short feature to the house in search of lively Westerns. Jack Ford covers himself with glory as the man who captures a dangerous bandit and rescues at the same time a beautiful girl.—M. K.

"Christie Comedies"

High Standard Maintained in First of New Product

Reviewed by C. S. Sewell

"Navy Blues" and "Hold Everything" the first of the new season's output of Christie Comedies for Educational release, maintain the high standard achieved by this brand. Both are highly amusing and following the recent trend of Christie comedies there is quite a little rough and tumble business. Each is built on a definite idea and contains situations that should prove thoroughly enjoyable to any audience.

"NAVY BLUES"

A feature of this comedy is the fact that practically the entire action takes place on board the U. S. battleship "California" the personnel of the boat, sailors, marines and officers participating. This adds a novel touch and the stamp of realism to the action making the comedy stunts even more amusing against the background of strict naval discipline. This comedy is bright and snappy and Dorothy Devore in the lead is excellent. Two reels of pep and laughter.

"HOLD EVERYTHING"

Bobby Vernon is the star of this two-reeler in which most of the action takes place in an old ladies home. Although somewhat far-fetched, the scenes where Bobby with a phonograph and jazz records gets all of the old ladies to dancing and rejuvenates them, will get many laughs. The ending is clever and amusing where he catches the auto bandit by marooning him in a reservoir and draining off the water leaving him sticking in mud.

On Eleventh Series

Sid Smith is working on the eleventh of his series of twelve two-reel comedies for Grand-Asher. The picture is called "Big Game" and is being directed by Charles Lamont.

Unusual Bookings

Pathe reports that the Walnut Theatre, Louisville, a house catering to high class patronage has gotten away from its long-standing policy of never showing a serial and has booked "Her Dangerous Path." The fact that each episode has a complete story, although holding suspended action interest, is said to have had some, but not decisive influence in this case.

Fifth Fighting Blood

F. B. O. has started production on Round Five of the new "Fighting Blood" series in which George O'Hara has the leading role. It is titled "The Taming of the Shrewd" and involves the finding of a baby on the doorstep by the three leading men. There is the usual fight angle to this picture.

Rock Finishes Film

Joe Rock has completed "The Bill Collector," his ninth Grand-Asher comedy, under the direction of Reggie Morris and with the same director he has started on number ten, which has not been named.

Century Frees Four for September

There will be four Century Comedies released by Universal for the month of September. The first picture, entitled "Back to Earth," features Jack Earle, the seven-foot giant, and Billy Engle, the college graduate comedian. This picture, incidently, is the first of their series for Century.

The second Follies Girls comedy, in which Jack Cooper is starred, is known as "Round Figures," and this girlie affair is set for release the second week of September.

Buddy Messinger's latest, "Bringing Up Buddy," will be a September release, as will "Nobody's Darling." This last named comedy stars Baby Peggy. Besides having played an entire week at the Rivoli, in New York, it has been booked for the Loew circuit of theatres.

Selected Films

"The Busher," a Mermaid Comedy, and "The Gray Rider," one of the Wilderness Tales by Robert C. Bruce, are included in the list of selected pictures issued as a Photoplay Guide by the National Board of Review from pictures reviewed during July.

"The Busher" is a two-reel subject featuring Lee Moran in a story adapted from "You Know Me Al" letters by Ring W. Lardner, and was supervised by Jack White. The "Gray Rider" is a one-reel scenic drama.

In Lloyd Comedies

Harold Lloyd has advised Pathe of the signing of a three years' conntract with Jobyna Ralston as leading lady of his feature comedies. The contract was awarded to Miss Ralston as a result of her excellent work playing opposite Lloyd in his forthcoming release, "Why Worry."

At the age of 19 years Jobyna Ralston is recognized as one of the screen's outstanding beauties. Her final mark of stardom has been won during a cereer of less than three years of picture work, following a few months of stage experience in New York productions.

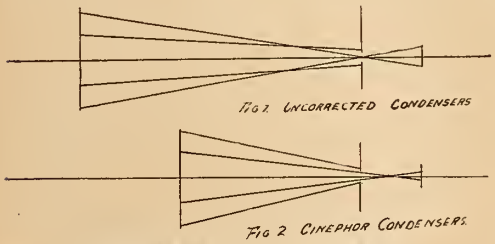
PROJECTION

EDITED BY F. H. RICHARDSON

Cinephor Condenser

Recently John Griffith submitted an article with regard to the action of Cinephor condensers, as described in an article which had been published in this department.

Under all the conditions I thought it best to submit that article to the Bausch and Lomb Company before giving it space. This was done, with result that the Bausch and Lomb Company extended an invitation to Brother Griffith to visit their plant in Rochester and confer with the engineers, to the end that he come to a more comprehensive understanding of the whole proposition involved in Cinephor condensers. This visit Griffith made.



COMPARATIVE DIAGRAM
Showing optical characteristics of Cinephor and of unconnected condenser.

The following is the result. It strikes me that Griffith sets forth the whole proposition as to Cinephor and in language which the man in the projection room can understand. Griffith says:

What the Diagrams Show

The diagrams shown in figures 1 and 2 serve to show the optical characteristics of the Cinephor, and the difference as between their action and the action of the ordinary condenser (plano convex and M Bi-C) now in general use on motion picture projectors.

No matter which be used, a certain amount of waste of light is inevitable at the projector aperture. That of course is understood, because it is impossible to carry a spot the exact size of the aperture, or anywhere near the exact size, for that matter. There is a decided difference in the waste when Cinephor and when ordinary condensers are used, however, because, as you will see by examining figures 1 and 2, the waste light comes from the medial (central) zones of the condenser when ordinary condensers, which are uncorrected for spherical aberration, are used, whereas when Cinephor is used the waste comes from the outer zones of the condenser.

Now I think all of you know that the light from the medial (central) zones of the condenser is whiter and of much better quality (less chromatic aberration) than the light which comes through the outer zones, hence it is evident that while the ordinary condenser wastes the very best quality of light, the Cinephor wastes the poorest light there is.

A Whiter, Cleaner Light

It is therefore evident that, even though we succeed in collecting all the light which passes through the aperture, Cinephor would and will give us superior results at the screen—whiter, cleaner light.

Another factor very much in favor of the Cinephor is that the diameter of the beam, when it is picked up by the projection lens, is very greatly reduced, hence a lens of less diameter may be used, or lens of present diameter will pick up the entire beam at long working distance.

This is a very important advantage indeed, since it has been very difficult to match up a projector optical system efficiently when the projection lens working distance is long. Long working distance has made a large diameter projection lens imperative, and even with such a lens it has not always been possible to pick up the entire beam. This difficulty is, as you will see by the diagrams, either greatly reduced or entirely obviated.

(Note: In the immediate foregoing I have changed Brother Griffith's language pretty radically, but I think I have expressed his real meaning. I shall submit it to him before publication, anyhow, to be certain.—Ed.).

I have not intended to indicate, in the diagrams, that there is a total loss of light from any condenser zone. In the diagram it would appear that this would be the case; true, but as a matter of fact some light from all zones passes through the aperture. The diagrams merely show the zones from which the greatest loss occurs. In Figure 1 the greatest loss is from the central zones and in Figure 2 from the marginal zones.

The foregoing is the result of observations made by me at the Bausch and Lomb plant in Rochester, New York, and later verified where the Cinephor condenser was in practical operation in the Eastman Theatre, Rochester, and the Rivoli and Capitol theatres in New York City, to the projectionists in which theatres I desire to express my appreciation for their hearty co-operation. Mr. Townsend (a good scout.—Ed.), Chief Projectionist at the Eastman Theatre, did much to make my visit to Rochester both pleasant and profitable.

Not Actual Working Conditions

The photographs in May 26 issue are not intended to represent actual working conditions. They were made when using a very low amperage arc (about four amperes) and were merely designed to show that spherical aberration is corrected by the Cinephor condenser.

It is not practical to use Cinephor condensers with the point of chief concentration of light, or focus of the crater at the aperture, as it would cause the projection of a more or less clear image of the crater at the screen. On the other hand (Dr. Kellner agrees with this) it is not practical to use ordinary condensers with the concentration of the light at any other place than at or very close to the aperture.

Projectionists using Cinephor condensers MUST DISREGARD THE APPEARANCE OF THE SPOT. To get best results, advance the point of concentration, or crater image, until maximum screen illumination is obtained. Be very careful not to advance beyond that point, or, owing to increase in size of spot, hence light cut off by cooling plate, the screen illumination will decrease very rapidly.

First Edition Wanted

Hyman Miller, Projectionist in what seems to be Moville, Iowa, as far as I can tell from the writing, says:

I am a projectionist in a small town of 1,000 people. Have two Powers Six projectors. Use from 25 to 35 amperes through a rheostat. Distance of projection is seventy feet. What should distance from lamphouse to film be?

At present I am getting very good picture, considering the old equipment. Would like to know if I can purchase the first edition of your handbook. I believe it would tell more about the model of the projectors I have. Recently I purchased a Fourth Edition from an Omaha dealer, and can truthfully say it has cleared up many things which were mysteries to me. My study of the Bluebook has improved my picture very much.

For 30 Amperes

For 30 amperes D. C. you should have a 6½—6½ condenser, with about 21 inches from center of condenser combination to filrm, and for 30 amperes A. C. you should have the same condenser, but approximately an inch more distance from condenser to film.

If you will send me an impression of your carbon stub (crater) made by pressing a crater on white paper lid on a blotter, together with the following information I will tell you exactly what to do with what you now have, or what to get for the most efficient results. (A) An impression of two or three craters. (B) Maximum and minimum distance he can get the face of converging lens from aperture. (C) Working distance—see page 49 of your handbook. (D) Free diameter of your projection lens. The first edition has been out of print for years. All necessary information on Powers Six is contained in the Bluebook, which you have.

Lens Diameters

John Merickson, Chicago, Illinois, asks:

I have two projection lenses of six and one-half inch equivalent focus. Its smallest free diameter is one and three-quarters inches. The working distance is four and one-half inches.

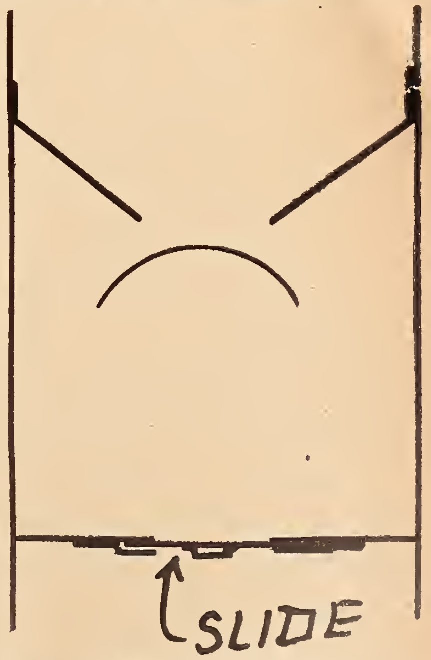
The lenses do not admit all the light which passes through the aperture. Is it possible for me to get a lens of larger free opening?

Yes, you can get a 6½ inch E. F. lens from the Bausch and Lomb Optical Company, Series II, which is 622 mm. or 2.44 inches free diameter. This is, so far as I know, the largest diameter 6½ inch E. F. projection lens to be had.

On pages 778 and 779, April 14 issue, you will find all this data in very complete form.

Carbon Butt Can

Joseph A. Barcelona, Baton Rouge, La., has invented a receptacle designed to receive hot carbon butts, on which same he has applied for patent. As a safety appliance the receptacle is excellent. A side view of its interior is shown in the drawing. In the bottom is a slide which allows of the butts dropping out when it is pulled open. It is commended to your favorable consideration.



CARBON BUTT CAN
Invented by Joseph A. Barcelona, Baton Rouge, La.

Series and Multiple

C. R. Vanhorn. Boise City, Idaho, says:

Dear Mr. Richardson: I am only eighteen years of age. but am looking around trying to decide what it is I would rather do when I must go out into the world "on my own."

I have come to the conclusion that motion picture projection is what I would be best satisfied with, and am trying to prepare myself by studying its technical side so that when I try to get into it I will at least have something in the way of preparation. One thing which troubles me is the series and multiple connection as applies to rheostats. Could you make the matter understandable to me?

I think so, and am very willing to help one who displays the good sense you do. Most young squirts who desire to become projectionists confine their efforts at preparation to hanging around a theatre and trying to learn to thread a projector, close a switch and "get a light" on the screen.

That, they imagine, is about all there is to it. If they proposed to learn locomotive engineering they presumably, along that line of reasoning, would imagine themselves entirely competent as soon as they learned how to blow the whistle, open the throttle and found out what made the engine go ahead or back up.

My Advice

Let me advise you to get a Bluebook of Projection, from the Chalmers Publishing Company, 516 Fifth Avenue, New York City —942 pages and 275 illustrations, all dealing with projection, or things directly connected therewith. On page 426 you will find series and multiple connection of rheostats explained and illustrated.

The accompanying cut will, I think, make the entire matter clear. I have drawn the connecting wires crooked purposely, because you will usually find them that way.

The analogy of the water system to electric action is shown. In diagram A we have a supply pipe connected to a motor pipe by three valves. It requires slight knowledge to see that if valve No. 1 be opened, with valves 2 and 3 shut, the motor will only get what valve No. 1 will let through, whereas if valves 1 and 2 or 1, 2 and 3 open, the motor will get just that much more water.

Examine Lower Drawing

Examine the lower drawing (multiple connection) and see the exact similarity. The rheostats are just "electric valves," which will let through current exactly in proportion to the amount of resistance they have and the voltage (pressure) of the supply.

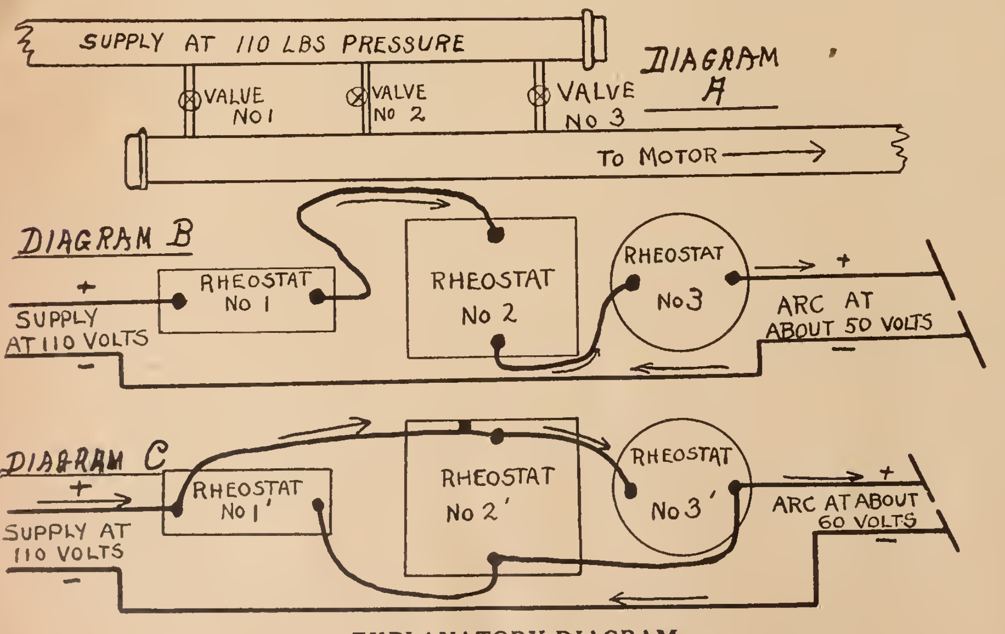
Examination will show you that in reality the three rheostats in diagram B are in effect just one rheostat.

If No. 1 has 2 ohms resistance, No. 2 two ohms and No. 3 2½ ohms, then there is 2 plus 2 plus 2½ ohms opposed to the supply voltage, and since voltage divided by ohms (E divided by R) equals amperes (C) we will have 110 divided by 6½ equals a trifle less than 17 amperes.

Note: This latter would not actually be true, because we would also have the resistance of the arc and lines additional, which must be added to the divisor in order to get the actual amperage.

On the other hand, in diagram C we would have: 2 ohms in rheostat No. 1 opposed to the supply voltage equals 110 divided by 2 equals 55 amperes, plus the same from rheostat No. 2 equals 110 amperes, and 110 divided by 2½ equals 44 amperes through rheostat No. 3—a total of 154 amperes, less whatever the resistance of the arc itself might amount to.

Of course such amperage is too large for projection. I merely am showing you how it works, which I trust I have done to your satisfaction.



EXPLANATORY DIAGRAM

Illustrating the analogy of a water system to electric action.

Rheostats vs. M. G.

Thomas Garvin, Unionville, Missouri, wants to know:

Will you kindly explain how to figure the difference in efficiency between a motor generator set and a rheostat?

First, friend Garvin, there is the interest on the investment. A good motor generator will cost you, by the time it is installed, anywhere from seven to nine hundred dollars. Say eight hundred. A rheostat will cost very little. Figure six per cent. on the motor generator cost and on the rheostat cost and subtract one from the other. Whatever the difference is you will charge up to yearly added cost of one as against the other.

The motor generator will, if of good type, deliver bout sixty to sixty-five per cent. efficiency when new, and will continue to do about that IF KEPT IN THE SAME CONDITION IT WAS WHEN RECEIVED.

Rheostat Efficiency

A rheostat will deliver about forty to forty-five per cent. efficiency—I am talking about 110 volt current. If voltage is higher the percentage in favor of motor generator set is much greater. Taking sixty-five as average for motor generator, and 45 for rheostat we have 65—45 equals 20 per cent. in favor of the motor generator. To this you must add a percentage of the cost of the equipment for deterioration, which same will be almost entirely in proportion to the way the same is used. If the rheostat is overloaded it won't last long. If it is not, then it may last a long while. If the motor generator is looked after carefully and INTELLIGENTLY it will last for years, with slight repairs. If it is not looked after carefully and INTELLIGENTLY, by a man who knows, then the deterioration bill may easily run as high as $200.00 a year, or even more.

But as against this you must figure, if it be A. C. supply, the difference in screen results as between A. C. at the arc through a rheostat and D. C. at the arc. As between these two there is little comparison possible. I think this answers your question fairly well, though there is very much more might be said.

Likes the Stanford

George Dennington, projectionist, Gladstone Theatre, Kansas City, Mo., says:

In June 16 issue you describe the Stanford Arc Control. You are in error in supposing this to be a new device. I have myself used them for five years, and there is a set of them at the Wonderful Theatre, that I think have been in use about ten years. In fact, many Kansas City theatres use the Stanford, which is a continuous feed control. By this, I mean that they feed the carbons as fast as they are consumed, and once set it is seldom necessary to touch them thereafter. I have frequently used a full trim without touching the control. I have used them in many theatres, under all kinds of conditions.

Glad to know you find the control good, Friend Dennington. The continuous feed type of control has its advocates, though so far the automatic is most in favor. Both kinds have their points of excellence, and will give good results if rightly handled.

JUST OUT
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LENS CHART
By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres	Max Linder	Sept. 9		3,800
Garrison's Finish	Jack Pickford	Jan. 27	May 12	8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3	May 5	8,000
The Shriek of Araby	Sennett Prod.-Turpin	Apr. 28	Aug. 18	4,150

AMERICAN RELEASING

Solomon in Society	Strauss Prod.	Jan. 6	Aug. 4	6,000
Milady	Featured Cast	Feb. 3	Apr. 7	7,622
One Million in Jewels	Helen Holmes	Feb. 10	Mar. 24	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	Mar. 24	6,462
The Grub Stake	Nell Shipman	Mar. 17	Apr. 14	8,061
Son of the Desert	W. Merrill McCormick	Mar. 24		4,144
Quicksands	Chadwick-Dix	Apr. 7	July 21	6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14	Aug. 11	6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28	Aug. 4	4,753
The Truth About Wives	Betty Blythe	June 9		5,973

ARROW

Lost in a Big City	John Lowell	Jan. 20	May 12	8,000
Jacqueline	Star cast	Mar. 31	July 21	6,000
Man and Wife	Maurice Costello	Apr. 28		5,000
The Broken Violin	Star Cast	Apr. 28		6,000
Spawn of the Desert	Wm. Fairbanks	May 5		4,500
Little Red Schoolhouse	E. K. Lincoln	May 26	Aug. 25	5,700
Sheriff of Sun Dog	Wm. Fairbanks	June 2		4.949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts
The Santa Fe Trail	Historical serial	Aug. 11		15 parts
The Devil's Dooryard	William Farnum	Aug. 25		4,838

ASSOCIATED EXHIBITORS

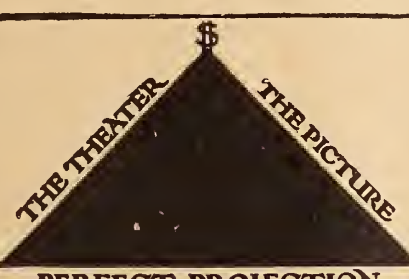
A Bill of Divorcement	Constance Binney	Jan. 20	Mar. 24	5,819
The Tents of Allah	Mary Alden, Monte Blue	Apr. 7	June 9	7.864
Alice Adams	Florence Vidor	Apr. 28	Aug. 25	6,000
Is Divorce a Failure?	Leah Baird	May 5	Aug. 18	5,448
The Destroying Angel	Leah Baird	July 14		6,000
The Man Between	Allan Forrest	July 21		5,176
Stormy Seas	J. P. McGowan	July 21		4,803

EDUCATIONAL FILMS CORP.

		Review	Concensus	Footage
Hot Water	Neal Burns	Mar. 17		2,000
Uneasy Feet	Lloyd Hamilton	Mar. 24		2,000
Kick Out	Lige Conley	Mar. 31		2,000
Family Troubles	Eddie Barry	Mar. 31		1,000
Green as Grass	Jimmie Adams	Apr. 7		2,000
Movie Daredevil	Cartoon	Apr. 7		1,000
The Dude	Jimmie Adams	Apr. 14		1,000
Take Your Choice	Bobby Vernon	Apr. 14		2,000
Cold Chills	Louise Fazenda	Apr. 21		2,000
Traffic	Jimmie Adams	Apr. 28		1,000
Winter Has Came	Christie Comedy	Apr. 28		2,000
F. O. B.	Lloyd Hamilton	May 5		2,000
Speed Demons	Howe Hodge-Podge	May 5		1,000
From Windows of My House	Bruce Scenic	May 12		1,000
Exit Stranger	Cliff Bowes	May 12		1,000
Roll Along	Jimmie Adams	May 19		2,000
Small Change	Cameo Comedy	May 19		1,000
This Way Out	Mermaid Comedy	May 26		2,000
Between Showers	Cliff Bowers	May 26		1,000
Their Love Growed Cold	Cartoon comedy	June 2		1,000
Plumb Crazy	Christie comedy	June 2		2,000
Golf	Special	June 9		1,000
Shooting the Earth	Novelty	June 9		1,000
Mixed Trails	Bruce Scenic	June 9		1,000
Back to the Woods	Neal Burns	June 16		2,000
Sea of Dreams	Special	June 16		1,000
Backfire	Jack White prod.	June 23		2,000
Kinky	Cameo comedy	June 30		1,000
Three Strikes	Jack White prod.	June 30		2,000
A Lyin' Hunt	Novelty	July 7		1,000
Tail Light	Cliff Bowes	July 14		1,000
The Gray Rider	Bruce Scenic	July 14		1,000
Snooky's Treasure Island	Snooky"	July 21		2,000
Close Harmony	Sing Again series	July 28		1,000
Wrecks	Cliff Bowers	July 28		1,000
The Cat and the Fiddle	Howe Hodge-Podge	Aug. 4		1,000
West Is West	Cliff Bowes	Aug. 11		1,000
Dipping in the Deep	Hodge-Podge	Aug. 11		1,000
Plus and Minus	Cliff Bowes	Aug. 11		1,000
The Busher	Lee Moran	Aug. 18		2,000
Dark Timbers	Bruce scenic	Aug. 18		1,000

FAMOUS PLAYERS-LASKY

Java Head	George Melford Prod.	Feb. 17	Mar. 31	7,865
The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Bella Donna	Pola Negri	Mar. 31	July 7	7,905
Adam and Eva	Marion Davies	Feb. 24	Mar. 24	7,153
Racing Hearts	Agnes Ayres	Feb. 24	Apr. 7	5,600
The White Flower	Betty Compson	Mar. 10	Apr. 7	5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7	9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31	July 14	5.695
The N'th Commandment	Cosmopolitan	Apr. 21	Aug. 25	7,339
The Glimpses of the Moon	Dwan-Daniel	Apr. 7	May 12	6,562
The Leopardess	Alice Brady	Apr. 7	July 14	5,621
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621
The Go-Getter	T. Roy Barnes	Apr. 21	July 21	7,740
Prodigal Daughters	Gloria Swanson	Apr. 28	July 21	6,216
You Can't Fool Your Wife	Star cast	May 5	July 14	5,703
The Ne'er Do Well	Thomas Meighan	May 12	Aug. 4	7,414
The Rustle of Silk	Betty Compson	May 19	July 21	6.947
Yje Snow Bride	Alice Brady	May 26	Aug. 4	6,000



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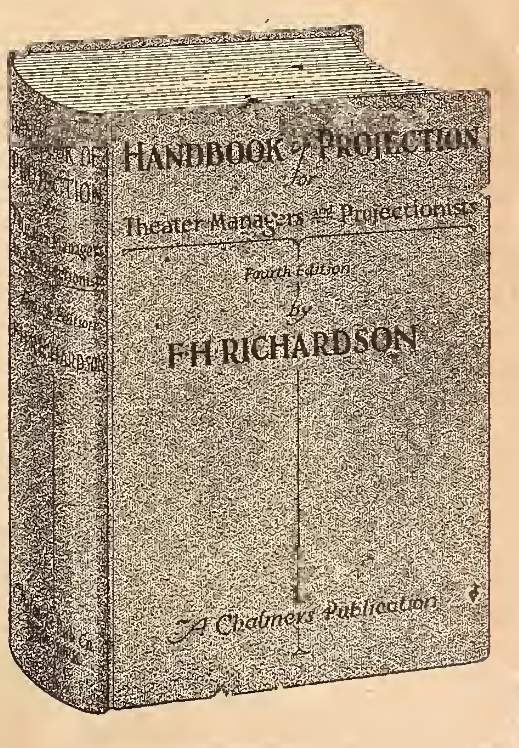

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(Continued from preceding page)

		Review	Consensus	Footage
Sixty Cents an Hour	Walter Hiers	May 26	July 14	5,632
Fog Bound	Dorothy Dalton	June 9		5,692
The Heart Raider	Agnes Ayres	June 16		5,075
The Exciters	Bebe Daniels	June 16		5,039
Only 38	Wm. De Mille prod.	June 23		6,175
Law of the Lawless	Dorothy Dalton	June 30	Aug. 4	6.387
Woman With Four Faces	Betty Compson	June 30	Aug. 18	5,700
Peter, The Great	Emil Jannings	July 7		7,000
Children of Jazz	Theodore Kosloff	July 21	Aug. 18	6,080
A Gentleman of Leisure	Jack Holt	July 28		5,695
The Purple Highway	Madge Kennedy	Aug. 4		6,574
Lawful Larceny	Four stars	Aug. 4		5,565
Hollywood	Fifty stars	Aug. 11		8,100
Homeward Bound	Thomas Meighan	Aug. 11		7,000
Bluebeard's Eighth Wife	Gloria Swanson	Aug. 18		5,900

FILM BOOKING OFFICE OF AMERICA

Crashing Thru	Harry Carey	Apr. 7	May 5	6,000
Westbound Limited	Ralph Lewis	May 5	Aug. 25	5,100
Wonders of the Sea	Williamson Undersea.	May 19		5,000
Mary of the Movies	Star cast	June 2	Aug. 11	6,500
Pop Tuttle's Russian Rumor.	Dan Mason	June 2		2,000
The Remittance Woman	Ethel Clayton	June 9	July 14	6,000
Divorce	Jane Novak	June 16		5,900
A Grim Fairy Tale	"Fighting Blood"	June 16		2,000
Rice and Old Shoes	Carter De Havens	June 23		2,000
End of a Perfect Fray	"Fighting Blood"	June 30		2,000
Desert Driven	Harry Carey	June 30	Aug. 18	5,840
The Mysterious Witness	Robert Gordon	June 30	Aug. 25	4,850
Human Wreckage	Mrs. Wallace Reid	July 14		7,215
Itching Palms	Tom Gallery	July 28		6,000
Judy Punch	"Fighting Blood"	July 28		2,000
The Flying Dutchman	Lloyd Carlton prod.	Aug. 4		5,800
The Miracle Baby	Harry Carey	Aug. 18		6,000
So This Is Hollywood	2d Fighting Bloods	Aug. 25		2,000
She Supes to Conquer	2d Fighting Bloods	Aug. 25		2,000

FIRST NATIONAL

What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17	6,228
Voice From the Minaret	N. Talmadge-O'Brien.	Feb. 17	Mar. 31	6,685
Bell Boy 13	Douglas MacLean	Feb. 17	Mar. 24	4,940
Day Dreams	Buster Keaton	Feb. 24		
Scars of Jealousy	Thos. Ince Prod.	Mar. 17	Apr. 7	6,246
Daddy	Jackie Coogan	Mar. 17	May 5	5,738
The Love Nest	Buster Keaton	Mar. 17		2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24	June 2	7,425
Refuge	Katherine MacDonald	Apr. 14	Aug. 18	6,000
The Bright Shawl	Richard Barthelmess.	Apr. 28	July 7	7,500
Wthin the Law	Norma Talmadge	May 12	Aug. 25	8,034
Slippy McGee	Wheeler Oakman	May 12	Aug. 25	6,299
The Lonely Road	Katherine MacDonald	May 26		5,102
Girl of the Golden West	Edwin Carewe prod.	June 2	Aug. 4	6,800
A Man of Action	Douglas MacLean	June 9		6,400
The Sunshine Trail	Douglas MacLean	June 9		4.500
Children of Dust	Frank Borzage prod.	June 23	Aug. 18	6,228
Penrod and Sam	Star cast	June 23		6.275
Circus Days	Jackie Coogan	June 30	Aug. 18	6,000
Wandering Daughters	James Young Prod.	July 7	Aug. 25	5,471
The Scarlet Lily	Katherine MacDonald	July 21		6,000
The Brass Bottle	Tourneur prod.	Aug. 4		5,290
Trilby	R. W. Tully prod.	Aug. 4		7.321
Ashes of Vengeance	Norma Talmadge	Aug. 18		10,000

FOX FILM CORP.

Romance Land	Tom Mix	Feb. 24	Mar. 31	3.975
Does It Pay?	Hope Hampton			
The Net	J. G. Edwards Prod.			
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3	10.461
The Buster	Dustin Farnum	Mar. 3	May 5	4,587
The Artist	Clyde Cook	Mar. 3		2,000
Good-by Girls	William Russell	Mar. 24	Apr. 21	4,746
Three Jumps Ahead	Tom Mix	Apr. 14	Aug. 11	4,854
Bucking the Barrier	Dustin Farnum	Apr. 21	June 9	4,566
The Fourflusher	Joe Roberts	Apr. 21		2,000
Schooldays in Japan	Educational	Apr. 21		500
Wild Waters	Scenic	Apr. 21		500
The Madness of Youth	John Gilbert	Apr. 28	July 21	4.710
Algeria	Educational	Apr. 28		1,000
The Author	Al St. John	Apr. 28		1,000
Lovebound	Shirley Mason	May 19	July 21	4,407
Clothes and Oil	Chester Conklin	May 19		2,000
An Alaskan Honeymoon	Scenic	May 19		500
Stepping Fast	Tom Mix	May 26	July 14	4,608
Three Gun Man	Hilliard Carr	May 26		2,000
Sentinels of the Sea	Scenic	May 26		1.000
Boston Blackie	William Russell	June 2	July 7	4,522
The Mummy	Sunshine Comedy	June 2		2,000
Crystal Jewels	Instructive	June 2		1,000
Snowdrift	Charles Jones	June 9		4,617
Land of Tut-Ankh-Amen	Instructive	June 9		1,000
Red Russia Revealed	Special	July 21		1,600
Soft Boiled	Tom Mix	July 28		7,054
Hell's Hole	Charles Jones	July 28		6,000
Where There's a Will	Sunshine comedy	July 28		2,000
Roaring Lions on a Steamship.	Harry Sweet	July 28		2,000
Circus Pal	Sunshine comedy			2,000
Apple Sauce	Sunshine comedy			2,000
Tropical Romeo	Al. St. John			2,000
Skid Proof	Charles Jones			
St. Elmo	John Gilbert	Aug. 18		6,000
Skid Proof	Charles Jones	Aug. 25		5,565
Alias the Night Wind	William Russell	Aug. 25		4,145
Mysteries of Yucatan	Instructive	Aug. 25		1.000
Bag and Baggage	Gloria Grey	Aug. 25		6,000

GOLDWYN

Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24	5.769
The Christian	Tourneur Prod.		Mar. 17	8,000
Mad Love	Pola Negri	Mar. 10	June 9	5,518
Lost and Found	House Peters	Mar. 31	Apr. 14	
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5.644
Sherlock Holmes	John Barrymore	May 20	June 3	8,233
Look Your Best	Rupert Hughes prod.		Apr. 14	5,314
Vanity Fair	Mabel Ballin		July 14	7,600
Souls for Sale	Rupert Hughes Prod.	Apr. 7	July 14	
Backbone	Edward Sloman Prod.	Apr. 7	July 7	6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12	10,501
The Last Moment	Star cast	June 2	Aug. 18	6,000
The Ragged Edge	Mimi Palmieri	June 16		6,800
The Spoilers	Jesse D. Hampton Prod.	July 7		8,928
Three Wise Fools	Claude Gillingwater	July 14	Aug. 25	6,946
The Love Piker	Anita Stewart	July 21		6,237
Little Oold New York	Marion Davies	Aug. 18		10,000
The Green Goddess	George Arliss	Aug. 25		9,100

HODKINSON

Fun from the Press	Issued Weekly			1.000
The Man From Glengarry	Ernest Shipman prod.	Mar. 31	Aug. 11	5.800
The Good for Nothin'				
Just Like a Woman	Marg'ite DeLaMotte.	Mar. 17	Apr. 21	4,900
Winner Take All	Ernest Shipman prod.			6,000
The Rapids	Ernest Shipman prod.			6,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
The Pill Pounder	Charles Murray	May 12		2,000
Turkey	Sport film	May 12		1,000
So This Is Hamlet	Comedy	May 12		2,000
Romance of Life	Educational	May 12		1,000
The Critical Age	Pauline Garon	May 19	Aug. 4	4,500
Youthful Cheaters	Glenn Hunter	June 2	Aug. 4	5,700
The Mark of the Beast	Robert Ellis	June 16		5,988
Michael O'Halloran	True Boardman	June 23		7,000
The Rapids	Harry T. Morey	June 30	Aug. 18	4,900
The Ex-Kaiser in Exile	Special			2,000
The Immortal Voice	Bray-scientific	July 14		1,000
Wild and Wicked	Raymond McKee	July 14		2,000
The Cuckoo's Secret	Btau-instructive	July 14		1,000
Helpful Hogan	Charles Murray	July 14		2,000
Radio-Mania	Grant Mitchell	July 28		5,400
Pat's Patents	Comedy	Aug. 25		2,000
Fiddling Fool	Raymond McKee	Aug. 25		2,000

METRO

All the Brothers Were Valiant	Chaney—Billie Dove	Jan. 27	Mar. 17	6,265
Crinoline and Romance	Viola Dana	Feb. 3	Mar. 24	6,000
Jazzmania	Mae Murray	Feb. 24	Apr. 7	8,000
Success	Murray Garsson Prod.	Mar. 3	May 5	7,000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17	Apr. 14	7,000
Where the Pavement Ends.	Rex Ingram Prod.	Mar. 24	Apr. 21	7,706
Your Friend and Mine	Enid Bennett	Mar. 24	Apr. 21	5,750
The Handy Man	Stan Laurel	Mar. 24		2,000
Woman of Bronze	C. K. Young	Apr. 14	July 14	5,643
A Noise in Newboro	Viola Dana	Apr. 14	July 21	5,200
An Old Sweetheart of Mine	Elliot Dexter	Apr. 28	July 21	5,400
Soul of the Beast	Madge Bellamy	May 5	July 14	5,300
Her Fatal Millions	Viola Dana	May 5	Aug. 18	6,000
Trailing African Wild Animals	Martin Johnson	May 19	July 14	6,500
Cordelia the Magnificent	Clara K. Young	May 26	July 21	6,800
The Fog	Featured cast	July 14		6,500

PATHE

Black Shadows	Travel	May 19	Aug. 25	5,000
The Crystal Ascension	Scenic	May 19		1,000
A Fish Story	Cartoon	May 19		1,000
Sold at Auction	Snub Pollard	May 26		2,000
The Unsuspecting Stranger.	Leo Maloney	May 26		2,000
Amateur Night on the Ark	Aesop cartoon	May 26		1,000
For Art's Sake	Paul Parrott	May 26		1,000
Back Stage	"Our Gang"	June 2		2,000
Under Two Jags	Stan Laurel	June 2		1,000
Spooks	Terry cartoon	June 2		1,000
The Watch Dog	"Dippy Doo Dads"	June 9		1,000
The Stork's Mistake	Terry Cartoon	June 9		1,000
Hyde and Zeke	Leo Maloney	June 9		2,000
Springtime	Terry Cartoon	June 16		500
Fresh Eggs	Paul Parrott	June 16		2,000
Pick and Shovel	Stan Laurel	June 16		1,000
Courtship of Miles Sandwich.	Snub Pollard	June 23		2,000
Tom, Dick and Harry	Leo Maloney	June 23		2,000
Dogs of War	"Our Gang"	June 23		1,000
The Burglar Alarm	Terry cartoon	June 23		1,000
Collars and Cuffs	Stan Laurel	June 30		1,000
The Beauty Parlor	Al-Falfa cartoon	June 30		750
Where's My Wandering Boy This Evening?	Mack Sennett	July 7		2,000
The Covered Pushcart	Cartoon	July 7		1,000
Steel Shod Evidence	Leo Maloney	July 7		2,000
The Uncovered Wagon	Paul Parrott	July 7		1,000
Kill or Cure	Stan Laurel	July 14		1,000
The Pace that Kills	Aesop Fable	July 14		1,000
Her Dangerous Path	Serial-Edna Murphy.	July 21		20,000
Yellow Gold and Men		July 21		2,000
Mysteries of the Sea	Cartoon	July 21		750
Jack Frost	Snub Pollard	July 21		2,000
For Guests Only	Paul Parrott	July 21		1,000
Lodge Night	Our Gang	July 28		2,000
A Thoroughbred	Cartoon	July 28		1.000
Gas and Air	Stan Laurel	Aug. 4		1,000
The Green Cat	Snub Pollard	Aug. 4		2,000
The Marathon Dancer	Terry cartoon	Aug. 4		1.000
In Wrong Right	Leo Maloney	Aug. 4		2,000
The Pearl Divers	Terry cartoon	Aug. 11		1,000
Oranges and Lemons	Stan Laurel	Aug. 11		1,000
Nine of Spades	Special on "bridge"	Aug. 11		1,000
Nip and Tuck	Sennett comedy	Aug. 11		2,000
Post No Bills	Paul Parrott	Aug. 11		1.000
The Mystery Man	Snub Pollard	Aug. 18		2.000
Be Honest	"Dippy-Doo-Dada"	Aug. 18		1,000
Warned in Advance	Leo Maloney	Aug. 18		2.000
Live Wires	Paul Parrott	Aug. 25		1,000
July Days	"Our Gang"	Aug. 25		2,000
Man of Position	Sid Smith	Aug. 18		2.000
Rolling Home	Joe Rock	Aug. 18		2,000
The Bad Bandit	Aesop's Fable	Aug. 25		1.000

(Continued from preceding page)

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11	June 9	4,622
The Man and the Moment	Hayford Hobbs	Nov. 18	May 12	4,470
The Inner Man	Wyndham Standing	Dec. 30	July 7	4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14	4,885
The Man Who Waited	Star cast	May 12		5,000
Counterfeit Love	Featured cast	June 30		6,000

PREFERRED PICTURES

The Hero	Gasnier Prod	Jan. 13	May 12	6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5	5,700
Poor Men's Wives	Gasnier Prod	Feb. 10	Mar. 31	
The Girl Who Came Back	Forman Prod	July 21		
Mothers-in-Law	Gasnier Prod			
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,963
Girl Who Came Back	Miriam **Cooper**	**May** 12		6,100
Daughters of the Rich	Gasnier prod.	June 30		6.075
Mothers-in-Law	Gasnier Production	Aug. 25		6,725

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16	July 7	5,000
Rupert of Hentzau	Hammerstein-Lytell	July 21	Aug. 18	9,400

UNITED ARTISTS

The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8.649
One Exciting Night	D. W. Griffith Prod.	Oct. 21	Aug. 11	11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100
The White Rose	Mae Marsh	June 2		11,000

UNIVERSAL

The Secret Code	Roy Stewart	May 5		2,000
Fools and Riches	Herbert Rawlinson	May 12	July 14	4,904
Trifling with Honor	Rockcliffe Fellows	May 12	July 14	
The Eagle's Talons	Serial	May 12		7,785
Crossed Wires	Gladys Walton	May 19	July 7	4,765
Radio-Active Bomb	Roy Stewart	May 19		2,000
Double Dealing	Hoot Gibson	May 26	July 14	5,105
The Knockout	Ler Moran	May 26		2,000
Ain't Love Awful?	Bobby Dun	May 26		2,000
Burning Words	Roy Stewart	June 2	Aug. 4	4,944
A Fight for a Mine	Roy Stewart	June 2		2,000
Trail of No Return	Neal Hart	June 2		2,000
The Wandering Two	"Leather Pushers"	June 2		2,000
The Shock	Lon Chaney	June 9	Aug. 4	8,758
Don Quickshot of Rio Grande	Jack Hoxie	June 9		4,894
Should William Tell	Neely Edwards	June 9		1,000
Fare Enough	Century Comedy	June 9		2,000
The Drifter	Harry Carey	June 9		2,000
The Kid Reporter	Baby Peggy	June 9		2.000
Better Than Gold	Roy Stewart	June 9		2,000
Railroaded	Herbert Rawlinson	June 16		5,390
In the Days of Daniel Boone	Serial	June 23	Aug. 25	4,900
Sawdust	Gladys Walton	June 30	Aug. 18	1,000
In Hock	Neely Edwards	June 30		2,000
Don't Get Fresh	Buddy Messinger	June 30		
Shootin' for Love	Hoot Gibson	July 7		5,100
Lonesome Luck	Jack Dougherty	July 7		2,000
Hold On	Billy Engle	July 7		2,000
Taking Orders	Baby Peggy	July 7		2,000
The Merry-Go-Round	Featured cast	July 14		9,178
McGuire of the Mounted	William Desmond	July 14	Aug. 25	5,020
A Self-Made Wife	Ethel Gray Terry	July 14		4,960
Bum Slickers	Neely Edwards	July 14		1,000
Speed Bugs	Fred Spencer	July 14		2,000
The Homeward Trail	Pete Morrison	July 14		2,000
Forgetting the Law	Jack Dougherty	July 14		2,000
A Radio Romeo	Walter Forde	July 14		1,000
Hunting Big Game in Africa	H. A. Snow	Jan. 27	Mar. 17	10,000
Won't You Worry?	Bert Roach	July 21		1,000
Buddy at the Bat	Buddy Messinger	July 21		2,000
Tempest Cody Rides Wild	Marie Walcamp	July 21		2,000
The Victor	Herbert Rawlinson	July 28		4,880
The Host	Neely Edwards	July 28		1,000
True Gold	Jack Dougherty	July 28		2,000
The Eleventh Hour	Charles Jones	Aug. 4		2,000
Out of Luck	Hoot Gibson	Aug. 4		6,819
Legally Dead	Milton Sills	Aug. 4		5,518
Columbia—The Gem and the		Aug. 4		6,076
Ocean	"Leather Pushers"	Aug. 4		2,000
Nobody's Darling	"Baby Peggy"	Sept. 9		2,000
Double Suspicion	Neal Hart	Aug. 4		2,000
Spring Fever	Comedy	Aug. 4		2,000
The Love Brand	Roy Stewart	Aug. 11		4,832
The Steel Trail	Duncan serial	Aug. 11		15 parts
Shadows of the North	William Duncan	Aug. 25		4,943
Rustlin'	Jay Morley	Aug. 18		2,000
Lots of Nerve	Century comedy	Aug. 18		2,000
So Long, Buddy	Buddy Messinger	Aug. 25		2,000
Strike of the Rattler	Pete Morrison	Aug. 25		2,000
The Pencil Pusher	Chuck Reisner	Aug. 25		1,000

VITAGRAPH

Masters of Men	Earle Williams	Apr. 21	May 12	6,800
The Barnyard	Larry Semon	Apr. 21	Aug. 25	2,000
Roving Thomas in Banff	Urban Classic	Apr. 21		5,400
Playing It Wild	William Duncan	Apr. 28	July 21	
Forward, March	Jimmy Auhrey			
The Inner Chamber	Alice Joyce			
A Guilty Conscience	Antonio Moreno			
Divorce Coupons	Corinne Griffith			5.249
The Man Next Door	Alice Calhoun	June 9		2,000
A Midnight Cabaret	Larry Semon	June 9		2,000
Smashing Barriers	William Duncan	July 7		5.660
The Midnight Alarm	Alice Calhoun	Aug. 11		6.000
Loyal Lives	Whit. Bennett Prod.	Aug. 18		5,950

Consensus Footage

WARNER BROTHERS

Main Street	Star cast	May 12		8,000
The Beautiful and Damned	Marie Prevost	Dec. 23	June 2	7,000
Heroes of the Street	Wesley Barry	Dec. 23	Aug. 4	6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9	6,300
Where the North Begins	Rin Tin Tin (dog)	Aug. 25		6,200
Little Johnny Jones	Johnny Hines	Aug. 25		6,000

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

Mine to Keep	Bryant Washburn	Aug. 18		5,761
Pagin's Love	Monty Banks	Aug. 18		2,000

AYWON FILM CORP.

Dawn of Revenge	Richard C. Travers	Dec. 2		4,800
The Drug Monster				
The Cowboy King	"Big Boy" Williams	Apr. 21		4,908

B. B. PRODUCTIONS

Queen of Sin	Lucy Doraine	Apr. 7		8,000

CHARLES C. BURR

The Last Hour	Milton Sills	Jan. 13	**May** 12	6,000
Luck	Johnny Hines	Mar. 31	June 9	6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9	5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Temptation	Featured cast	Apr. 28		6,500
The Passionate Friends				
Her Accidental Husband	Forrest Stanley	Mar. 24		5,800
Lamp in the Desert	Gladys Jennings	June 2		4.900

CLIFFORD S. ELFELT PROD.

Crimson Gold	James B. Warner	June 30		5,000
Flaming Hearts	James B. Warner			4,300
Big Stakes	James B. Warner			4,600
Danger	James B. Warner	July 7		6,000

IRVING CUMMINGS PROD.

Broken Hearts of Broadway	Colleen Moore	July 28		6,000

EQUITY PICTURES

Has the World Gone Mad?	Goodman Prod.	Mar. 17		6,047
The Daring Years	Mildred Harris	Aug. 4		7,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	**May** 12	6,200

PHIL GOLDSTONE

Deserted at the Altar	Special		Jan. 6	
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5,000
Thru the Flames	Richard Talmadge	June 30		5,000

LEE-BRADFORD

Squirrel Comedies				2,000
Is Money Everything?	Miriam Cooper	Apr. 7		5,800
Call of the Hills	Maud Malcolm	May 5		5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28		

PRINCIPAL PICTURES CORP.

The Spider and the Rose	Alice Lake	Mar. 24		
Mind Over Motor	Trixie Friganza	Mar. 24		5,000
East Side, West Side	Eileen Percy	Apr. 28	Aug. 18	6,000
Temporary Marriage	Mildred Harris	May 5	Aug. 25	7,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19	Aug. 25	8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30		4,940

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19		6,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May 12		5,000
The Prairie Mystery	Bud Osborne	June 16		5,000
Broadway Gold	Elaine Hammerstein	July 28		6,800

WEBER AND NORTH

Notoriety	Maurine Powers	Oct. 14	Nov. 4	8.600
Marriage Morals	Will Nigh prod.	Aug. 11		6,400

JACOB WILK

The Tie That Binds	Barbara Bedford	May 5		7,000

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Exhibitors Can Now Screen Their Own Local News Reels

THE great popularity of the news reel and the power of its attraction to picture fans has been thoroughly appreciated by progressive exhibitors. The facilities which it offers for showing happenings all over the world, accompanied by tersely titled explanations of same, constitute a regular drawing card in the majority of houses.

It is now possible for any exhibitor to add to his world-wide news reel features a local section, showing the happenings in his own home town and neighborhood.

An analysis of the local champion's form during a recent golf tournament, the high spots in the country club's tennis match, the achievements of the high school athletic teams and the stirring spectacle of the high diving contest among local swimmers may now be flashed upon the screen while these events are still fresh in the memory of the contestants themselves, and they will appeal so strongly to their relatives and friends that an announcement of such showings will enable many exhibitors to hang out the S. R. O. sign.

The motion picture camera that enables every exhibitor to run his own local news reel is so simple and easily operated that any employee of the house can utilize it to advantage, while its light weight and portability and the fact that it may be utilized without a tripod renders the taking of pictures by it most convenient.

Uses Standard Width Film

The fact that it utilizes standard width film, which may be run through any professional projector, makes the screening of its shots a practical and easy matter.

All that is necessary for the exhibitor to do is to mail his undeveloped negatives to the nearest laboratory and have them returned with the positive prints, properly titled, in accordance with the instructions sent with the film.

Almost any laboratory can give twenty-four hour service and the initial cost of the camera, as well as its maintenance, is so slight that cost is almost a negative feature.

The Sept camera, which places these facilities within reach of the exhibitor, has been extensively utilized in the past by amateur photographers, travellers and sportsmen, but it would seem that its widest and most practical field lies in the service which it can render to the progressive exhibitor who desires to show his own local news reels.

THE improvement of existing picture theatres, regarding which we commented in our previous issue, is progressing under increased headway.

Two notable instances mentioned in this issue are the Liberty Theatre, of Kansas City, Mo., which, after five years of successful business, is to replace furnishings and equipment outworn in revenue producing service, and a Los Angeles house, which closes its doors as the Kinema and will open in a blaze of glory as the Criterion.

A particularly interesting feature of the renovation of the latter house is the fact that its seating capacity will be reduced in order to increase the comfort of its patrons, over one-half of the future seating facilities being devoted to divans.

The tendency toward the betterment of successful houses of the older type indicates that the exhibitor is keeping neck and neck with the producer in the advancement of quality in presentation.

JUSTIS HARMER is back in the saddle. He has organized the Harmer, Inc,. Sun-Light Arc, with headquarters at 1540 Broadway, to handle the sales of the Sun-Light high intensity studio and projection arc lamps.

These lamps, built by the Sperry Gyroscope Company, were formerly handled by the defunct Sun-Light Arc Corporation, and had achieved an enviable degree of popularity in both studios and projection rooms of the larger theatres.

Glad to see you're back, as the beach comber said to the bathing girl.

DE KALB, ILL.—New De Kalb Theatre has opened with first-class picture program.

NOBLESVILLE, IND.—American Theatre, new moving picture house, located on north side of public square, has opened. House is operated with daily matinee and two evening shows.

CHATFIELD, MINN.—Capitol Theatre, new moving picture house, built by L. R. Campion, costing $25,000, has opened.

KANSAS CITY'S LIBERTY

Which, after five years' strenuous service, will be redecorated and refurnished.

Liberty Theatre of Kansas City, Mo. Undergoing Extensive Improvements

FOR the first time since its opening on July 11, 1918, with the exception of the flu period, the Liberty Theatre of Kansas City, Mo., has suspended its programs. This is for the purpose of elaborate redecoration and the installation of new furnishings.

The Liberty has been familiarly known in the trade circles as the Harding Theatre and is one of the many holdings of Samuel Harding.

This theatre, conveniently located in the heart of the shopping district, is beautiful and at the same time conservative in its architecturel design. Spacious lobbies provide for the handling of big overflows and the various appointments supply practically every convenience that patrons could need or desire.

After five years of successful operation, the wear and tear of constant use became apparent. It was decided that more efficient work could be done in the transformation of the house, should programs be stopped temporarily. Day and night shifts of artisans are to rush work through in an estimated space of three weeks.

Change in the Color Scheme

A radical change is to be made in the color scheme. Formerly done in browns, French gray will be the dominant color with relief worked out in robin egg blue and gold.

As in the past, the Liberty will be devoted to the distinctive presentation of motion pictures, embellished with prologues and musical nuumbers. An auspicions opening has been announced with "Merry-Go-Round," Universal's big fall Jewel production.

L. D. Balsly joins the Liberty staff in the capacity of house manager. Atmospherical prologues and fascinating and new ideas in presentation are in his line. Earle S. Nesbitt remains with the theatre as manager of publicity.

Los Angeles Kinema Closes to Reopen as the Criterion

THE Kinema theatre of Los Angeles, one of the first run houses in the chain of West Coast Theatres, Inc., closed its doors on Friday, August 17, and ceased to be known by that name. It will not cease, however, to remain in the limelight for, executives of West Coast Theatres, Inc. have concluded plans for the transformation of the Kinema into a two-a-day house and renamed the Criterion. To carry out these plans it will be necessary to keep the house closed for a period of several weeks in order to allow laborers to install the various changes.

The theatre will be gutted from top to bottom, only the walls and balcony remaining. New decorations and effects are to be installed. The lower floor will be transformed entirely, over 500 luxurious divans having been ordered to occupy one-half of the capacity of the entire house.

When the theatre is again reopened, but two performances are to be given daily, at 2:15 and 8:15 p. m. Reserved seats will be sold for every performance, and tickets may be purchased two weeks in advance. It is planned to provide several downtown box offices in various West Coast houses in order to preclude any possibility on the part of ticket speculators to traffic in tickets for the opening and opening weeks. A fortune is being expended on the contemplated changes.

Reduction of Seating Capacity

The seating capacity will be somewhat cut down with the installation of the hundreds of loges and the construction of a new stage, which is to house living preludes and atmospheric prologues.

An orchestra of symphonic proportions will occupy the pit, and a complete new projection room equipment is on the way from the East, and when the new Criterion Theatre opens it will be the proud possessor of a double set projectors.

Improving Theatres

ANNA, ILL.—Ventilating fans have been installed in Yale Theatre.

DERMONT, ARK.—Orchestral organ will be installed in Allied Theatre.

GALESBURG, ILL.—Orpheum Theatre has been renovated, redecorated and reopened with first-class pictures and vaudeville.

HARVEY, ILL.—Madory Brothers have contract to remodel one-story brick and stone theatre for Garden Theatre, work to cost $50,000.

NEWPORT, R. I.—P. H. Horgan, 239 Broadway, contemplates making alterations and erecting a terra-cotta addition, 76 by 30 feet, to theatre on Thames street, to cost $20,000.

KNOXVILLE, TENN.—Brimer & England have contract to make alterations to interior of theatre at southeast corner Vine and Central avenues for Vine Avenue Realty Company, to cost $10,000.

GEORGETOWN, TEXAS.—Extensive improvements are being made to Monarch Theatre.

WHEATON, ILL.—Large ventilating fans have been installed in Grand Theatre. Building will be remodeled and seating capacity almost doubled.

OWENSVILLE, IND.—Star Theatre has been remodeled.

WASHINGTON, IND.—John Kretz has contract to construct new front to Liberty Theatre, enlarge and remodel building. New fixtures and equipment will be installed.

ST. JOSEPH, MO.—Improvements will be made to Empress Theatre, to cost about $2,500.

MALONE, N. Y.—Strand Theatre Company, of Ogdensburg, which recently purchased Grand Theatre, will remodel and redecorate house.

MT. VERNON, N. Y.—Playhouse has been remodeled.

NEW YORK, N. Y.—Clinton Theatre Company has plans by Harry C. Ingalls, 347 Madison avenue, for alterations to theatre at 80 Clinton street.

DEFIANCE, O.—Mr. Hahn has purchased Crescent Theatre and will remodel building.

CONNELLSVILLE, PA.—Seating capacity of Orpheum Theatre will be increased from 800 to 1,500.

PHILADELPHIA, PA.—F. L. Fawley has contract to make alterations to moving picture theatre on Chelten avenue, west of Chew street, for John F. McMahon, to cost $2,000.

VANCOUVER, WASH.—H. A. Moore estate has sold Liberty Theatre at Tenth and Main streets to John Kiggins. New owner plans improvements.

BASIN, WYO.—Mrs. W. R. Logan, who recently purchased Rex Theatre, is making improvements to house.

MILFORD, ILL.—H. C. McDonough and son Cecil, have purchased desirable site on Jones street for erection of up-to-date brick moving picture theatre.

ROCKWELL CITY, IA.—Benjamin Burns, Jr., is operating an outdoor theatre at Twin Lakes, a summer resort near here, with Sunday evening moving picture shows.

DODGE CITY, KANS.—Royal Airdome has opened on Second avenue.

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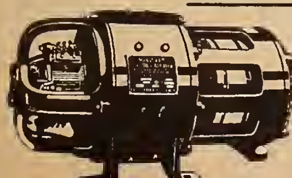

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Complete Hallberg Equipment Will Be a Feature of New East Orange Theatre

COMPLETE Hallberg equipment will be a feature of the new theatre of the East Orange Amusement Company which is now nearing completion in East Orange, N. J. J. H. Hallberg has secured the contract and is now installing complete electrical equipment for projection room use in connection with two latest type S Simplex projectors now being installed by B. F. Porter.

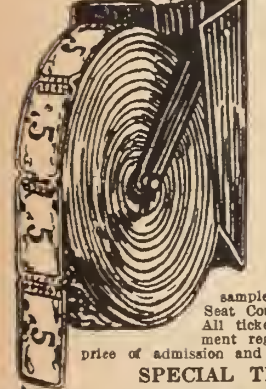
The Hallberg equipment consists of the new double 120 ampere series arc motor generators operating on 220 volt two phase 60 cycle current with special control and instrument panel for the operation of one or two projectors or one projector and one spot light adjustable between 80 and 120 amperes on each arc.

With the equipment there is also included two of the new type Hallberg floating coil projector arc economizers operating upon 220 volt 60 cycle current. These are also for series connection with the two projectors and the spot light and may be short circuited in the same manner as is customary in the series type generator.

Convenient and Simple Arrangement

This makes a very convenient and simple arrangement of wiring because the same method and system is used for both the motor generator and the emergency A. C. control. The economizers are adjustable by means of a hand wheel on top so that any amperage between 75 and 115 may be obtained with A. C. at the arc to one or two projectors in series. Provision is also made for installation of electric speed indicators at a later date.

Since the United Theatre Equipment Corporation went out of business all of the Hallberg product, including repair parts and supplies for motors, generators, arc controllers, speed indicators, etc., are supplied direct by J. H. Hallberg, and the old U-T-E representatives are already busy making arrangements for representing the Hallberg product in their respective territories so as to continue 100 per cent. service to all of the old customers as well as introduce the apparatus to new and prospective users.



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Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

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Theatres Projected

DECATUR, ALA.—City council has granted permit to R. A. McRae and associates to erect an airdome on Bank street.

*CONWAY, ARK.—S. G. and Theodore Smith have plans by Sanders & Ginnochio, of Little Rock, for fireproof theatre to be erected at North Front and Spencer streets, having main auditorium, 65 by 85 feet, to cost $50,000.

EAST BAKERSFIELD, CALIF.—Work is progressing on new Mission Theatre at 720 Baker street, with seating capacity of 450, for Z. Truntoli, to cost $10,000. House is expected to open about August 15.

SAN DIEGO, CALIF.—Ray M. Emenheiser, vice president, and T. S. Williams, financial adviser of National Theatres Association, which operates six moving picture houses in Los Angeles, are considering erecting new house here, to cost $60,000.

WASHINGTON, D. C.—Wardman Park Inn plans to erect an addition for theatre, with seating capacity of 500. Address Mr. Dyer, manager.

WASHINGTON, D. C.—Charles E. Wire. Inc., 1413 H street, N. W., has plans by Moore & Blakesloo, Colorado Building, for three-story brick moving picture theatre and store building, 63 by 156 feet, to be erected at 14th and Crittenden streets, N. W., to cost $100,000.

*FLORALA, FLA.—W. D. Patrick, who operates Cozy Theatre, is preparing to erect up-to-date house on site of Mazdo Theatre, destroyed by fire some months ago.

GROVELAND, FLA.—W. W. Hunter and J. W. Farley will erect brick theatre and apartment building on Broad street.

PENSACOLA, FLA.—J. M. Muldon will convert Muldon Building into theatre, with seating capacity of 1500, to cost $75,000.

WEST PALM BEACH, FLA.—H. C Daniels has contract to erect concrete fireproof theatre at Narcissus and Myrtle streets. Building will be in Spanish architecture, including balcony, boxes, mezzanine floor, rest rooms, smoking room, ladies' writing room; for Bijou Amusement Company, to cost $200,000.

CHICAGO, ILL.—Balaban & Katz Theatre Corporation, 175 North State street, has plans by C. W. and George L. Rapp, 190 North State street, for contemplated brick moving picture theatre to be erected at northwest corner Broadway and Lawrence avenue.

STERLING, ILL.—Sterling Theatre Corporation, care Grand Theatre, contemplates erecting brick moving picture theatre, 100 by 135 feet, at Fourth and Locust streets.

GRAND RAPIDS, MICH.—Hunter S. Robbins, proprietor Robinwood Theatre, contemplates erecting one-story brick moving picture theatre, with about 1000 seating capacity, on Third street, north of Washington.

ELLSWORTH, ME.—R. P. King plans to erect theatre on Main street, with seating capacity of 600.

FARMINGTON, MO.—Frank Allen has broken ground for his new up-to-date moving picture theatre.

LEXINGTON, MO.—Company headed by Cleveland Terhune, will erect new theatre at Main and 13th streets, to cost $50,000. House is to be completed by October 15.

ST. LOUIS, MO.—Mississippi Valley Structural Steel Company and Ben Hur Erection Company have contract to erect theatre at Eighth street and Washington avenue for Marcus Loew, of New York, to cost $750,000.

*BUTLER, N. J.—Patriotic Sons of America has plans by H. B. Brady, 333 North Broad street, Elizabeth, for three-story brick theatre and lodge building, 50 by 145 feet, to be erected on Main street, to cost $80,000.

BATAVIA, N. Y.—Associated Theatres, Inc., 5 Eyer Building, East Rochester, has plans by Leon Lempert, Cutler Building, Rochester, for three-story brick theatre, store and office building, 86 by 165 feet, to be erected on Main street, to cost $150,000.

BROOKLYN, N. Y.—Fourth Avenue and Dean Street Corporation, 676 Willoughby street, has plans by Eugene De Rosa, 110 West 40th street, New York, for two-story brick moving picture theatre, 60 by 100 feet, to be erected at southeast corner Fourth avenue and Dean street, to cost $200,000.

LITTLE FALLS, N. Y.—William Berinstein, 790 Riverside Drive, New York, has plans by Leon H. Lempert & Son, Cutler Building, Rochester, for two-story brick theatre and store building to be erected on Main street, to cost $125,000.

NEW YORK, N. Y.—Hinlie Real Estate Corporation, 55 Liberty street, has plans by Eugene De Rosa, 110 West 40th Street, for two-story brick theatre and store building, 100 by 125 feet, to be erected at southwest corner Sheridan avenue and 170th street, to cost $145,000.

SOUTHERN PINES, N. C.—O. L. A. Heide, West New York, N. Y., will erect theatre on site of Princess Theatre.

DELPHOS, O.—S. Shenk will open moving picture theatre on North Main street.

TULSA, OKLA.—W. M. Smith will expend $60,000 to convert Edwards Building into theatre. Interior will be of Spanish design. Pipe organ will be installed. House will be known as the Orpheum.

PORTLAND, ORE.—G. O. Garrison plans to erect new moving picture house at East 28th and Couch streets, to cost about $25,000

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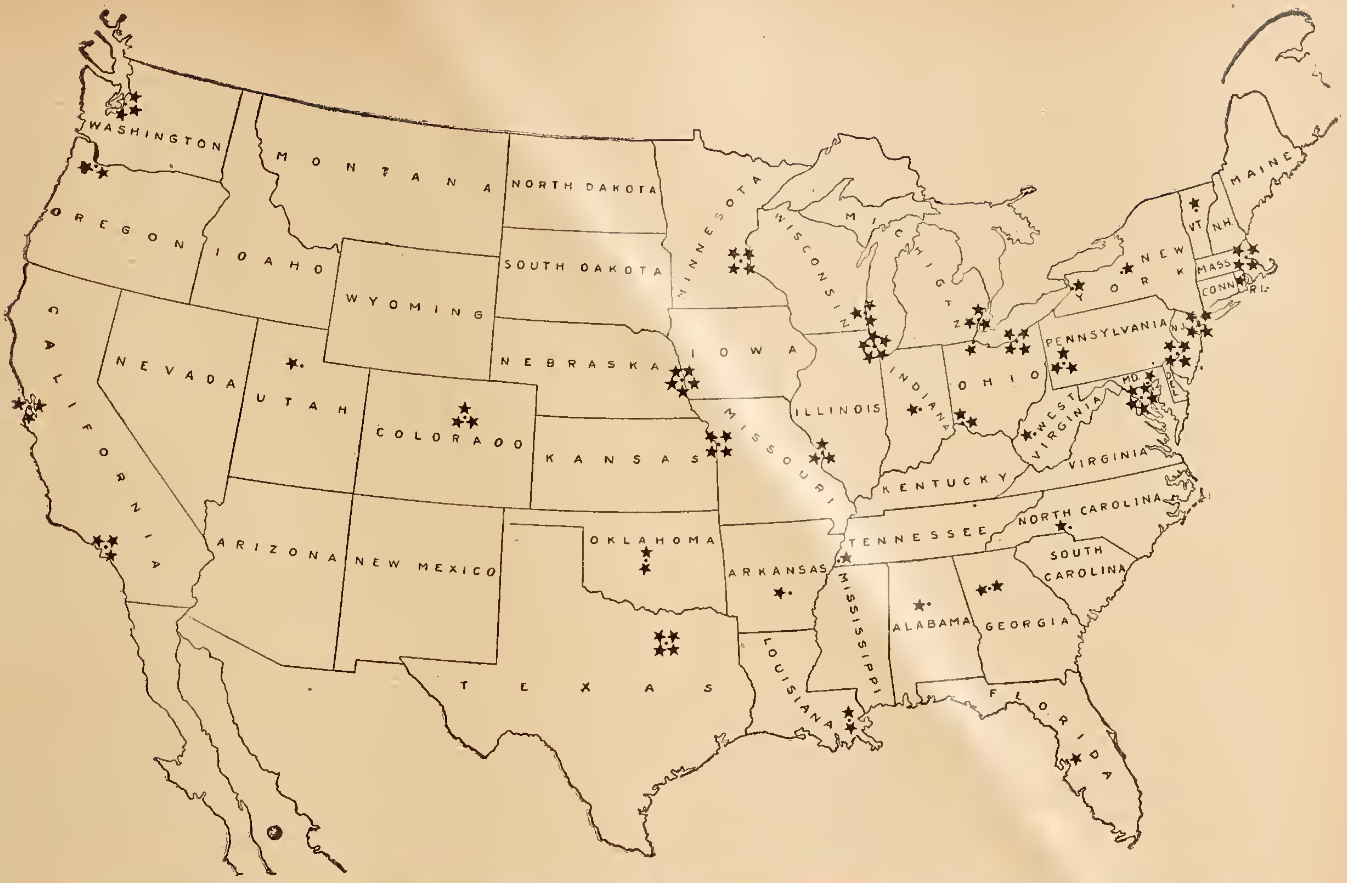

Coast to Coast Service for G-E Incandescent Lamp Projectors

Following is a list of the distributors of G-E Incandescent Lamp Projectors, which are cutting cost and increasing profits for owners of small theatres all over the country.

Alabama, Birmingham
Queen Feature Service

Arkansas, Pine Bluff
Southern Film & Supply Co.

California, Los Angeles
Andrews & Hanson
Argus Enterprise
Pacific Amusement Co.

California, San Francisco
E. H. Kemp
Theatre Equipment Supply Co.
Western Theatre Supply Co.

Colorado, Denver
Argus Enterprise
Denver Theatre Supply Co.
Seeman Mitchell Co.

D. C., Washington
Scientific & Cinema Supply Co.
Washington Theatre Supply Co.
Webster Electric Co.

Florida, Tampa
Tampa Photo & Art Supply Co.

Georgia, Atlanta
Lucas Theatre Supply Co.
Southern Theatre Equipment Co.

Illinois, Chicago
Argus Enterprise
Amusement Supply Co.
Exhibitors Supply Co.
Fulco Sales Co.
United Theatre Equipment Co.

Indiana, Indianapolis
Exhibitors Supply Co.

Louisiana, New Orleans
General Supply Co.
Harcol Film Co.

Maryland, Baltimore
J. F. Dusman

Massachusetts, Boston
Eastern Theatre Equipment Co.
Exhibitors Supply Co.
U. T. E. Equipment Corp.
Wells & Douglass

Michigan, Detroit
Exhibitors Supply Co. of Mich.
Service Theatre Supply Co.
U. T. E. Equipment Corp.

Minnesota, Minneapolis
Exhibitors Supply Co.
Rialto Theatre Supply Co.
Standard Theatre Equipment
U. T. E. Equipment Corp.

Missouri, Kansas City
Cole Theatre Supply Co.
C. M. Stebbins Picture Supply Co.
Kansas City Machine & Supply Co.
Yale Theatre Supply Co.

Missouri, St. Louis
Exhibitors Supply Co.
Fulco Sales Co.
U. T. E. Equipment Corp.

Nebraska, Omaha
Argus Enterprise
Graphoscope Service Co.
U. S. Theatre Supply Co.
U. T. E. Equipment Corp.
Western Theatre Supply Co.

New York, Auburn
Auburn Theatrical Supply Co.

New York, Buffalo
Becker Theatre Supply Co.

New York, New York City
Graphoscope Service Co.
Howells Cinema Equipment Co.
Independent Movie Supply Co.
U. T. E. Equipment Corp.

North Carolina, Charlotte
Exhibitors Supply Co.

Ohio, Cleveland
Argus Enterprise
Art Film Studio
Theatre Supply Co., Inc.
U. T. E. Equipment Corp.

Ohio, Cincinnati
Dwyer Brothers & Co.
Theatre Supply Co.

Ohio, Toledo
Ohio Theatre & Elec. Supply Co.

Oklahoma, Oklahoma City
Southern Theatre Equipment Co.
U. T. E. Equipment Corp.

Oregon, Portland
Service Film & Supply Co.
Portland Motion Picture Mach. Co.

Pennsylvania, Philadelphia
Lewis M. Swaab
Philadelphia Theatre Equipment Co
U. T. E. Equipment Corp.
Williams, Brown & Earle

Pennsylvania, Pittsburgh
Hollis-Smith-Morton Co.
S. & S. Film & Supply Co.
U. T. E. Equipment Corp.

Rhode Island, Providence
H. A. &. E. S. Taylor

Tennessee, Memphis
Monarch Theatre Supply Co.

Texas, Dallas
General Theatre Equipment Co.
Lucas Theatre Supply Co.
R. D. Thrash
Southern Theatre Equipment Co.

Utah, Salt Lake City
Salt Lake Theatre Supply Co.

Washington, Seattle
Theatre Equipment Co., Inc.
B. F Shearer, Inc.
Graphoscope Service Co., Inc.

West Virginia, Charleston
Charleston Elec. Supply Co.

Wisconsin, Milwaukee
Exhibitors Supply Co.
Ray Smith Co.
Wisconsin Theatre Supply Co.

Vermont, Montpelier
Hicks & Pryce

General Electric Company
Schenectady, N. Y.
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35C-120

ESSINGTON, PA.—Vito Cinefra has plans by C. M. Wells, Rutledge, for one-story brick and concrete moving picture theatre, 45 by 85 feet, to be erected on Wanamaker street.

PITTSBURGH, PA.—Majestic Theatre Corporation has plans by Rubin & Ve Shancey, Union Arcade, for one-story brick moving picture theatre to be erected on Fifth avenue, near Magee street, to cost $75,000.

PITTSTON, PA.—Comerford Amusement Company, Regent Theatre, Scranton, has plans by L. Lempert & Son, Cutler Building, Rochester, N. Y., for three-story brick moving picture theatre, 150 by 144 feet, to be erected on Main street, to cost $225,000.

MURFREESBORO, TENN.—Tony Sudekum, of Nashville, has purchased opera house and will convert it into theatre, to cost $30,000.

MARTINSBURG, W. VA.—M. A. Little reported to erect moving picture theatre on East Burke street.

*Additional information since previous report.

Management Changes

JACKSONVILLE, ILL.—Rialto Theatre, which has been operated under management of T. H. Buckthorpe, with Paramount pictures, has been closed for the summer. House will reopen September 1 under new management it is announced.

LA SALLE, ILL.—George Dorman has sold his interest in Colonial Theatre to J. W. Gress and E. E. Brennemann.

LINCOLN, ILL.—Lorin J. Bennett has sold Liberty Theatre to George Heidelbaugh.

MACOMB, ILL.—Illinois Theatre Company has taken over the interest of V. F. Grubb Amusement Enterprises, including the Grand and Tokyo Theatres.

THE CINEMA
NEWS AND PROPERTY GAZETTE
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PALMYRA, ILL.—Turner Brothers have leased Moonbeam Theatre and will operate house with clean-cut picture program.

BERMEN, IND.—John Swain has purchased moving picture house here, and as soon as necessary repairs are made will open with first-class picture program.

BUCHANAN, IND.—P. Graffort has purchased interest of Robert Codd in Princess Theatre.

CLINTON, IND.—Allan Carter is new manager of Capitol Theatre.

LAFAYETTE, IND.—Brooks Nixon has purchased Orpheum Theatre.

THORNTOWN, IND.—Amos Hogenbaugh has sold Princess Theatre to Mrs. Harkrider, of Decatur, Ill.

CENTRAL CITY, KY.—Jack Jourdaine has leased Selba Theatre.

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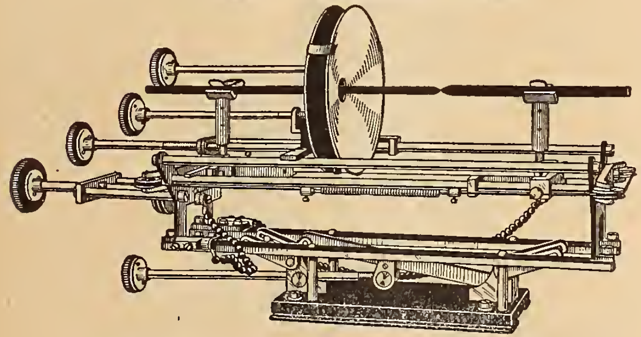

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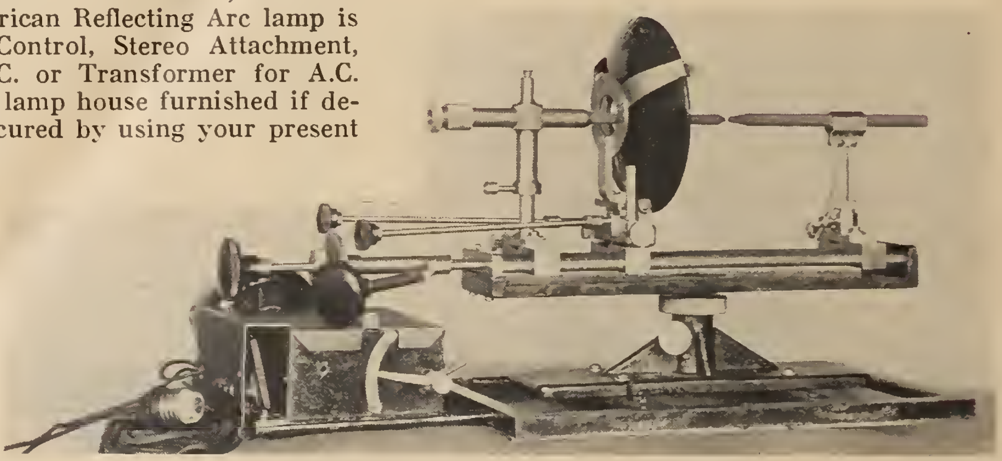

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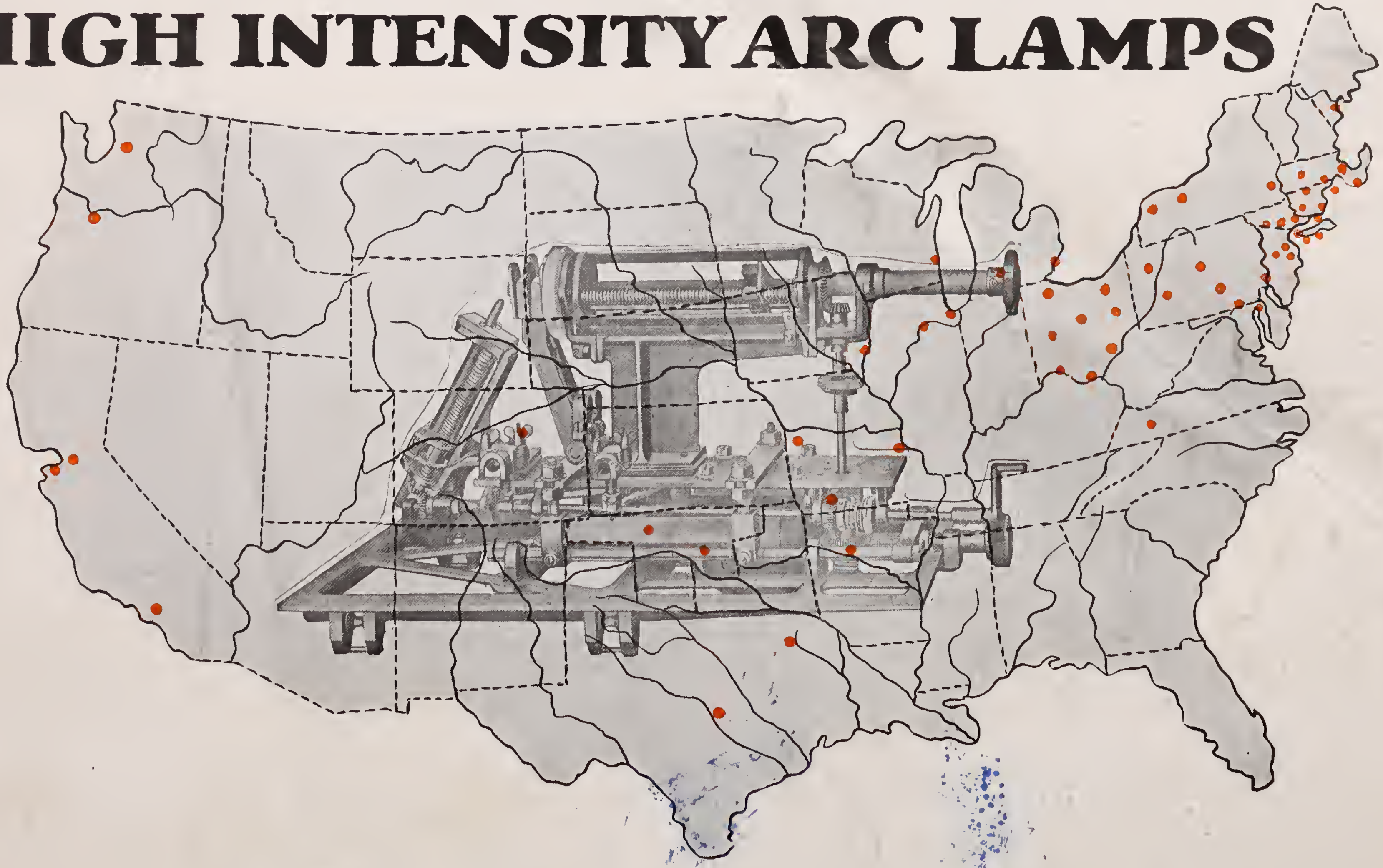

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Moving Picture WORLD

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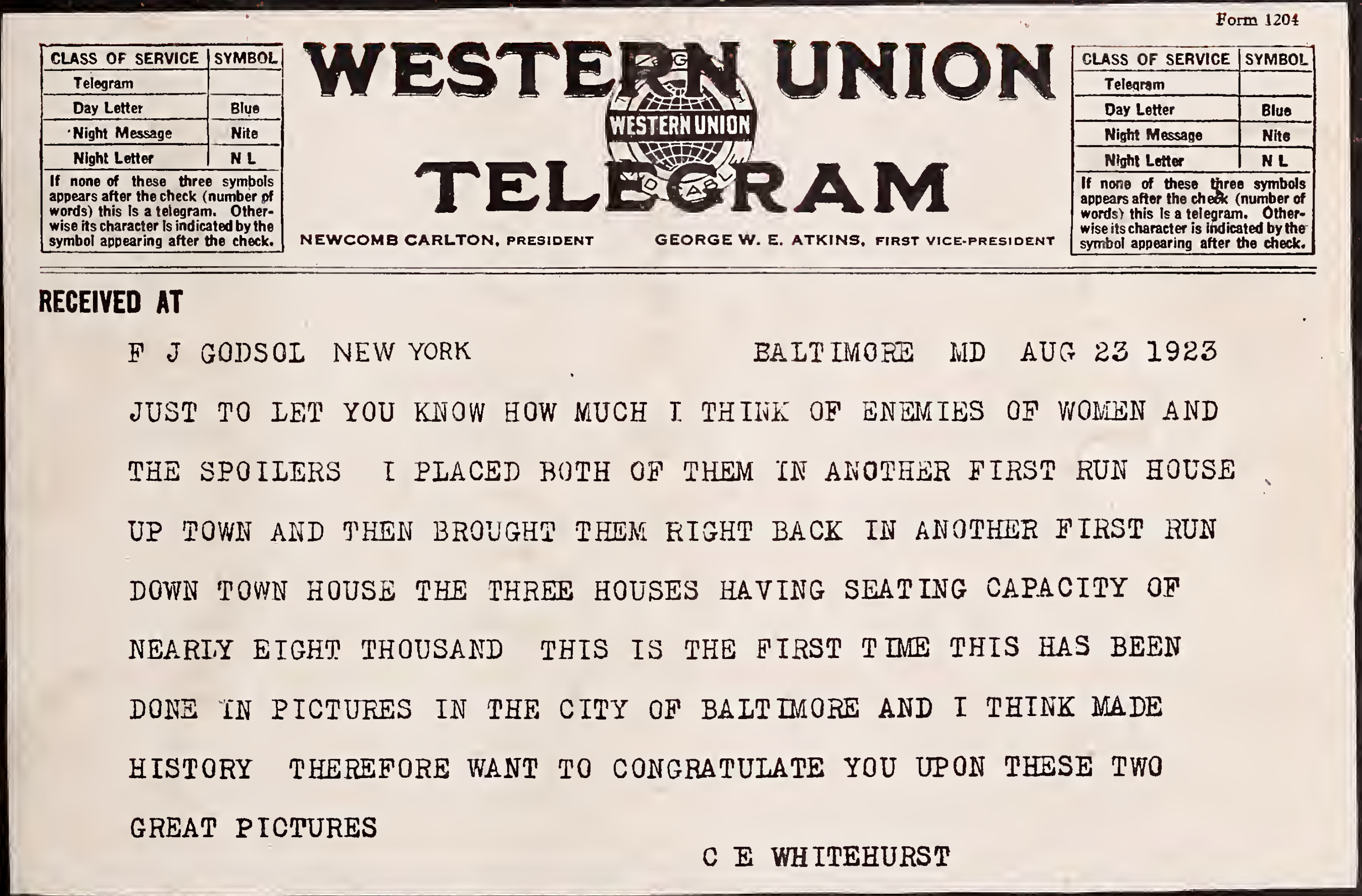

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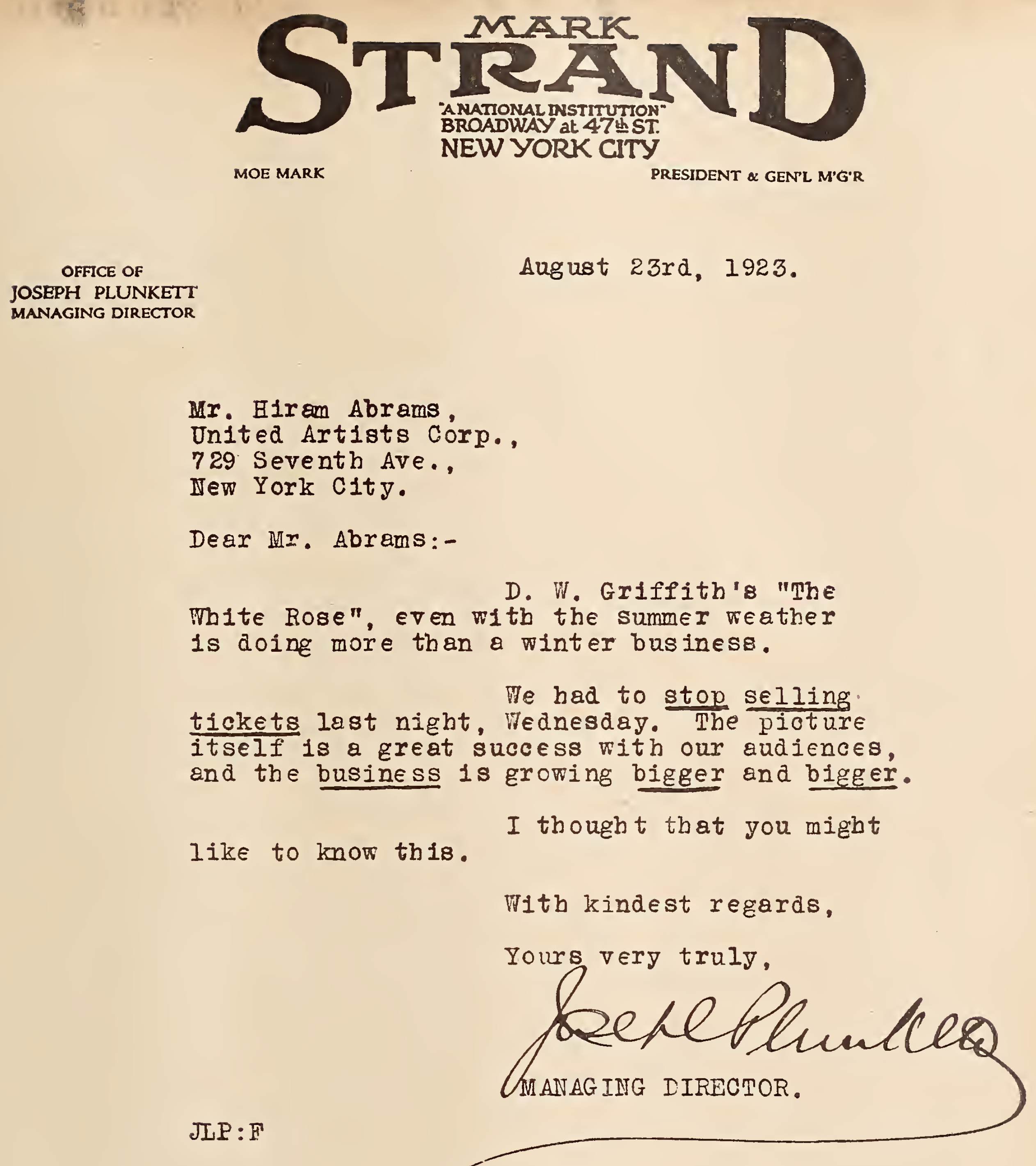

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JOSEPH PLUNKETT
MANAGING DIRECTOR

August 23rd, 1923.

Mr. Hiram Abrams,
United Artists Corp.,
729 Seventh Ave.,
New York City.

Dear Mr. Abrams:-

D. W. Griffith's "The White Rose", even with the summer weather is doing more than a winter business.

We had to stop selling tickets last night, Wednesday. The picture itself is a great success with our audiences, and the business is growing bigger and bigger.

I thought that you might like to know this.

With kindest regards,

Yours very truly,

Joseph Plunkett
MANAGING DIRECTOR.

JLP:F

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HIRAM ABRAMS, PRESIDENT

WHERE WE LEAVE THE OLD ROAD

ON the following pages you will find the productions to be released by Paramount for the four months of the new season beginning November 1st, 1923.

Each picture carries the complete cast, director, detail of production, etc. We firmly believe that in quality and drawing power, these productions will more than meet our expectations.

Pages could be written outlining our opinion of their value to the exhibitor, but just as they will prove on demonstration, we feel, to be greater in quality than any previous productions released by this organization, so do we feel that in justice, not only to the product but to the exhibitor, these pictures should be accompanied by a plan which will really and actually demonstrate their true value before the exhibitor is asked to sign a contract.

The time has gone by in this industry when there can be any compromise between the good picture and the bad. The time has gone by when exhibitors can be asked to or should buy on a plan that no longer fits the needs of today.

However, by the same reasoning, every fair-minded exhibitor should be interested in protecting product that has demonstrated its real value at the box-office and it should be the exhibitor's interest, as well as the producer's, to see that such product receives not less than it is worth. Good pictures must bring their just reward if good pictures are still to be made.

Exhibitors throughout the country are in a great state of worry over the quotations received this year for motion pictures which have not yet demonstrated their value to the public. Under the circumstances the prices quoted do present a real problem to the buyer. However, in an effort to protect himself against over-paying for bad pictures the exhibitor is unconsciously working a hardship on the production of real box-office merit.

In certain parts of the country, buying combinations are being formed, under one pretense or another, in order to force down prices. Destructive forces are being set at work which can, in the end, do nothing but add further complications to an already difficult situation without solving the question of what good pictures are really worth.

The present-day demand by the public for better pictures has resulted in a better grade of productions at a higher cost. But whether the pictures are truly better can only be proven through the box-office. And for those pictures that are so proven, there is unquestionably a higher box-office value. If that greater value is demonstrated, higher production costs are justified and must reap their just reward for the producer.

Too many exhibitors today are buying without faith in the pictures. No production, regardless of merit, can deliver its best at the box-office when backed up by an uncertain exhibitor mind. No picture can receive justice at the hands of an exhibitor unless his mind is at ease as to its quality. In no other way can he approach the task of putting over each picture with the degree of confidence that is necessary for a proper result.

Just to screen pictures in advance of selling is not quite sufficient. Actual demonstration of box-office power must be made, demonstrations of a character that will form a real and safe basis on which exhibitors can buy with confidence, in any community.

To sell after screening, is but half a step forward. Paramount now proposes to take the full step.

We throw to the four winds every other policy than that of standing on our quality 100% and rising or falling unqualifiedly on the results of our pictures at the box-office as evidenced by their appeal to the public.

To meet what Paramount considers a vital necessity in the business today, and beginning with the productions announced for release after November 1st, every branch and district manager of this organization has been instructed not to negotiate any contract with any exhibitor until after that exhibitor knows what he is buying. No exhibitor will be asked to sign a contract for future Paramount Pictures until he has witnessed an actual demonstration of their box-office value.

With this as our policy, with firm faith in our industry, in our organization, and in the certainty that the public will support good pictures, we announce the following definite sales plan, affecting productions announced for release after November 1st, 1923:

> Paramount will establish in the United States an adequate number of exhibition zones.
>
> The best theatres in each zone will be chosen for the pre-release demonstrations.
>
> Each key-center chosen will be with the thought that its result will be a fair criterion for the surrounding territory. You will not be asked to accept a Broadway showing alone as a basis of value.
>
> Back of these demonstration theatres will be placed the best exploitation force in existence, plus the advertising cooperation of Paramount in providing an adequate but not unnatural campaign.
>
> You are invited to watch these runs closely and do your buying accordingly, *but not before you know.*
>
> After we have made the demonstration, and only then, are we ready to negotiate with each exhibitor.
>
> We shall not expect for any picture more than it is worth. But after we have demonstrated it, neither shall we expect the exhibitor to try to buy it for less than its true value to him.
>
> We feel that our productions will measure up to the public demand, and we believe that after we have proved this to be true, we will have demonstrated the real value of the pictures and fair prices may then be established in accordance with the actual drawing power of the pictures.
>
> We ask you to watch for the coming announcement of the demonstration zones and the list of theatres in which our productions will be proven out for you.

We believe that in adopting this policy of selling pictures on their demonstrated merit only, we are going to make it more possible for good pictures to succeed and less possible for bad pictures to be made.

And we pledge the seasoned and experienced efforts of every part of our organization to create, in the future as we have in the past, those productions which will be worthy of the patronage of exhibitor and public alike.

FAMOUS PLAYERS-LASKY CORPORATION.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
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20 New *Paramount Pictures*

Released beginning November 1, 1923.

Adolph Zukor *Presents*
a Sam Wood Production

"HIS CHILDREN'S CHILDREN"

with Bebe Daniels, Dorothy Mackaill
James Rennie, George Fawcett.

**Mahlon Hamilton, Hale Hamilton, Mary Eaton,
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Adapted by Monte Katterjohn, from the
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Sensational, melodramatic, lavishly mounted —but, above all, intensely interesting.

FICTION'S most beautiful love story, wonderfully portrayed. Rudyard Kipling is the best known name in English literature today. "The Light That Failed" is the finest story he ever wrote.

The big scenes include the attack of a thousand wild Arab riders, the Artists' Ball, the rescue of the Arab princess, and many others.

The story carries the soul of a lovable young artist from the heights of fame to the depths of despair and back again.

Jesse L. Lasky, *Presents*
a GEORGE MELFORD *production*

"THE LIGHT *that* FAILED"

by **Rudyard Kipling** *with*
Jacqueline Logan,
Percy Marmont, Sigrid Holmquist
David Torrence, Luke Cosgrave

**Written for the screen by
F. McGrew Willis and Jack Cunningham**

Adolph Zukor, *Presents*

POLA NEGRI *in*

a Herbert Brenon *Production*

"THE SPANISH DANCER"

with Antonio Moreno,
Supported by Wallace Beery, Kathlyn Williams,
Gareth Hughes, Adolphe Menjou, Robt. Agnew

**Written for the screen by June Mathis and Beulah Marie Dix
From the play, "Don Cesar de Bazan," by Adolphe D'Ennery
and P. S. P. Dumanoir**

JESSE L. LASKY writes:

I JUST finished looking at a dozen reels of the 'Spanish Dancer,' which looks as big in production as 'The Four Horsemen' and 'Robin Hood.' We have produced a super-special that will make motion picture history.

"Pola Negri is a revelation; Antonio Moreno is the most gallant, romantic, lovable figure ever seen. The story is tremendously dramatic, with wonderful comedy relief and brilliancy, romance and beauty in every scene."

IF there is one picture for which there is an audience ready-made, it is this one.

You can't look at young Douglas Fairbanks, Jr., five minutes in person or on the screen without falling for him. He is the clean, healthy, breezy all-boy, AMERICAN BOY! The screen catches and radiates this lad's wonderful personality.

The picture has everything—thrills, comedy, the joyous exuberance of American youth, and at the bottom, a sound theme and moral.

Jesse L. Lasky *and* William Elliott *Present*

DOUGLAS FAIRBANKS JR.

in "STEPHEN STEPS OUT"
with Theodore Roberts,

**Supported by Noah Beery, Harry Myers,
Forrest Robinson, James Barlow**
From the story by Richard Harding Davis
Directed by Joseph Henabery   Scenario by Edfrid Bingham

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *President*
NEW YORK CITY
Paramount Pictures

Have you read "Where we leave the Old Road"?

20 New *Paramount Pictures*

Released beginning November 1, 1923.

Jesse L. Lasky *Presents*

Zane Grey's

"THE CALL OF THE CANYON"

With Bebe Daniels, Richard Dix and Lois Wilson

Supported by Noah Beery, Ricardo Cortez and Charles Ogle

Adapted by Doris Schroeder Directed by Victor Fleming

"PRODIGAL DAUGHTERS" and "To the Last Man" rolled into one. A contrast of the fast-living young generation and the mighty realities of Nature. Zane Grey will supervise, and the scenes will be absolutely authentic.

A human story, humanly and superbly told. Directed by the man who made "To the Last Man," featuring a truly remarkable cast.

The story ran as a serial in the Ladies' Home Journal and has sold hundreds of thousands of copies as a novel.

FACT is often many times stranger and more fascinating than fiction. Paramount proves it again with this amazing film record of the complete voyage around the world made by A. Y. Gowen, in a 98-foot motor boat.

Everybody has heard of the "Speejacks," and its epoch-making feat. Front pages of newspapers all over the country carried the news of the start and successful finish of the voyage and the four times the "Speejacks" was reported lost at sea.

Adolph Zukor *Presents*

"AROUND THE WORLD IN THE SPEEJACKS"

A Motion Picture record of A. Y. Gowen's famous voyage around the world in a ninety foot motor boat.

Adolph Zukor *Presents*

GLENN HUNTER *in* "WEST *of the* WATER TOWER"

with Ernest Torrence *and* May McAvoy

Supported by George Fawcett and ZaSu Pitts

Adapted by Doris Schroeder from the novel by Homer Cory.
Directed by Rollin Sturgeon

THE star of "Merton of the Movies" in the best-selling novel of the season. And what a cast! Big, vital, the most important production of its type ever offered to the screen.

The book struck the country like a literary bombshell. The picture will do even more. It will be easily the most discussed production of the season.

The picture has a happy ending, and yet one that is logical and true as life itself.

THE world will welcome Bill Hart's triumphant return to the screen in "Wild Bill Hickok"! With his two guns and featuring his famous Pinto Pony. Ethel Grey Terry is the leading woman.

The story is about the old-time frontier and its famous romantic men and women. Bill has spent two years gathering the facts.

The same virile Two-Gun Bill—and real character, real action, real box-office attraction. It will fill theatres everywhere.

Adolph Zukor *Presents*

WILLAM S. HART *in* "WILD BILL HICKOK"

An Original Story by Bill Hart

Screen play by Albert Shelby LeVino

Directed by Cliff Smith

They're all watching for this one!

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY
Paramount Pictures

Have you read "Where we leave the Old Road"?

20 New *Paramount Pictures*

Released beginning November 1, 1923.

Jesse L. Lasky *Presents*
a Sam Wood *Production of*
Rex Beach's

"BIG BROTHER"

With Tom Moore and a Big Cast

Adapted to the screen by Monte Katterjohn. This big story is now creating a sensation in Hearst's Magazine.

REX BEACH'S latest novel, upon which he spent two years, tells a powerful and realistic story of a gangster's inheritance—a little pal bequeathed him by his best pal.

The greatest successes have been scored in stories of regeneration—"The Miracle Man," "Back Home and Broke"—you could name a dozen. But no author or star has ever had such material as "Big Brother" to work with.

Tie-up with the strong Big Brother Movement.

WHAT a cast! What a story! What a thrill! What a picture! An embarrassment of riches. So much to advertise—so much to exploit—such genuine entertainment satisfaction, it will be yours to guarantee when you book "Flaming Barriers."

The forest fire through which the girl in the airplane and the battalion of fire engines race to the rescue is the thrill unforgettable!

Jesse L Lasky, *Presents*
A George Melford *Production*

"FLAMING BARRIERS"

with Jacqueline Logan,
Antonio Moreno, Theodore Roberts,
Walter Hiers, Sigrid Holmquist.

By Byron Morgan, author of "The Roaring Road," "Excuse My Dust," and other big successes. Adapted by Jack Cunningham

Adolph Zukor *Presents*

GLORIA SWANSON in "THE HUMMING BIRD"

An ALLAN DWAN *Production*

From the Broadway play success by Maude Fulton
Screen play by Julian Johnson
The star and producer of "Zaza" in another box-office knockout!

AFTER "Zaza," a box-office knockout, they'll cry for more of Gloria Swanson in French vixen roles. Play "The Humming Bird" and reap the harvest.

A love-melodrama of Paris underworld and New York smart society. Presenting the new Gloria Swanson gorgeously gowned and showing real genius as a fiery, emotional actress. Filmed by the producer of "Zaza" on the same lavish scale.

JESSE L. LASKY, whose foresight and faith were largely responsible for "The Covered Wagon," says about "North of 36":

"Probably we shall never get another opportunity to film a masterpiece like 'North of 36.' It is the last novel by Emerson Hough, author of 'The Covered Wagon.'

"In producing 'North of 36,' we have set for ourselves the gigantic task of surpassing 'The Covered Wagon.'"

Jesse L. Lasky *Presents*

"NORTH OF 36"

a JAMES CRUZE *Production*
with Jack Holt, Ernest Torrence
and Lila Lee ~ *By* Emerson Hough

If a picture bigger than "The Covered Wagon" is ever to be produced, this is it. Made by the same author and director.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *President*
NEW YORK CITY

Have you read "Where we leave the Old Road"?

20 New *Paramount Pictures*

Released beginning November 1, 1923.

Adolph Zukor *Presents*

a **WILLIAM deMILLE**
Production

EVERY DAY LOVE

with Agnes Ayres,
Jack Holt, Nita Naldi.

Supported by Theodore Kosloff, Robert Edeson and Rod LaRocque

Screen play by
CLARA BERANGER
From the novel "Rita Coventry" by Julian Street

POPULAR when it ran in the Saturday Evening Post as a serial, a smashing success as a novel by Julian Street and stage play by Hubert Osborne, this love-drama is more vivid and throbbing than ever.

It is the story of an honorable man torn between the allure of an opera singer and the love of a charming, refined girl. Who wins out and how, portrayed behind the doors of New York's best society, makes a picture with all the punch of "Nice People" and the comedy values of "Grumpy" and "Clarence."

THIS novel, by America's most popular writer of Western stories, has sold over a million copies. Paramount is giving it the production on the screen it deserves. No trace of the studio or conventional movie stuff in it—but made right out on the raw, picturesque Utah Desert, the scene of "The Covered Wagon."

The story of a man's uphill fight against tremendous odds, aided by a girl and a wild, outlaw stallion (played by the best animal actor on the screen). Rides, fights, romantic love scenes, and action, action every minute.

One of the world's best stories makes one of the season's best pictures.

Jesse L. Lasky *Presents*
ZANE GREY'S

"*The* HERITAGE *of the* DESERT"

with Bebe Daniels, Ernest Torrence
and a big cast
Directed by
Irvin Willat
Adapted by Doris Schroeder
One of the world's best sellers!

Adolph Zukor *Presents*

THOMAS MEIGHAN

in Booth Tarkingtons,

"PIED PIPER MALONE"

Supported by Lois Wilson and a big cast
Directed by Alfred E. Green
Adapted by Tom Geraghty

THE most popular of all American authors has at last written an *original story for the screen* — "Pied Piper Malone." Thomas Meighan, Alfred E. Green, and Tom Geraghty (star, director and adaptor of "Back Home and Broke") are now filming it with the personal assistance of Mr. Tarkington. It's a splendid American comedy-romance centering around Meighan, some kiddies, a girl, and a brand-new screen idea. Mr. Meighan will be supported by Lois Wilson and a typical Meighan cast.

POLA NEGRI playing a vivid, sympathetic role in a big Parisian love-melodrama by the author of "Kiki." Pola as a saucy, profane, rough and tumble, bewitching girl—the kind of role that made her famous. With contrasting backgrounds of Parisian smart society and the dens of the apache underworld.

An all-American production and cast of big names. They'll cry for Negri-Brenon productions after "The Spanish Dancer."

Adolph Zukor, *Presents*

POLA NEGRI

in a Herbert Brenon, production

"MY MAN"

Supported by Charles de Roche,
Lewis Stone and Others
Adapted by Fred Jackson fom the play, "Mon Homme," by Andre Picard and Francis Carco

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *President*
NEW YORK CITY
Paramount Pictures

Have you read "Where we leave the Old Road"?

20 New *Paramount Pictures*

Released beginning November 1, 1923

Adolph Zukor *Presents*

GLENN HUNTER
in "WHEN KNIGHTS WERE BOLD"

**Francis Wilson's famous comedy
by Charles Marlow**

Edited and titled by Ralph Spence and with the star of "Merton of the Movies"

ANYBODY who has seen "Merton of the Movies" knows that Glenn Hunter is a comedian of a peculiar type.

To pick the type of story that will fit a personality like that is not the easiest thing in the world. So it was with a feeling of good luck that Paramount got hold of just the story for Glenn Hunter—"When Knights Were Bold."

Ralph Spence, title writer of "A Connecticut Yankee," and author of much of this year's "Follies," will be right in a field where his satire and wit are of the sharpest.

Full details of the cast and director will be announced later.

HERE is the second "Manslaughter." A strictly modern love story adapted from the popular Saturday Evening Post serial. Produced with typical De Mille lavishness of gowns and settings but laying the chief emphasis upon the heart-struggles of a man and a girl of today.

Leatrice Joy, who enjoys a tremendous following among the fans, is here given the greatest opportunity of her career. She was the heroine of "Manslaughter."

Jesse L. Lasky *Presents*

A CECIL B. DeMILLE *Production*
"TRIUMPH"

with Leatrice Joy *and* Rod La Roque

Adapted by Jeanie Macpherson from the Saturday Evening Post success by May Edginton

Jesse L. Lasky *Presents*

a Joseph Henabery *Production*

"THE STRANGER"

with Richard Dix, Leatrice Joy,
Lewis Stone

Adapted by Bertram Millhouser from the story "The First and the Last," by John Galsworthy

JOHN GALSWORTHY is the most famous living English novelist. Every book he writes is a best-seller. "The Stranger" is the first production he has ever allowed to go directly to the screen.

The story of love and regeneration is so sincere, so gripping, that you'll wonder why nobody ever thought of this particular slant on life before. It is the supreme human document of the screen.

Leatrice Joy is the pathetic, beautiful, heroic girl.

"ARGENTINE LOVE" will not only duplicate anything Ibanez ever wrote but will far surpass his past successes.

Gloria Swanson, as the beautiful Argentine dancer, will have a role that will, without question, surprise her most ardent admirers, and place her securely in the hall of fame as one of the greatest screen artists of all time.

A marvelous picture story, written by a great artist, in splendor and in a consummate characterization.

Adolph Zukor. *Presents*-

GLORIA SWANSON
in "ARGENTINE LOVE"

An Allan Dwan *Production*

By Vicente Blasco Ibanez

Author of "The Four Horsemen" and "Blood and Sand."

Screen play by Julia Johnson

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *President*
NEW YORK CITY

Have you read "Where we leave the Old Road"?

PRINCIPAL PICTURES CORPORATION *presents*

"EAST SIDE ~ WEST SIDE"

BY LEIGHTON OSMUN and HENRY HULL

STARRING

KENNETH HARLAN and EILEEN PERCY

An IRVING CUMMINGS PRODUCTION

5 PRINCIPAL PICTURES 5

"EAST SIDE - WEST SIDE" "BRIGHT LIGHTS of BROADWAY"
"The SPIDER and the ROSE" "TEMPORARY MARRIAGE" "GOLD MADNESS"

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Count on Christie

TWENTY NEW

FEATURING FOUR
WITH THE PICK OF

DOROTHY DEVORE

VERA STEADMAN

CHARLOTTE MERRIAM

NATALIE JOYCE

EARL RODNEY

TEDDY SAMPSON

WARD CAULFIELD

Educational Pictures

"THE SPICE OF THE PROGRAM"

REG. U. S. PAT. OFF.

Comedies this year

RELEASES

WELL KNOWN STARS
SUPPORTING PLAYERS

NEAL BURNS

BABE LONDON

JIMMIE HARRISON

PATRICIA PALMER

LINCOLN PLUMER

GEORGE FRENCH

WILLIAM IRVING

Christie Comedies

Christie Comedies

The Christie series led the entire field of short subjects last year with the most innovations in types of comedy

WATCH FOR NEW SERIES STARTING WITH

DOROTHY DEVORE

BOOK THE SERIES OF TWENTY

The Pick of the Program

The makers of this popular brand of entertainment are determined to remain in the lead with new ideas, new faces, new thrills, new gags

IN "NAVY BLUES"

An all-weather joy fest of hilarious situations, filmed on the battleships of the Pacific Fleet

The kind of comedy that will furnish the maximum of amusement to all classes of patrons

The supporting cast of this first picture includes Jimmie Harrison, Ogden Crane, Bill Irving, Ward Caulfield and hundreds of sailors and marines

Directed by Harold Beaudine

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INVITE YOUR PATRONS
TO COME IN AND . . .

"SING THEM AGAIN"

E. W. HAMMONS PRESENTS

"CLOSE HARMONY"

(Introducing "Sweet Rosie O'Grady," "In the Shade of The Old Apple Tree," "Sweet Adeline")

BEGINNING THE

"SING THEM AGAIN" SERIES

By Norman Jefferies

A Modernized Revival of The Songs You Used to Sing

A Great New Novelty in One Reel That Will Bring Community Singing to Your Theatre

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Educational Pictures
"THE SPICE OF THE PROGRAM"

REEL COMEDIES Presents

"EASTER BONNETS"

with HARRY TIGHE *and* NED SPARKS

Introducing a new series of

Tuxedo Comedies

Six Situation Comedies of the Highest Merit
Every One a Feature Production in Two Reels

Real Comedy Stories and Popular Stars

Produced by
REEL
COMEDIES,
INC.

Coming
"ONE NIGHT
IT RAINED"

BOOK THEM NOW
and Advertise Them

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"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

NATIONAL ADVERTISING
FOR
COSMOPOLITAN PRODUCTIONS
MEANS BIGGER BUSINESS FOR EXHIBITORS!!

6,085,212

WILL READ THIS
ONE-QUARTER PAGE AD

SUNDAY
AUG. 26th

(or Saturday, Aug. 25th)

in the following papers

NEW YORK	American Journal
CHICAGO	Herald-Examiner American
BOSTON	Advertiser American
BALTIMORE	News American
WASHINGTON	Times Herald
SAN FRANCISCO	(Examiner)
LOS ANGELES	(Examiner)
SEATTLE	(Post Intelligencer)
DETROIT	(Times)
FORT WORTH	(Record)
ATLANTA	(Georgian American)
SYRACUSE	Telegram American
ROCHESTER	Journal American

Look for Nell Brinkley's Full Page in
Colors on Marion Davies in
"LITTLE OLD NEW YORK"
all Hearst papers Aug. 26th

The Greater Movie Season's Three Greatest Hits

* * *

MARION DAVIES in "LITTLE OLD NEW YORK"—The most perfect picture ever made—now playing to the capacity of the new Cosmopolitan Theatre, New York City, at two dollar prices. "One of the loveliest and simplest love stories." {N. Y. World.} played by Marion Davies, "one of the best actresses on the screen." {N. Y. Tribune.} Watch for this "Greater Movie." It's coming soon to enchant and enthrall you.

* * *

"ENEMIES OF WOMEN"—Sensation of England and America. A masterpiece by Vicente Blasco Ibanez, author of "The Four Horsemen" and "Blood and Sand" with Lionel Barrymore and an all star cast including Alma Rubens. The story of Europe's most beautiful woman and a mad pleasure loving Prince of Russia. Actually taken in Paris, Petrograd, the Riviera and Monte Carlo. Now being shown at leading theatres. Ask when at yours!

* * *

"WHEN KNIGHTHOOD WAS IN FLOWER"

Starring Marion Davies. Seen and enjoyed by millions all over the world. Over 7,000 theatres in United States and Canada have shown this "supreme motion picture achievement of all time." If you have not thrilled over the beautiful romance of Princess Mary Tudor, ask your theatre manager to play it soon or play it again.

* * *

COSMOPOLITAN PRODUCTIONS

Only the best — Always the biggest

A GREAT INTERNATIONAL EVENT

Al and Ray Rockett announce to the exhibitors of the World that

"The DRAMATIC LIFE OF ABRAHAM LINCOLN"

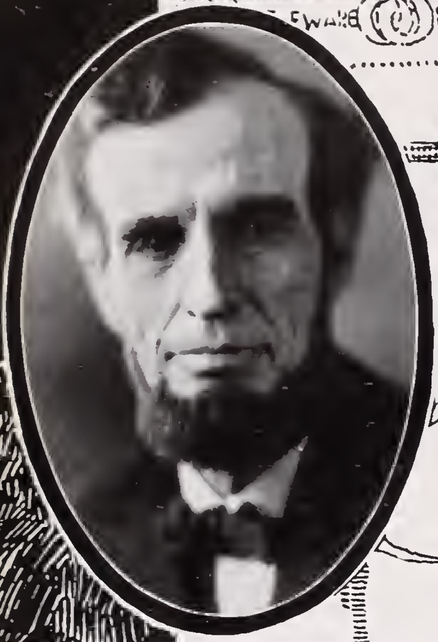
HAS been successfully done into a motion picture after two years of research, twenty weeks of actual production work, and they offer it to the public with every assurance that it will have a wider and more sympathetic appeal and will endure longer in the hearts of picture goers than any other product of the motion camera of this decade.

George A Billings as Abraham Lincoln President of the United States

"The Dramatic Life of
ABRAHAM LINCOLN"

Is a pictorial record of the life and events of Abraham Lincoln from log cabin to White House---as child, boy, youth, man; as rail splitter, flat-boatman, clerk, soldier, postmaster, surveyor, lawyer, politician, orator, congressman, President of the United States, lover, husband, father; as philosopher, statesman, emancipator and champion of the common people of all the world. A burning drama of the most amazing career in history.

William Moran
as John Wilkes Booth



George A. Billings
as Abraham Lincoln

Ruth Clifford
as Ann Rutledge

AS THIS glorious monument enshrines forever the memory of Abraham Lincoln so shall our picture-play of his exalted life record and preserve for generations yet unborn its beauty, power, pathos and its wondrous lessons. Its like has not been seen nor will be seen again.

William Humphrey
as Stephen A. Douglas

Nell Craig
as Mrs Abraham Lincoln

Irene Hunt and Danny Hoy
as Nancy Hanks Lincoln
and Young Abraham.

NEITHER screen nor stage has ever seen a story so absorbing as the life and events of Abraham Lincoln. The world has never known the half of it. No medium but the motion picture can adequately interpret this great life, and that picture is "The Dramatic Life of Abraham Lincoln."

John Hill
of Hollywood

THE LINCOLN PLAYERS

George A. Billings, as Abraham Lincoln

Supported by

Ruth Clifford
Westcott B. Clark
Eddie Burns
Eddie Sutherland
Mabel Trunnelle
Harry Dunkinson
Danny Hoy
Geo. Reehms
Edward Cecil
Francis Powers

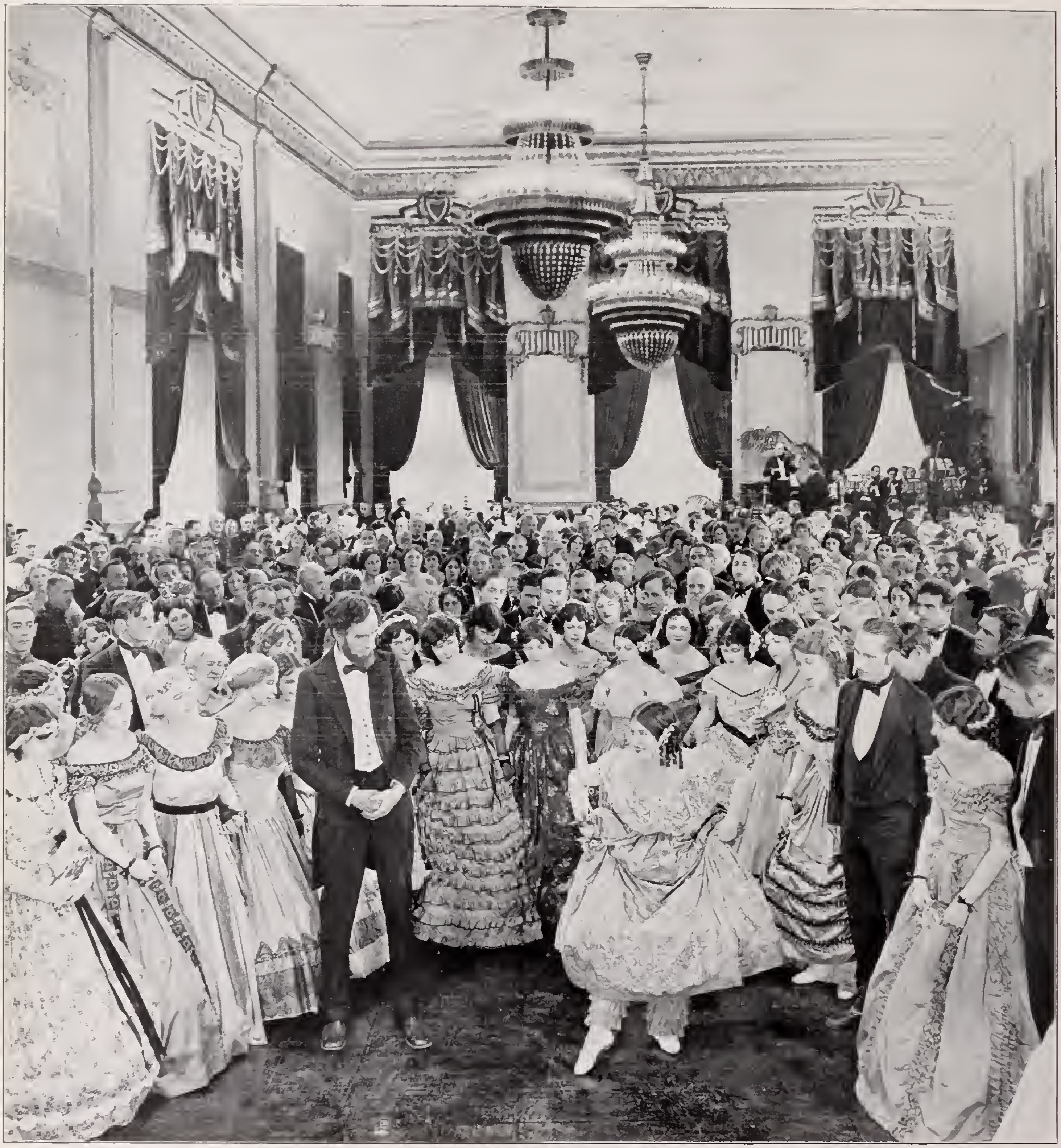
Nell Craig
Irene Hunt
Homer Willits
Fay McKenzie
Walter Rodgers
Jack Radke
Dolly McLean
Albert Hart
Theo. Von Eltz
Cordelia Callahan

Pat Hartigan
Jas. Gordon
William Humphrey
Geo. Dromgold
Mark Fenton
Mickey Moore
Wm. Duvall
Fred Kelsey
Genevieve Blinn
Jas. Welch

Chas. French
Otis Harlan
Robert Boulder
Alfred Allen
Frances Hatton
Fay Holderness
"Peaches" Jackson
Margaret McWade
Frank Newberg
Wm. Bertram

William Moran
Lillian Leighton
Fred Manly
Drexel Biddle
Templar Saxe
Richard Johnson
W. L. McPheeters
Earl Schenk
Laurence Grant
Roy Caulson

Louise Fazenda
Willis Marks
Frances Raymond
Robt. Milasch
Newton Hall
Wm. McIllwain
Jas. Blackwell
John Steppling
Edward Ayers
Miles McCarthy



At the official reception and ball in the famous East Room of the White House a young American woman just returned from abroad shows President Lincoln and guests the steps of the famous Hop Jim Crow Dance.

100,000,000 Americans

Will see this picture—500,000,000 people of other nations will see it. Its filming is a service to the world. The honor of its making goes to

AL AND RAY ROCKETT
THE ROCKETT LINCOLN FILM CO.

PHIL ROSEN, Director
FRANCES MARION, Scenarist
ROBERT KURRLE and LYMAN BROENING, Cinematographers
SILAS E. SNYDER, Director of Publicity

Executive Offices: Suite 305 Security Building, Hollywood

IT is seldom that I have addressed you concerning Vitagraph productions. "Pioneer Trails" is the greatest attraction of the day. It is an epic of the old West and has every element known to picture production that will satisfy the public. No picture dealing with the glorious days of the early West approaches in magnificence the scenic investiture of "Pioneer Trails." No one can appreciate the sensation and danger of travel by the old stage coach until he has seen "Pioneer Trails."

The story of "Pioneer Trails" is in my opinion one of the most dramatic photoplays that have ever been screened. The appeal of the love interest is sure-fire. The characters are living, human, red-blooded people, brought to life out of the past, brave adventurers who carried civilization across this great continent.

The cast is remarkable in that every actor realistically portrays the role to which he is assigned. There is no artificiality in "Pioneer Trails."

I am proud of "Pioneer Trails." I recommend it to you because I know its values. I have put into "Pioneer Trails" the experience of thirty years of picture producing, and I give you my pledge that it is one of the greatest pictures of the year. It is not my custom to praise the productions we have made, but "Pioneer Trails" so far surpasses the screen offerings of today that I want everyone to enjoy the satisfaction that "Pioneer Trails" affords. It is the biggest of all the many winners David Smith has directed, among which are included "Black Beauty," "The Courage of Marge O'Doone," "The Ninety and Nine," and "Masters of Men."

Albert E. Smith

President, Vitagraph

A Million Dollars Worth of Thrills

presented by
William Fox
in this

LINCOLN J. CARTER
King of Melodrama

LINCOLN J. CARTER
MELODRAMA
The ELEVENTH HOUR

The Entire 25
New Fox Specials

- IF WINTER COMES
- SOFT BOILED
- THE ELEVENTH HOUR
- ST. ELMO
- MONNA VANNA
- THE SILENT COMMAND
- HELL'S HOLE
- CAMEO KIRBY
- NO MOTHER TO GUIDE HER
- THE GOVERNOR'S LADY
- DOES IT PAY?
- SIX CYLINDER LOVE
- THE TEMPLE OF VENUS
- AROUND THE TOWN WITH MR. GALLAGHER AND MR. SHEAN
- THE BLIZZARD
- NORTH OF HUDSON BAY
- THE SHEPHERD KING
- THE NET
- YOU CAN'T GET AWAY WITH IT
- THIS FREEDOM
- HOODMAN BLIND
- THE SHADOW OF THE EAST
- THE ARIZONA EXPRESS
- THE PLUNDERER
- GENTLE JULIA

AN AMERICAN PIRATE STORY
with
CHARLES JONES SHIRLEY MASON
JUNE ELVIDGE ALAN HALE
A
BERNARD J. DURNING
Production

20 YEARS OF PROGRESS FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

The PROFIT BOOK of SHORT SUBJECTS

MEMO

Imperial Comedies

NOW PLAYING

THE RAINSTORM · WHY PAY RENT

THE TWO JOHNS

Sunshine Comedies

NOW PLAYING

JUNGLE PALS

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FOX EDUCATIONAL ENTERTAINMENTS

A GOLDFISH STORY

MYSTERIES OF YUCATAN

SUNSHINE AND ICE

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BRINGS THE WORLD'S GREATEST NEWS REEL TO YOUR SCREEN

MEMO

High class comedy stuff. First two went big. No. 3 should go even better. ✓

Better than ever! Audience kept roaring ✓

Everybody likes them ✓ My bill wouldn't be complete without this feature ✓

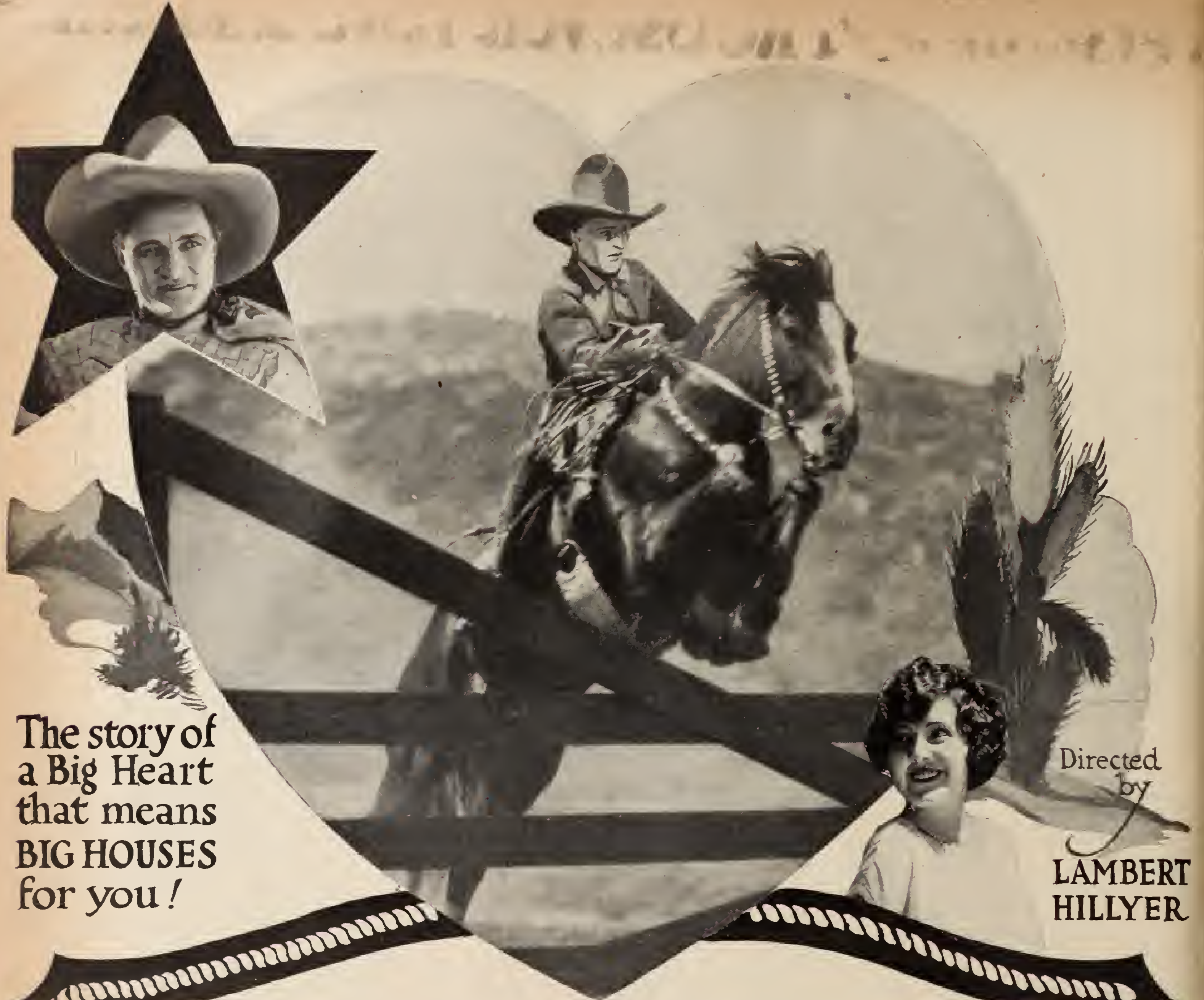
an absolute necessity

20 YEARS OF PROGRESS

FOX

INDEPENDENCE & STRENGTH

FOX FILM CORPORATION



The story of
a Big Heart
that means
BIG HOUSES
for you!

Directed
by
LAMBERT
HILLYER

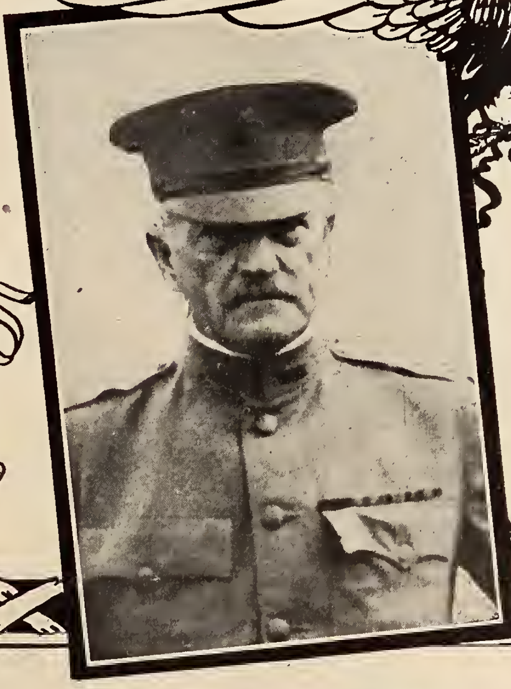
WILLIAM FOX
presents

Tom Mix

in
ZANE GREY'S BEST STORY
The LONE STAR RANGER

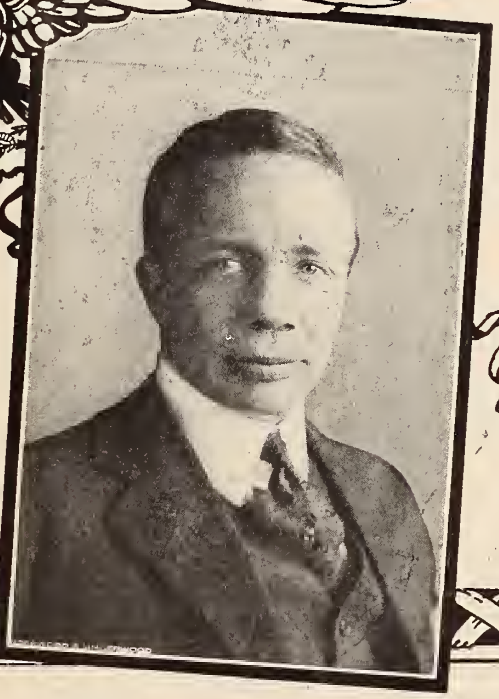
20 YEARS OF PROGRESS
FOX
INDEPENDENCE & STRENGTH
FOX FILM CORPORATION

Pershing and Roosevelt have said O.K.



Gen. John J. Pershing
Commander-in-Chief, United States Army
Says:

"An intensely interesting, inspiring picture that should stir the patriotism of every true American."



Theodore Roosevelt, Jr.
Assistant Secretary of the United States Navy
Says:

"My opinion is that it will thrill the whole country when it appears in the theatres."

The endorsement of these men is assurance of 100% co-operation from every naval and military organization in the United States.

WILLIAM FOX
presents

The SILENT COMMAND

With

Edmund Lowe	Alma Tell
Martha Mansfield	Betty Jewel
Florence Martin	Bela Lugosi

Love, Intrigue and the High Seas

A J. GORDON EDWARDS Production

20 YEARS OF PROGRESS FOX FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

ASSOCIATED

Yes Sir!

Send them home happ

Better than a detective story

ARTHUR F. BECK
presents

LEAH BAIRD

in
the comedy melodrama

THE DESTROYING ANGEL

From the exciting novel by
Louis Joseph Vance
with
Mitchell Lewis · Ford Sterling · John Bowers · Noah Beery

EXHIBITORS ARTHUR S. KANE · PRESIDENT ·

It Sells Itself!

and they will come again

One of the year's best 20

Jazzy with Excitement and Laughs

Feminine thrill of a secret wedding!

An actress kidnaped in bathing costume!

Wild motor boat chase and stirring fight!

One solid hour of punches with laughter!

Why Didn't He Kiss Her?

To answer that question one must see this tense drama with its thrilling action and which the star has made so alluring with comedy.

Every girl longs to be won by the sort of fighting hero and lover that won the girl in this unusual romance.

One of the year's best 20

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

The women will love it
Six fast reels of
Thrills and Tickles!

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

Hepworth *Presents*

LILY OF THE ALLEY

Written & Directed by Henry Edwards

WITH THE FOLLOWING CAST:

Henry Edwards
Chrissie White
Campbell Gullan
Mary Brough
Frank Stanmore
Lionel d'Aragon

A masterpiece of Production. A dream of a Slum Story with thrill upon thrill. No description is adequate except that it reveals Henry Edwards and Chrissie White in the finest acting parts they have ever had—the finest that the public could wish for.

Hepworth
1923 — 1924
RELEASES

"The Pipes of Pan"
"Lilly of the Alley"
"Strangling Threads"
"Tit for Tat"
"Mist in the Valley"
"Boden's Boy"
"Comin' Thro' the Rye"
"A Daughter in Revolt"

Released on the open market by

Hepworth Distributing Corporation

1540 Broadway New York

A MESSAGE TO ALL EXHIBITORS

AT the Minnesota Convention of the Motion Picture Theatre Owners of America, June, 1921, a resolution was passed authorizing the Board of Directors to investigate the situation relative to the formation of a theatre owners distributing corporation.

At the Washington Convention of the Motion Picture Theatre Owners of America, May, 1922, the committee on business relations submitted a unanimous report which was adopted by the Convention unanimously, urging the Board of Directors and officers of the organization to continue further its activities in the investigation of the formation of a theatre owners distributing corporation.

The Board of Directors of the Motion Picture Theatre Owners of America unanimously resolved that as the Motion Picture Theatre Owners of America was purely a membership organization, a separate organization be created for the distribution of pictures.

The Theatre Owners Distributing Corporation was formed December, 1922, for the purpose of supplying all theatre owners, motion pictures of merit at fair prices under an equitable contract.

It was hoped that after the Motion Picture Theatre Owners of America gave notice to the producers and the entire trade generally at Minnesota and at Washington, that relief was needed relative to the distribution of pictures, that these interests would give

(OVER)

some heed to this public notice by the theatre owners, but instead, conditions have grown worse. The time for resolutions, conferences and talks has passed.

The Theatre Owners Distributing Corporation will distribute pictures in over thirty centers beginning in October.

PRODUCERS

An exhibitor owned and controlled distributing service for motion pictures is now offered to all producers.

This distributing service embodies thirty-two exchanges fully manned and equipped—a sales organization second to none in the United States and an established clientele.

It is our purpose to offer to all producers the same equitable business advantages that we, as theatre owners, expect for ourselves.

THEATRE OWNERS DISTRIBUTING CORPORATION

25 WEST 43rd STREET NEW YORK, N. Y.

W. A. TRUE	President
HARRY DAVIS	Vice-President
L. J. DITTMAR	Treasurer
W. D. BURFORD	Secretary
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Joseph W. Walsh	Hartford, Conn.	Thomas Arthur	Mason City, Iowa

(OVER)

"THE MIDNIGHT ALARM"

From "Screen Opinions," Chicago

"Class A-c 90%. You can boost this picture for a special. It's the kind that should draw big in any locality."

From "New York Daily News"

" 'The Midnight Alarm' shows one of the most realistic film fires we have ever seen. Then, too, there's an excellent exhibition of quick fire work—from bed to burning building as it were—and a spectacular train crash."

From "Exhibitors' Herald"

" 'The Midnight Alarm' provides excellent entertainment. Here is a fast moving story filled with dramatic action and suspense that should appeal to any theatre audience. It tells an absorbing story that is punctuated by spectacular scenes and punches that hold the interest unfalteringly. There is a great fire scene that is finely done; the wreck of an automobile by a train, and a suspenseful moment when a great drawbridge is lowered just in time to keep a passenger train from plunging into the river. But the production boasts more than the spectacular elements. The story runs along a vein of considerable human interest revolving about the search of an old couple for their long lost granddaughter."

From "Motion Picture News"

"The picture carries action and incident all the way."

From "Moving Picture World"

"It's chock full of real action, and a midnight fire that is without a doubt the best of its kind this writer has seen. 'The Midnight Alarm' is a clever piece of work. The thrillers are well handled throughout and will keep your audience on the alert all the while for there is plenty happening in this picture. The frustrated attempt at wrecking the train at the trestle, following a villainous attack on the keeper of the switch house, is a knockout, and the surprise occasioned when the speeding train mounts the trestle just as the latter has been lowered would have made the 'nigger heaven' gods of yesteryear tear the house to pieces with excitement."

From "New York Evening Journal"

"There is a great fire with the heroine locked in a safe. The filming is on an elaborate scale and much attention was given to many scenes, particularly that of the fire."

From "New York American"

" 'The Midnight Alarm' was set for action and it rings the bell."

From "Exhibitors' Trade Review"

" 'The Midnight Alarm' responds to the demand by a very large section of movie patrons for a 'sure-enough' thriller which breezes along at cyclonic pace, makes a direct appeal to the most elemental emotions and winds up by enveloping hero and heroine in a blaze of glory. The 'blaze' must be taken literally for the fire in which the villain meets his well-deserved doom at the close registers as one of the most spectacular episodes in a picture which fairly vibrates with 'big punch' scenes as exemplified by the attempt to send a limited express crashing to the bottom of a trestle, an auto wrecked by a train and other exciting bits of realism."

From "New York Tribune"

"Our advice is do not miss 'The Midnight Alarm'."

From "The Film Daily"

"The picture is 'sure-fire' entertainment. Holds a decided appeal for the general public."

The one thing all Ex are agreed upon:

UNIV

Now drawing the Crowds at the Capitol, N.Y.

Priscilla **DEAN**

IN

DRIFTING

WITH
WALLACE BEERY
and MATT MOORE
from
Wm. Brady's Production
of John Colton's Play

UNIVERSAL
JEWEL

The Supreme Sensation of the Year!

MERRY GO ROUND

Ask any Exhibitor
who has played it.

UNIVERSAL
SUPER
JEWEL

The Year's Greatest
Line-up!

Presented by
Carl Laemmle

DATE THE BIG

hibitors and Producers

ERSAL HAS
THE PICTURES !

Forecasting the Greatest of all
Melodramatic Thrillers !

THUNDERING DAWN

with
J. WARREN KERRIGAN
ANNA Q. NILSSON
and TOM SANTSCHI

A Harry Garson Production

UNIVERSAL
SUPER JEWEL

Just a powerful
beautiful story

A CHAPTER IN HER LIFE

A LOIS WEBER PRODUCTION
based on the famous
story "JEWEL" by
Clara Louise Burnham

UNIVERSAL JEWEL

TEN NOW !

"WHERE THE NORTH BEGINS"

FEATURING
RIN-TIN-TIN, THE FAMOUS POLICE DOG

DIRECTED BY
CHESTER M. FRANKLIN

A HARRY RAPF PRODUCTION

ADAPTED FOR THE SCREEN BY
FRED MYTON AND CHESTER M. FRANKLIN

WARNER BROS
Classic of the Screen

"The Greatest Picture of its Kind Ever Filmed," declared S. L. Rothafel of the Capitol

A Warner Bros

World's Largest Picture Palace

with a seating capacity of 5,500; catering to the most critical audience in the most critical city in the world, and showing to a weekly average attendance of ONE HUNDRED THOUSAND persons,

THE CAPITOL

New York's magnificent photoplay palace, shows nothing but the best in motion picture entertainment. That's why the Capitol chose for presentation the week of August 26th, Warner Bros. sensational drama of the Northland,

"Where The North Begins"

"Classic of the Screen"

Every Exhibitor
Who Wants to

Keep the Show Going

In An Emergency
Should Own
a Private Copy of the

HANDBOOK of PROJECTION

By
F. H. RICHARDSON

It's Cheap Insurance

Only $6.00

From Your Dealer or Direct from

CHALMERS PUBLISHING CO.

516 Fifth Avenue New York City

What a title and what a picture!

F. B. O's finest super special for fall—coming soon—already acknowledged by thousands of exhibitors the biggest box-office draw title in years. Mountains of free

publicity covering the entire country like a blanket backs up "DAYTIME WIVES." . . . Brilliant cast includes Derelys Perdue, Grace Darmond, Wyndham Standing, Edward Hearne, Katherine Lewis, William Conklin, Craig Biddle, Jr. Unquestionably Emilé Chautard's greatest directorial work.

"DAYTIME WIVES"

Watch for release date—Leave open time for it—Watch for the marvelous Press Book and F. B. O's sensational exploitation—You'll be tickled to death. World's Premiere at the Central Theatre

Broadway at 47th Street, New York City, August 26th. . . . Other big openings in the most representative first run theatres throughout the country. Wire your nearest F. B. O. exchange for play dates now—immediately—don't delay. Distributed by F. B. O., 723 Seventh Avenue, New York, N. Y. Exchanges everywhere. Sales Office United Kingdom: R-C Pictures Corp., 26-27 D'Arblay Street, Wardour St., London, W. 1., England.

Every Woman Will Revel in

“Her Rep

a Thos. H. Ince production with

May McAvoy

RICH, beautiful, innocent, she danced gaily to the lilt of the carnival on her bridal eve——

Suddenly, from out the shadow, the long, lean, grim finger of scandal pointed at her. Torn to shreds was the gossamer fabric of her reputation—gone everything a young girl holds dearer than life.

Gossip—Scandal—What woman can resist it? Aye, and in truth, what man? Here is a picture with a fundamental human appeal. But that's not all——

WHEN INCE MAKES A MELODRAMA ALL THE WORLD KNOWS IT'S PACKED WITH PUNCH AND THRILLS

In fact, Mr. Ince has outdone himself in filling this picture with the scenes that grip you to the seat and make you gasp—the giant waters of the Mississippi roaring over its levees, sweeping all before it—raging fire that devastates a whole countryside—and a mad race, with death staring the fugitives in the face.

A sterling cast, including Lloyd Hughes, Casson Ferguson, Eugenie Besserer, James Corrigan, Eric Mayne, Louise Lester and Winter Hall.

Story by Talbot Mundy and Bradley King; Directed by John Griffith Wray under the personal supervision of Thomas H. Ince.

Distributed by Associated
First National Pictures, Inc.

utation"

Horror stricken, she gazed at the Headlines that blasted Her Reputation.

"Your aim is very poor," she mocked, handing back the dagger.

Inspiration Pictures Inc.
Charles H. Duell, Pres.
Presents

Richard

A Picture with the Fire and Flash of Clashing Swords.

While his troops stormed the castle he waited to carry away his love.

MIGHTY in dramatic force! Magnificent in spectacular splendor—in which romance rides supreme to the rhythm of thudding hoof-beats of Cromwell's redoubtable Roundheads, thundering into battle with the cavaliers of King Charles—to the clank and clash of swords that reddened the moors and highroads of Merrie England in the brave days of old. "Our Dick" in his mightiest picture yet.

Story by Beulah Marie Dix; Scenario by Josephine Lovett; Art Director, Everett Shinn; Technical Director, Wiard B. Ihnen; Photography by George Folsey.

A John S. Robertson
Production
AVAILABLE ON THE OPEN MARKET

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

"Ha, my Roundhead! Tonight you swing from the gibbet!"

AVAILABLE ON THE OPEN MARKET

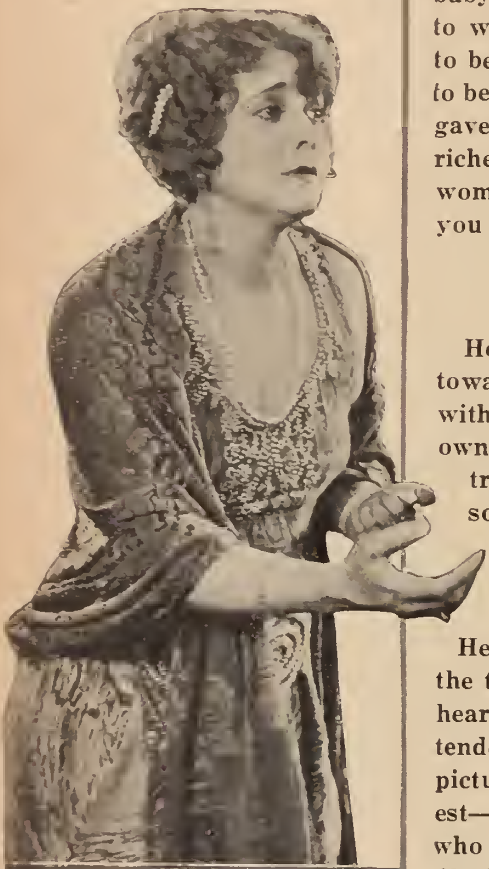
Barthelmess in "The Fighting Blade"

They fought on the castle stairway till the cavalier went down before his blows!

"I'll keep you against the world."

Foreign Rights Controlled by
Associated First National Pictures, Inc., 383 Madison Avenue, New York

A Picture to the Heart's Desire!



"You call yourself a mother? You who deserted me when I was a baby; you who left me to starve, to wander about homeless, a waif to be kicked about the city streets, to become a thief, a crook; you who gave me up that you might have riches and comfort; who caused the woman I love to turn against me; you claim a mother's love now?"

He turned uncompromisingly toward the woman who pleaded with the bitter knowledge of her own unworthiness and yet whose tragic life amid splendor would soften the hardest heart.

Here is a scene that will bring the tears to the eye and wring the heart. And it is just one of the tender and dramatic moments in a picture crammed full of heat interest—a picture made by the mad who directed "Humoresque" and filled with the same strange power that moved great audiences in that picture. Here is something with genuine appeal.

FIRST NATIONAL PICTURES

Arthur H. Jacobs presents a

Frank Borzage Production

"The AGE OF DESIRE"

Adapted from the story by Dixie Willson and directed by Frank Borzage; photographed by Chester Lyons; art settings by Frank D. Ormston.

with a stellar cast including~ Mary Philbin - Myrtle Stedman
Wm. Collier Jr. - Frederick Truesdell - Josef Swickard - Frankie Lee

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

A First National Picture

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Paramount Plan

THE editors have had their say—in fulsome tones; the lunch-table critics have closed the debate. After the storm of comment we will now have the calm of analysis.

When Paramount turns its steps towards new pathways the event is without question an important one.

But New York is a difficult place to get straight-line, clear-vision views on anything.

New York is divided into two camps. Those who see nothing but good and all that is good in anything where that verdict is expected; and those who can only carp and bicker when a competitor is under discussion.

The Paramount Plan has been in the hands of both; and with little resultant benefit to Paramount or to those of us who seek cool and uninspired judgments.

* * *

PARAMOUNT and Moving Picture World do not hitch as well as they might. At least, Famous Players considered that our six thousand exhibitor readers—over thirty-three per cent receiving no other paper—could be told the new plan in seven advertising pages instead of forty.

So, by all "fillum" reasoning I am a free agent.

I can tell you that I would be free even were the situation otherwise. I think "The Six Thousand" know me well enough for that.

At any rate, I AM free.

And with that knowledge I have studied the Paramount announcement. I have read every line, then reversed and covered it backward; I have peeked between the lines, and roamed over the "i's" and through the "t's."

I've been looking for the joker. Or jokers.

Any film man will tell you there is a joker in everything in this business.

And I'll be gol durned if I have found the joker!

* * *

I reached the point above and then decided to try again. The new policy statement is so simple and briefly put that you just know there must be a "catch."

I ran it to earth again.

And have to admit:

The blamed words must mean what they say. Nothing more; nothing less.

* * *

THAT leaves the road clear to study the phrases as they read; the causes and consequences as our knowledge of the field dictates.

First—

All the flub-dub of adjectives notwithstanding, fourteen thousand exhibitors are not going to arise and with one voice shout "Hooray!"

Despite the convention resolutions and the after-dinner oratory there is a large section of the exhibitor body that has wanted and will always want block booking.

Whether this is for their own good—or that of the industry—is another story.

But remember the exhibitor—and his number is legion—whose real year's work has consisted of signing once or twice on the dotted line for the Paramount product.

This fellow will still desire all the Paramount output—that is his only training—so he will sum up his appraisal:

"It's just a scheme to get more money out of ME."

Then he may turn and try Universal's "Big Ten" and other groups.

But that is beside the point. Neither an industry nor an art can progress on the reasoning of its least self-reliant members.

So also are discussions of "natural" and "unnatural" exploitation, basis of price-fixing, etc., beside the point.

Practical events of everyday life have a way of ironing out the fears and suppositions of theoretical debate.

* * *

These are complaints. They are not jokers.

And they leave the one big statement still as plain and emphatic:

Paramount is willing to take its chances on the weak pictures. Paramount possesses confidence and faith that the big ones will outweigh and outbalance the poor ones.

That's courage.

* * *

COMPETITION has never before reached such heights of quality. Metro, Universal, Goldwyn, Fox, Warners, Lichtman—look at their line-ups.

And don't forget the exhibitors who rank F. B. O.'s "Third Alarm" and such productions as the ones that paid the freight last year.

And still it is our honest belief:

Paramount could have successfully sold on a block-booking policy this year.

There are some who disagree with us.

True, there is no Valentino nor Reid—but the name of Paramount is strength. And we never forget it. None of us.

And when Paramount sets off on a road where there is no protection for weak sisters—

We repeat: That's courage.

* * *

Someone arises in the back row to remark:

"Rats, I'll bet if I want to buy 'The Ten Commandments' my local manager will say I can't have it unless I take some picture that was a flop at the zone showing."

Mebbe.

But that is a game that the other fellow can play too; has played, is playing, and will continue to play.

And it's a whole lot different from having the dates signed, sealed, delivered and in the safe from three to six months in advance.

Yessir, a lot different.

* * *

WE tried to sell pictures once.

At a time when the situation was something like this: Take the average zone or city. Exhibitors A, B, and C. Exhibitor A signed up solid on Paramount; Exhibitor B, all dates closed with First National; Exhibitor C, taking his pick of all comers as it suited his convenience.

If your picture was so good that Exhibitor A or B did consent to play it—he did so at a price that paid for the Paramount or First National going on the shelf.

When convention time rolled around both Exhibitors A and B journeyed to the big city to help frame the resolution about the evils of block booking.

Then rushed home to sign up for the next six months.

* * *

WE have been told that the new policy is a challenge to the Famous-Lasky production department.

It's all of that. But if it's a challenge there—it's a declaration of war for the sales department.

A massive, effective sales machine built and trained on selling the group, the standard, the trade-mark, is now on the same sidewalk level with the other salesmen—selling THE PICTURE.

If it is confidence in the studio forces that makes the new policy possible we'd hate to search the dictionary for the word that would define the faith that Sidney Kent is here expressing in his sales machine.

Those boys have been delivering at a dividend-paying pace with the law of averages on their side; now they are expected to do as well, or to better the speed, with a new model car.

If there are bouquets next year—don't forget the sales department.

* * *

THE entire situation simmers in our mind to this: The business is seeing the completion of another cycle just as the rise and fall of General Film constituted a cycle.

With this difference:

General Film was blind to the signs of the times and lacked the courage to adapt itself to changing conditions.

And General Film died.

There is nothing about Paramount at this minute that suggests the necessity of sending for a doctor.

But somebody is evidently convinced that the right idea is to keep well, healthy and strong—and you won't need the doctor.

A five per cent. solution of foresight goes a lot further than double-distilled hindsight.

Very excellent reasoning. And, once more we say it, courage.

* * *

WHY have we rambled on to the extent of these two pages? What reasoning has lulled us into the belief that you might be interested?

Simply this:

The conviction that film papers should talk about the same subjects that film men are discussing. And in the same language. With equal freedom from Inspiration or Prejudice.

We treated the Uniform Contract in a similar manner. While our friendly co-workers were using the same diagram, pattern, and adjectives that are now being trotted out for the Paramount Plan.

No wonder the model appears shop-worn. And is slowing up.

Shucks. You and I—with all our faults and limitations—have a much better time, travel a lot further, "talking things over."

Heart to heart. Frankly. With nothing up our sleeves—or around our necks.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheremoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture
WORLD

ROBERT E. WELSH — EDITOR

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This Week

This week, no matter what it might have brought, won't stand comparison with "next week." Gosh, what a deluge of big ones they are going to give us! The starter's gun flashes on Saturday night and from then on we just revel in "masterpieces."

How would you like to have this program lined up to start your season: "The Hunchback of Notre Dame," opening Sunday night; "Rosita," Mary Pickford's latest, arriving Monday night; "If Winter Comes," also due Monday; "The Silent Command," the Fox sea spectacle, receiving its premiere Sunday night, and "The White Sister," the new Lillian Gish production, opening Wednesday.

It's always feast or famine. Now for the feast!

Speaking of "The Hunchback" reminds us that LON CHANEY was the victim of a press reception at the Astor last Saturday.

Lon has set opinions against personal appearances, but we are here to tell him that he can travel the country over meeting newspaper folk without a bit of damage to his laurels. You can't say that about all of 'em.

Chaney personifies sincerity intelligently directed; and it is a first impression that grows with each moment of conversation. Not merely a few pat parrot-like phrases; but real evidence of a deep love of his art, wholehearted desire to play fair with it, and boundless ambition for its betterment.

EDDIE SAUNDERS says this "Inquiring Reporter" stunt is getting so promiscuous that a man can't speak to the waiter without committing himself irrevocably on some sales policy.

Eddie might inquire a bit of MARCUS LOEW when he steps off the gangplank. Marcus is quoted as saying in England that on his return to the States he was going to announce himself flatfooted for Percentage.

PAUL MOONEY says to try this on the Inquiring Reporter: "If you had nothing but Mayer pictures to sell why would you need any salesmen?"

Answer, Yes or No.

First National drops a bomb in the English market. "Simultaneous signing" they call it. Which, interpreted, means that the salesmen can okay the contract simultaneously with the exhibitor's signature and that ends it. A revolutionary move, and bound to prompt discussion towards similar ends on this side of the Atlantic.

First National is certainly going after that British market with full vim. BRUCE JOHNSON and RALPH PUGH make a good pair to draw to.

Speaking of England, FRANK TILLEY, the dyspeptic gentleman who found us "all wrong," is receiving a bit of joshing in his own country. CINEMA in a recent issue uses cartoon, pungent paragraph, and solid reasoning on Editor Tilley.

PAT DOWLING, prominent Los Angeles real estate figure, is a visitor to New York.

Beg pardon, that's only half correct. Pat Dowling, representing CHRISTIE COMEDIES, is making his annual swing around the exchanges.

Pat is one of the regular fellows who is always welcome in New York, and we are sure his visits must have the same effect on the circuit.

On the subject of annual trips, EARL HAMMONS sails on Saturday for his yearly conference with European associates. And by the way, EDUCATIONAL never looked better. If you're not certain of that, try and buy some of the exchanges where local people hold minority interests.

It has been tried.

We have seen many smashes in this picture business. But never anything that for eye-crashing splendor equaled the double-truck Sunday American Magazine space on Warner Brothers last week. It stopped us, with a bang. David Belasco looking at you from a broad acre of color has some attention value and considerable selling weight. Yessir, boy!

The THEATRE OWNERS DISTRIBUTING CORPORATION comes to life this week. But the real big story next week. Watch for it.

Also something breaking on the MUSIC TAX next week. Real—and definite.

CARL ANDERSON leaves for the Coast next Monday. Been trying to get away for two weeks. But there are some trifling odds and ends about starting a new distributing company.

This week we present our semi-annual Independent Special. And want to tell you something: There is plenty of material worth reading in the opinions of leaders in the field and in the stories of the product available. An Independent, asked for his view of the outlook, usually talks less guff and more sense than your organization man. And they've lived up to the rule in this issue. R. E. W.

First National Changes Policy of Distribution in British Isles; Also Reduces Price of Posters

ASSOCIATED FIRST NATIONAL PICTURES, LTD., the British branch of the American distributing organization, announced at its second annual convention held in England on August 10, several changes in its distribution policy which have had the effects of a bombshell thrown into the industry in the British Isles. By these changes some of the problems which have been perplexing that country a considerable time are brought nearer solution.

The change in policy was announced by Ralph J. Pugh, managing director of the British organization. It followed a series of conferences between the British leaders, Robert J. Lieber, president of First National; E. Bruce Johnson, and M. P. Harwood, foreign manager and chief auditor respectively of that company, all of whom attended the London meeting.

The most drastic change was the concession of mutual signing of contracts. This spectacular move, never before attempted in the British industry, gives to First National salesmen the authority to sign contracts on behalf of the company simultaneously with the signing by the exhibitor. Hardly less important was the reduction of the prices of posters by ten per cent., a step which will have a far-reaching effect on the methods of motion picture advertising in the British Isles. Heretofore distributors, or "renters," have been in the habit of seeeking a large profit from the sale of paper to exhibitors and the use of billboard advertising has been consequently limited. Both of these changes went into effect on August 20.

For several years the British exhibitors have been endeavoring to secure from renters the concession of mutual signing of contracts. In addition to acceding to this request, First National has broken away from the old "standard" contract, which is in common use throughout the British Isles, and has inaugurated its own form, which contains practically all that was called for by exhibitors in the "fair clauses" form—a bone of contention between exhibitors and renters for several years. Kinematograph, a leading British trade publication, congratulates First National upon this innovation and calls it a "step nearer to better business methods in the industry." In permitting salesmen and managers to sign for the company the British exhibitor is relieved of the fear that his contract may be refused confirmation.

The reduction of the price of lithographs follows up the first step in this direction made at the convention in London last year, when First National reduced the price of posters to cost, instead of continuing the practice, still in vogue among British renters, of effecting a profit from their sale. Because of last year's reduction in prices the sale of lithographs was increased 300 per cent., and this volume production permitted a further reduction of 10 per cent., which became effective on August 20 of this year.

The convention was attended by the managers and salesmen of the nine First National branch offices in the British Isles, as well as the full executive forces of the London offices and the staff of the London Branch. Besides the American executives, Messrs. Lieber, Johnson and Harwood, the meeting was attended by Mr. Hubach, First National Berlin representative; Mr. Schless, Paris representative; Max Stoehr, Switzerland branch manager; Mr. Van Duinen, of Holland, and Watterson Rothacker, of New York and Chicago.

After the announcement by Mr. Pugh of the change in distributing policy, E. Bruce Johnson complimented the British executives and the sales force on the position that First National holds today. "It is because of the things you have accomplished," he stated, "that we are able to make a decision regarding the simultaneous signing of contracts." Mr. Johnson stressed the trust and confidence that First National has thus placed in its field forces in empowering them to sign contracts which it did in pursuance of its set purpose and principle to render the fullest possible service to the exhibitor.

Mr. Lieber commented upon the leadership which First National has maintained in the British Isles during the past year. "The exhibitors in the States," remarked the First National president, "have taken up our announcements of next season's products with an enthusiasm that has never been seen before. I know that our announcement stands as on outstanding word of the film business here for the coming season."

A banquet was held at the Hotel Savoy on Saturday evening, August 11. Among the guests were Mr. and Mrs. and the Misses Lieber and representatives of the trade and lay press. Ralph J. Pugh was in the chair. A. U. Gale of the C. E. A., a British exhibitor organization, proposed a toast which was answered by Mr. Lieber. Mr. Gale expressed his appreciation of the new First National contract and of the publicity service which has been rendered by the company to exhibitors.

Mr. Lieber in reply said: "Mr. Pugh's announcement is honestly made. I do believe that we have tried to get a new contract in a manner that will be entirely just to the exhibitors. It is a great step that the salesman when he calls on you will be able to sign that contract.

"I am an exhibitor myself and I do not believe that there is an exhibitor who cares how much he spends for a film; he does not care what the price is so long as the returns at the box office are compensated with the price he paid, and the thing that matters is the amount of returns you get from the film."

Lesser to See Great Authors; Mike Rosenberg Lauds M. P. W.

By T. S. DA PONTE

MORE of the world's great authors will soon be writing original stories for the films if the efforts of Sol Lesser, prominent motion picture official, bear fruit. Mr. Lesser will leave for Europe on the Leviathan September 8 and will take up the matter of writing directly for the screen with some of the Old World's most prominent literary lights. Among those whom Mr. Lesser will see are Arnold Bennett, H. G. Wells, John W. Galsworthy, Maurice Maeterlinck and Hugh Walpole.

Mr. Lesser's trip abroad will last for about ten weeks, and in this time he will visit England, France, Belgium, Italy, Germany, Holland, Norway, Sweden and Spain. One of the chief motives of his trip will be to make distributing arrangements for the product of Principal Pictures, of which he is president, and to make more fully popular the entire screen product of America in all European countries.

"I also want to get an idea of the Europeans' viewpoint," Mr. Lesser said, "so that our pictures can be made with more of an international appeal. At present American producers turn out their films with only the Canadian and American markets taken into consideration, and sales that are made abroad are looked on as of only secondary importance. But the fact is that the want and need of Europeans for pictures that cater to their particular taste has never been fully appreciated on this side of the water, and there are possibilities for popularizing American pictures in Europe that have been entirely overlooked. If the European's taste is considered he can be made as avid a film fan as any American, and I am going to try to make pictures that will have an appeal both here and abroad."

Before Mr. Lesser leaves New York he will make distributing arrangements for the entire product of Principal Pictures for the coming year. Heretofore Principal has made such arrangements only for each of its pictures as it was finished, and Mr. Lesser's present plan is a radical departure from his company's former policy. Principal will have between eight and ten pictures to distribute during the coming season. While Mr. Lesser is vice-president of First National, it is no foregone conclusion that that company will handle the Principal product as, he says, "the distributing contract is to be awarded to the company which can prove that it can get the best results, and there will be no partiality shown."

Among the books that Principal will adapt are all those of Harold Bell Wright, one of the most popular of fiction writers. "The Winning of Barbara Worth," one of Wright's best sellers, will go into production October 15.

Mike Rosenberg, secretary of Principal Pictures, is in New York with Mr. Lesser to confer on Principal's distributing arrangements. Speaking of the best advertising mediums in the trade, Mr. Rosenberg said: "Moving Picture World has always been my favorite paper both as a place to get results from ads, as well as the one from which to gather the most news of the industry. I read every issue. I was the first independent to begin advertising nationally, and I placed my ads in the World in those days, and it has continued to hold first place in my estimation."

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 195.

Theatre Owners Making Ready to Distribute Pictures

Organization, Owned by Exhibitors, to Start Work in October

THE Theatre Owners Distributing Corporation, created for the purpose of supplying all theatres with motion pictures of merit under equitable contract arrangements will begin an active participation in the field of distribution during October.

According to the statement of W. A. True, president of the organization, it will operate from over 30 exchange centers, "not only on the basis of service and efficient handling, but will absolutely eliminate the evil whereby exhibitors are compelled to book their attractions under the "sight unseen" system, months in advance of showings in the theatres.

"We know," says Mr. True, "that the exhibitors, who are in constant touch with the public, are very frequently unable to supply the public with what it wants under the present system of distribution. We know that film rentals, which have been climbing higher and higher are reaching the point where a further increase will prove a serious boomerang to the entire industry. We know that the present operation of the industry greatly hampers the independent producer of reputable pictures, as well as the independent author, director and artist.

T. O. C. C. for Public

"Therefore, the exhibitors—the actual theatre owners of America—in forming the Theatre Owners Distributing Corporation, intend to make a definite stand not only for themselves, but for the public, the independent producers and the economic good of the entire industry.

"We believe that our success holds, for the future as well as the past, on the fundamental policy of healthy entertainment at small prices. We protest against the folly of $2 admissions and the attitude of many of the national distributors in following the policy of 'all the traffic will bear.' The exhibitors themselves know the attitude of the public and the exhibitors will, through this, their own distributing organization, make a determined effort to secure and to present worthy attractions at reasonable prices.

"It is entirely fitting that the theatre owners should do this. Witness the formation and the successful operation of a similar co-operative plan by the California fruit growers. Incidentally, the independent producers of California sent a committee to the National Convention of the M. P. T. O. A. to plead for just such a channel of distribution as the one we have formed.

"The Theatre Owners Distributing Corporation has proceeded constructively and carefully building up toward the time when this step could be taken. We are now ready. Our sales organization will be second to none in the United States. Our distributing service will be fully manned and equipped. Our policy will offer to all producers an exhibitor owned and controlled distributing service under the same equitable business advantage that we, as theatre owners, expect for ourselves."

Commenting upon Mr. True's announcement, Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, said: "The need of a theatre owners distributing corporation found expression in 1921 at our Minneapolis Convention. At that time a resolution was passed authorizing the Board of Directors to investigate the situation relative to the formation of such a body.

"At the Washington Convention in May, 1922, the committee on business relations submitted a unanimous report, which was likewise unanimously adopted by the convention, urging the Board of Directors and officers to continue its activities in the matter. The Board of Directors unanimously resolved that as the Motion Picture Theatre Owners of America was purely a membership organization, a separate organization be created for the distribution of pictures.

"Following this decision, the Theatre Owners Distributing Corporation was formed in December, 1922. Both at Minneapolis and Washington, the M. P. T. O. A. gave notice to the producers and the trade generally that relief was needed in distribution. These interests have seemingly given no heed to this public notice by the theatre owners and conditions have grown worse. The time for resolutions and conferences has passed. The Theatre Owners Distributing Corporation will now take a hand. Its principles are sound. Its operation will be efficient and I am absolutely convinced that it will prove a boon to the theatre owners, the independent producers and the public. It is a logical development in the economic history of the motion picture industry."

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 195.

New Organization Officials

The officers of the new organization are: W. A. True, president; Harry Davis, vice-president; L. J. Dittmar, treasurer; W. D. Burford, secretary, and Sydney S. Cohen, chairman of the board of directors. Representative theatre owners from every section of the country are behind the movement, among whom are, in addition to the officers named above: Mr. Cohen, who has for four years been president of the Motion Picture Theatre Owners of America; Mr. Davis, Mr. Burford and Mr. True are members of the National Board of Directors of the organization. Mr. Dittmar is president of the Motion Picture Theatre Owners of Kentucky. Other representative theatre owners from every section of the country are behind the movement, including the presidents of many state organizations, namely, F. F. Woodhull of New Jersey, Martin G. Smith of Ohio, Fred Seegert of Wisconsin, A. R. Pramer of Nebraska, Eli W. Collins of Arkansas, Joseph W. Walsh of Connecticut, Frank G. Heller of Indiana, Merle Davis of Montana, E. M. Fay of Rhode Island, Howard Smith of Western New York, David Adams of New Hampsire, C. P. Sears of Missouri. Others include William Bender, national treasurer of the M. P. T. O. A.; Glenn Harper, secretary, M. P. T. O. A. of Southern California and Arizona.

Other members of the National Board of Directors of the M. P. T. O. A. interested are C. E. Whitehurst, C. A. Lick, G. G. Schmidt and John A. Schwalm. Also Joseph Mogler, first vice-president of the M. P. T. O. A.; L. M. Rubens, vice-president, M. P. T. O. of Illinois; Joseph Phillips, executive committee member of M. P. T. O. A. from Texas; Thomas Arthur, from Iowa; Robert Codd, from Michigan; S. R. Borisky, from Tennessee; Ray Grombacker, from Washington; Samuel Perlin, executive committee member at large, from Northern California and Nevada; Fred Dolle, executive committee member from Kentucky; E. H. Bingham, from Indiana; W. W. Watts, from Illinois; W. C. Hunt, vice-president M. P. T. O. of New Jersey; A. B. Momand, secretary M. P. T. O. of Oklahoma, and others.

Uncle Sam Puzzled; to Investigate

UNCLE SAMUEL is a curious old chap; especially when he desires to know why certain obvious things don't turn out as they should.

He also has some very pet theories, and one of these has been that good motion pictures will draw good crowds no matter where shown. In short, he doesn't believe there is much difference between the film likes of the folks in the big towns and in the rural districts. In other words what goes big on Broadway should go proportionately big on Main street.

But this dope has been rudely upset in the St. Louis film district. Many of the most successful pictures that have always played to capacity and near capacity crowds in the bigger towns, even at advanced prices, have flopped badly in the rural sections especially when playing on a percentage.

Uncle Samuel, a deep student of mass psychology, has dispatched fifty internal revenue agents to the St. Louis district to obtain the answer to the puzzle. And, incidentally, he intends to find out whether any of the motion picture exhibitors have been holding out on their internal revenue tax returns.

These agents have the box office reports on some 1,000 percentage runs of big pictures in the rural districts. In some instances these indicated that the big specials played on a 50 to 65 per cent. basis didn't draw any better than cheap film sold on a flat rental. As few as 15 admissions were reported in some instances, it is said.

The Government field men have a way of their own of getting the true tinkle out of the cash registers of motion picture theatres and other places of amusement. The check-up of the theatres and other amusement places in the St. Louis district will require more than a month.

Schmidt's Successor Attacks Universal Job with Avidity

EDWIN J. SMITH, Universal's new general manager of sales, has arrived in New York from London and has assumed the position extended to him by Carl Laemmle, following the resignation of Art Schmidt, former sales chief. Smith resigned his post as general manager of the European Motion Picture Company, Ltd., of London, a big British distributing organization, to take the Universal executive position.

"You can't beat the combination of high class pictures and first class service and relationships," explains Smith. "Mr. Laemmle has built up the Universal Pictures Corporation on the high quality of its pictures and the constant good-will of exhibitors.

"My principal endeavor, in developing my position as general manager of sales, will be to build on this exhibitor relationship and seek new means of cementing Universal friendship.

"Universal progressiveness in the past year has been due to its exhibitor backing—to the knowledge that it held the well-wishes of the majority of the country's theatre owners. Witness the result—'The Hunchback of Notre Dame,' 'Merry-Go-Round,' 'Drifting,' 'Thundering Dawn,' 'A Lady of Quality,' and a score of other big pictures that rank ahead or with the best in the industry—in all twenty super pictures for the coming year, almost a 200 per cent. increase in big productions over the previous year.

"The answer is 'sales methods and service that wins the respect and friendship of the exhibitor and pictures that win the public.'"

Bowes Visits Goldwyn Studio; Promises Greater Productions

EDWARD BOWES, vice-president of the Goldwyn Pictures Corporation, and Mrs. Bowes, arrived last week in the Goldwyn studios at Culver City, California, where Mr. Bowes will confer with Abraham Lehr, vice-president in charge of production, regarding the general policies to be adopted in making the Goldwyn product finer than ever before.

Final details for the production of "Ben Hur" will be decided during Mr. Bowes visit. After a preliminary conference between Mr. Bowes, Mr. Lehr and June Mathis, Goldwyn editorial director, who has prepared the scenario for Lew Wallace's immortal story, it was stated that a definite announcement regarding the director for "Ben Hur" would be made first. Then will come the most eagerly awaited announcement of the actor who will play the coveted role of Ben Hur.

Discussing the motion picture situation in general Mr. Bowes said: "Just now the film industry is in a very interesting position. The public is showing a continuously increasing interest in pictures and there has been a notable advance, I believe, in the type of photoplays which have been produced—a far greater advance than in any other branch of artistic endeavor.

"However, the American public is always willing to pay for quality, and today the mediocre picture is a liability rather than an asset. We are striving to turn out great productions and we of the Goldwyn company are, to say the least, optimistic."

New Universal Exchange

Big Company Opens Commodious Branch in Milwaukee

What is conceded by film men to be one of the most up-to-date film exchanges in the world has just been opened by Universal Pictures Corporation in Milwaukee, Wis., where a commodious, fireproofed, well lighted branch office, with 5,000 feet of floor space and every contrivance for the service and comfort of visiting exhibitors, and for the comfort of the exchange employees last week was officially put into commission in No. 717 Wells Street, Milwaukee, by George L. Levine, Universal exchange manager in that territory.

The house warming for the new exchange was featured by an Open House week during which more than 250 exhibitors from the city of Milwaukee and from the surrounding territory were the guests of Universal. The big film company paid the round trip railroad fare of all out-of-town exhibitors and their families, and saw to their comfort while in Milwaukee. This included automobile trips, luncheons, theatre parties and other amusements.

Grainger Returns

J. R. Grainger, general sales manager of Goldwyn, has just returned from an important trip to Detroit, where he concluded some big deals for first-runs of the Goldwyn Cosmopolitan seventh year specials in first-run houses.

Fox Gets London Theatre

Under the terms of a lease recently executed, William Fox assumes control of the Palace Theatre, in London, England. He will open this house with the picture "If Winter Comes," from the novel by A. S. M. Hutchinson.

Mr. Hutchinson, who personally edited the film version, cabled to Mr. Fox:

"I have just viewed your film version of 'If Winter Comes.' It is an absolutely faithful rendering of my novel filmed almost page for page and without any departure from the narrative. The characters step straight out of the book and do precisely as they did in the book."

Mr. Fox has arranged for an orchestra of 75 pieces to lend the correct accompaniment to the picture on the occasion of its London opening. This fact, together with the announcement that members of the royal family and those high in literary circles have accepted invitations, indicate that the premiere of "If Winter Comes" will be a notable cinema event in London.

Warner Brothers Start Their Extensive Advertising Campaign

THE opening gun of the Warner Brothers' extensive and elaborate three-quarters of a million dollar advertising campaign was fired last week in eleven of the largest newspapers in the United States. This was in the nature of a four-colored, double-spread in eleven selected publications. This advertising campaign will be carried on in the magazines and newspapers of national importance throughout the country.

In launching this big motion picture advertising campaign the Warner Brothers are taking a decisive step to help solve the problems of the exhibitor. The advertisements which will be carried throughout the United States are not placed to call the exhibitor's attention to the Warner Brothers' Classics of the Screen, but to arrest the attention of the public at large and inform them of endeavors toward better pictures of the Warners. In other words, the campaign sells the picture not to the exhibitor, but to his public.

The combined circulation of a specially selected list of metropolitan newspapers and magazines which will carry the Warner advertising at frequent intervals amounts to over eighteen million. And more than one thousand newspapers in other cities and towns will be pressed into service. Among the prominent magazines selected are three among those having the greatest circulation, namely, The Saturday Evening Post, The Cosmopolitan and The Literary Digest. Realizing that the theatregoers of the country read the "fan" magazines extensively, the Warners have selected the following because of their circulation: Motion Picture Magazine, Classic, Picture Play, Screenland, Photoplay, Film Fun and Movie Weekly.

Warner Brothers have determined to cover the entire country like a blanket with their announcements. Consequently, the following leading dailies of the country were selected as being worthy of handling the advertisements: New York American, New York Times, New York World, Chicago Herald-Examiner, Chicago Tribune, Chicago Daily News, Los Angeles Examiner, Boston Herald, Boston Advertiser, Detroit Free Press, Detroit News, Detroit Times, Minneapolis Tribune, Philadelphia Public Ledger, Pittsburgh Press, Pittsburgh Gazette-Times, San Francisco Examiner, St. Louis Globe Democrat, St. Louis Post Dispatch, Washington Times, Atlanta Georgian-American, Atlanta Journal, Baltimore Sun, Buffalo Courier, Cincinnati Inquirer, Cleveland Plain Dealer, Dallas News, Denver Post, Des Moines Register, Fort Worth Record, Indianapolis Star, Kansas City Journal Post, Kansas City Star, Little Rock Democrat, Little Rock Gazette, Memphis Commercial Appeal, Milwaukee Telegram, New Orleans Times-Picayune, Oklahoma City Oklahoman, Omaha Bee, Omaha World Herald, Portland Oregonian, Portland Oregon Journal, Rochester American, Seattle Post Intelligencer, and the St. Louis American.

Besides the big publicity brought about by the selected publications, the Hearst papers are spending $60,000 in advertising the American Weekly, the copy of their advertising being a reproduction of Warner Brothers' two-page ad in four colors. This unusual advertisement will run in specially selected newspapers not connected with the Hearst publications throughout the United States.

In addition to this extensive newspaper and magazine advertising campaign, billboard space has been acquired by the Warners in all of the important cities, calling attention to all of the Warner product, particularly the eighteen Classics of the Screen. A tie-up which will also net considerable advertising space has been formulated with prominent manufacturers.

Exhibitors to Make a Concerted Effort for Admission Tax Repeal

A BIG fight is impending in Congress over the subject of tax revision, according to information gathered in Washington, D. C., and industries and interested legislators alike are getting their ammunition together to be used in the fight for and against the opening of this important question. The exhibitors of the United States through their spokesmen have declared that they will come to Washington when Congress again convenes in December to urge a reduction in admission and seating capacity taxes.

It is to be remembered that President Coolidge, as governor of Massachusetts, vetoed a censorship bill that had been presented to him for signature, and he has always been friendly toward the big industry. He favors opening the tax question in a general way to bring about a reduction in income taxes, particularly the lower brackets, and the surtaxes on large incomes At the same time a provision would be added to tax the now exempt Federal, State and municipal bonds in which about ten billion dollars have been invested.

On the other hand, Senator Reed Smoot of Utah, who will be chairman of the Senate Finance Committee, opposes opening this question because of the fear that the radicals will take advantage of the opportunity to slip in legislation providing for a return of the excess profits tax and other features that the leaders are sidestepping.

The exhibitors of the country are looking to Senator LaFollette to aid them in their fight for the repeal of the admission taxes applicable to the motion picture theatres. He has always taken an active interest in behalf of the exhibitors and on many occasions has expressed himself in favor of a reduction of their taxes. Even though it is impossible to bring about the elimination of the admission taxes, there will be a great deal of support for an increase in the exemption to take in motion picture houses charging not to exceed twenty-five cents. There was a decided sentiment in favor of such an exemption when the revenue bill was under consideration during the last session of Congress, but it was felt at that time that condition in the Treasury Department did not justify an exemption of more than ten cents. The fact, however, that any exemption at all was granted was taken by the country as indicative of possibilities for further relaxations as the Federal finances improved.

Collections of customs under the new tariff act, not yet in operation a full year, are greatly exceeding all estimates and, it is anticipated, will be almost double the collections under the old tariff. This increased revenue, of course, is applied to the ordinary expenses of the government and would offset, to some extent, any reduction in consumption taxes that might be made this year. It must be remembered, however, that the admission taxes yield in the neighborhood of $70,000,000 a year, or approximately twenty-five per cent. of the total tax collections other than those received under the income and profits schedules of the law. Congress will naturally think twice before taking any steps that would endanger the collection of such a large proportion of the total tax revenues.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 195.

Irish Censorship Fees

All moving picture films shown in Ireland after November of this year will be subject to official censorship, under the provisions of a bill recently passed by the Dail Eireann, according to advices to the Department of Commerce from the vice consul at Dublin. The bill provides for the appointment of an official censor and of an appeal board, consisting of nine commissioners, to whom appeal may be made from the censor's decision. The expenses of the administratoin of censorship will be paid by the exhibitors through revenues obtained by censorship fees. Fines are provided for showing of pictures not officially censored.

A New Exchange

Preferred Pictures Corporation has opened a New York exchange at 729 Seventh avenue, on the tenth floor, according to an announcement by Al Lichtman, president. Harry Danto is branch manager.

Universal Gives Exhibitors Striking Exploitation Novelty

A NOVEL departure in the supply of advance information concerning "The Hunchback of Notre Dame," the big super picture soon to be presented by Carl Laemmle, has been taken by the Universal Pictures Corporation. It is the distribution among Universal's exhibitor patrons of a remarkable little Camerascope, or pocket stereoscope, in which the exhibitor can see especially prepared scenes from the photo-drama.

By means of the three-dimension qualities of the little Camerascope, the great depth of the vast "Hunchback" sets can readily be appreciated, and an unusual idea obtained of the wonderful picture qualities of the production. With each Camerascope ten double image stills from the picture are included. Universal announces it will distribute additional Camerascope-stills of "The Hunchback of Notre Dame" later.

The Camerascope is to be retained by the theatre owner. Universal plans to make and distribute similar stills on its later Super Jewel productions. Stills from "A Lady of Quality," Virginia Valli's next super picture, will follow "The Hunchback" collection. "Damned," the big anonymous mystery picture also will be similarly treated. Universal has the exclusive use of the Camerascope, in the motion picture field, although many other film companies have tried in vain to come in on the idea.

The Camerascope is a folding edition of the familiar stereoscope which adorned every parlor table a decade or so back, and which used to be one of the most popular indoor sports, when looking at life-like pictures of Niagara Falls, the Grand Canyon and such views was considered a highly exciting Sunday afternoon pastime.

This is the first instance of three-dimension pictures being used to show off the artistic and picture qualities of motion picture production stills. When the idea was brought to the attention of Carl Laemmle, Universal president, he hailed it as an exploitation and sales move of exceptional value. It appealed especially to him in connection with "The Hunchback of Notre Dame," which has been made as a screen epic, to endure year after year. The Camerascope stills of "The Hunchback" form a pictorial sequence and will be as interesting ten years from now as they are today. Each picture has a short story printed on its back, telling about the scene shown, and other facts about the story and the picture.

In addition to Universal's exhibitor patrons, leading newspaper critics and art editors all over the country have received Camerascopes from Mr. Laemmle. They have aroused great interest because of their splendid adaptability in showing motion picture scenes to the best advantage, and especially because of the clearness and vivid insight they give into the magnitude and artistry of "The Hunchback of Notre Dame."

The Camerascope shows in true depth the great interior scenes of the Cathedral of Notre Dame, and shows with what marvelous fidelity the exterior of the immense Cathedral has been duplicated by Universal. The crowd scenes, in which more than 2,500 persons are seen storming the Cathedral or mingling in the market place, make each person stand out as if in real life, when seen through the little Camerascope.

Universal salesmen also will be supplied with Camerascopes, which are of the folding type, and can easily be slipped into the pocket. Exhibitors who have received the Camerascope are loud in its praise and have sent in hurry calls to the Universal publicity department for more Camerascope stills on "The Hunchback." Many have petitioned Universal to supply similar stills for all Universal pictures.

ROBERT J. DEXTER

Who recently became Advertising and Publicity Manager of Associated First National Pictures, Inc.

Loew on Way Home

Marcus Loew has booked passage on the Leviathan, sailing from England, August 28. It is believed the president of Loew's, Inc., cut his trip short to participate in the opening ceremonies of the Boro Park Theatre, which passes under the Loew regime September 5. Several out-of-town openings also scheduled for September are thought to have hurried his homeward journey.

Fox Opening Oakland Theatre Acquires Continental Chain

WITH the formal opening of a new theatre in Oakland, Cal., on August 25, William Fox completed his chain of houses extending across the country.

The opening was marked by the attendance of motion picture stars from Los Angeles; officials of Oakland and San Francisco, together with notables from the East. "The Silent Command," a J. Gordon Edwards' production, was the first showing.

A feature of the occasion was the arrival of Tom Mix, talented Fox star, riding his wonder horse Tony, through the lobby and down the center aisle. Just before reaching the orchestra pit, Mix touched spurs to his mount and Tony bounded forward, leaping over the heads of the musicians to the stage. Responding to the burst of applause which greeted this typical Mix act, Tony kneeled and bowed. Mix replied with a brief speech of welcome to the audience, which occupied every seat in the house.

S. Barrett McCormick will manage the house. Mr. Fox will conduct the Oakland according to the policies which govern the leading theatres in principal cities throughout the country.

Gerardo Carbonara directs the theatre's orchestra composed of 60 musicians.

The entire stage and screen are visible from every seat. The aisles are wide and seating arrangements are comfortable. There is a rest room for women and a club room for men.

Schulberg Acquires Selig Studios

B. P. SCHULBERG has taken over the Selig studios in Los Angeles for the exclusive production of Preferred Pictures, to be released by Preferred Pictures Corporation, of which Al Lichtman is president. He has acquired as well a large ranch at Alhambra, just outside of Los Angeles, which will be used for large exterior sets and locations.

Until now these studios have been shared by Mr. Schulberg and Louis B. Mayer, who has made all of his pictures there. Increased production plans of Preferred, however, necessitated greater space and additional equipment.

Among the first improvements to be made in the property will be the building of a large new stage and a big tank. The Selig studios, from now on will be called the Schulberg studios.

The Alhambra ranch will also be used exclusively for Preferred Pictures.

Increases Writing Staff

Holman Day and Marion Fairfax Join First National

Associated First National Pictures, Inc., has further strengthened its West Coast writing department by the acquisition of two well known figures of the literary and dramatic world. They are Holman Day, author of more than a thousand short stories and several novels which have already been picturized, and Marion Fairfax, noted playwright and screen writer.

Mr. Day has joined the scenario staff in an advisory capacity and his first work will be the titling of "Thundergate," a picturization of Sidney Herschel Small's "The Lord of Thundergate," which has just been filmed. Miss Fairfax has been engaged to write original stories and adaptations of popular plays and stories contracted for by First National for release during the Fall and Winter months.

Mary Louise Beaton

Rowland's Niece a Bride

Miss Mary Louise Beaton Marries Malcolm Mitchell

Mary Louise Beaton, prominent Philadelphia society girl, became the bride of Malcolm Mitchell, New York millionaire, at St. Thomas's last Wednesday morning. Immediately thereafter Mr. and Mrs. Mitchell were tendered a wedding breakfast by the bride's uncle, Richard A. Rowland, at his Westchester country estate.

Miss Beaton became well and favorably known throughout the motion picture industry through her appearance in several Metro pictures. Her best remembered success was "A Message from Mars."

Malcolm Mitchell is a young New York millionaire. His wedding present to his bride was a specially constructed Packard car which, with a large number of other costly gifts, awaited the arrival of the wedding party at the Rowland's.

Among the many who attended the wedding breakfast given Mr. and Mrs. Mitchell by Mr. and Mrs. Richard A. Rowland, were Mr. and Mrs. William E. Atkinson, Mr. and Mrs. Paul Mooney, Barbara La Marr and her husband Jack Dougherty, Mr. and Mrs. J. E. D. Meador, Tom Persons, Mr. and Mrs. Herbert Lubin, Herman Breunner and Dr. Engel.

Miss Adams and "Kim"

Maude Adams will produce Rudyard Kipling's famous novel, "Kim," in India, probably sailing next March to make the film. She will not herself appear in it, but merely act as producer. It is estimated that six months will be required. Of especial interest is the fact that Miss Adams, in obtaining the rights to the novel, has succeeded where nearly every producer has failed. It is believed that Sir J. M. Barrie introduced her to Kipling during her visit to England last spring.

Cohen Selects Committee for National Motion Picture Day

NATIONAL Motion Picture Theatre Day will be the biggest event within the lines of our industry for 1923. The great enthusiasm manifested for National Motion Picture Theatre Day in all parts of the country already insures its success and theatre owners everywhere will be found participating in this big event.

Theatre owners are interested in this great work, National President Sydney S. Cohen states. They desire to provide their national organization with funds to carry on the work of protecting their interests, effecting the repeal of admission and seat taxes, preventing hostile legislation in nation and state, and giving them every element of business insurance possible.

It will be a history maker in many ways. It will be held on Monday, November 19, and on that day, all over the United States, theatre owners will have special programs to advance and stimulate their business in every way, and will give a percentage of their gross receipts to the Motion Picture Theatre Owners of America to provide adequate funds for that organization to carry on the work of protecting the interests of the theatre owners in all parts of the United States.

The national officers and directors of the M. P. T. O. A. at the recent Atlantic City meeting directed President Cohen to name the National Motion Picture Theatre Day committee. This committee, which will be added to as occasion requires, has been named by Mr. Cohen as follows:

William Bender, Jr., South Bend, Ind., chairman; Harry Davis, Pittsburgh, Pa.; Glenn Harper, Los Angeles, Calif.; E. W. Collins, Jonesboro, Ark.; Samuel Perlin, Oakland, Calif.; Howard J. Smith, Buffalo, N. Y.; Ernest Horstmann, Boston, Mass.; I. W. Rodgers, Poplar Bluffs, Mo.; C. E. Whitehurst, Baltimore, Md.; J. F. Truitt, Sedalia, Mo.; A. R. Pramer, Omaha, Neb.; R. F. Woodhull, Dover, N. J.; Fred Seegert, Milwaukee, Wis.; A. F. Sams, Winston-Salem, N. C.; Jules Greenstone, Rochester, N. Y.; Charles Rapoport, Philadelphia, Pa.; Martin G. Smith, Toledo, Ohio; Ray A. Grombacker, Spokane, Wash.; Robert Codd, Niles, Mich.; Morris Needles, New York; W. W. Watts, Springfield, Ill.; W. C. Hunt, Wildwood, N. J.; Fred J. Dolle, Louisville, Ky.; J. W. Walsh, Hartford, Conn.; A. B. Momand, Shawnee, Okla.; H. E. Huffman, Denver, Col.; J. Silverman, Altoona, Pa.: Albert Nadeau, Anaconda, Mont.; D. J. Adams, Concord, N. H.; A. A. Elliott, Hudson, N. Y.; Thomas Arthur, Sac City, Iowa; Joseph Phillips, Fort Worth, Texas.

Chaney Comes to New York for Premiere of "The Hunchback"

LON CHANEY, the star of "The Hunchback of Notre Dame," the big Universal photo-drama, is in New York to attend the premiere showing of the picture in the Astor Theatre, September 2, and to make a personal appearance there September 6 in connection with the Veterans' Mountain Camp benefit night staged by the American Legion.

Chaney was met at the station by a band and a large crowd which had gathered to see the famous character actor in real life. Following his reception at the station he was taken to the Hotel Astor, where a press luncheon was held in his honor. The luncheon was informal, and the visiting star firmly established himself as a "regular fellow" with all present.

Although averse to public appearances, which are against his policy because of the unusual types he plays on the screen, Chaney made the trip East to lend his encouragement to the Veterans' Mountain Camp drive. It is his first visit to Broadway in several years. He expects to spend his spare time in seeing the latest Broadway stage productions, especially those of the ultra-modern types of serious drama and those offering the best character portrayals.

Chaney's trip across the country was a series of receptions and send-offs. Leaving Los Angeles almost two weeks ago, he stopped over in a number of exchange centers on his way East. His departure from Los Angeles was celebrated by the American Legion, which sent a delegation to the train to bid him "good-bye." In several of the cities in which he stopped he was met by American Legion delegations and feted for his interest in Legion activities and welfare.

Chaney's itinerary included stop-overs in Salt Lake City, Denver, Kansas City, St. Louis, Chicago, Detroit, Cleveland, Toledo and Pittsburgh, where he visited the Universal exchanges, met newspapermen and American Legion chiefs. In Salt Lake City he participated in a monster drive for disabled veterans of the World War.

Kendrick Advanced

H. M. S. Kendrick, who for many months has held an executive position on the staff of John Zanft, vice-president and general manager of the William Fox Circuit of Theatres, was promoted this week to the position of managing director of all the Fox theatres in Denver. They are the Rivoli, Isis, Plaza and Strand.

Kirkwood Badly Hurt

James Kirkwood, screen actor, is reported in a critical condition as the result of his being thrown by a horse in Los Angeles. His skull is said to be fractured and to have suffered concussion at the base of the brain. Lila Lee, in private life Mrs. Kirkwood, is at his bedside. They were recently married. Dr. Cecil Reynolds, brain specialist of international reputation, has been pressed into service, along with Dr. Robert B. Griffith.

Views of the Big 3 On New Plan

ADOLPH ZUKOR
President, Famous Players-Lasky

"A Development of the Needs of Today"

By Adolph Zukor

Each year has seen new elements enter into the problem of motion picture production and distribution.

The new season we are just entering on is no exception. Policies and principles that were useful and effective in the past do not fit the present needs of the business.

This industry cannot stand still. Progress and growth mean its life.

The new Paramount Pictures sales plan is a development that has come from the experience of the past and what we believe to be the needs of the future.

I believe this plan of the demonstration of a picture's public appeal *before* establishing its exhibition value is truly a progressive step—the forward step that is this new year's necessity.

I welcome it because it affords an incentive to us all. To be willing to rise and fall on the actual and proven results of pictures at the box office can be nothing but an inspiration that actually must result in really better pictures.

I welcome it, too, because I believe it is the sort of plan exhibitors want. It has been developed from a careful study of the needs not only of the business as a whole but with special stress on the actual and particular needs of exhibitors today.

I hope and believe it will meet with their approval. And I am confident its working out will prove a benefit to all.

JESSE L. LASKY
First Vice-President in charge of production, Famous Players-Lasky

"Challenge for Making of Better Pictures"

By Jesse L. Lasky

I wonder if we all thoroughly realize the rapidity with which our business is changing.

Last Spring we decided to make only fifty-two pictures this season, a reduction from eighty-two of last year. Thus, in one word, the burden of producing thirty pictures was removed from the shoulders of the production department. I thought the millenium had come, because the new policy gave us the chance to make only the biggest and best pictures possible, make them as individual units and make them with the time, care and attention that good pictures demand.

Now comes another equally amazing turn of the wheel. Made under ideal conditions, Paramount Pictures will now be taken directly before the public and will rise or fall on the public's verdict.

Never has any producing organization received such a ringing challenge. And, in all modesty, I want to say that never has any producing organization been so complimented. I am grateful to Mr. Zukor and Mr. Kent for the supreme faith which they are showing in the Paramount production forces, and I know that, put on our mettle in this way, we shall be inspired to make pictures better than ever before in our history.

Our directors and artists will all realize that just as the public stamps each of our pictures with its approval or disapproval, so their own work will be stamped—not by us, not by the exhibitor, but by the public itself.

SIDNEY R. KENT
Manager of Distribution of Famous Players-Lasky

"Buying and Selling on Proved Results"

By S. R. Kent

When Mr. Zukor, Mr. Lasky and myself worked out the new Paramount sales policy the thought came to me that never in all my experience as a salesman had I been given such a clean-cut selling plan as this one which we are now announcing.

Especially is it clean-cut and equitable when viewed in the light of conditions that prevail this season, when an unusually large number of ambitious pictures, made at the peak of production cost, will clamor for playing time at rentals that must of necessity reflect the cost of production.

Many of these pictures will be bought on faith alone. Paramount pictures in the past, to a certain extent, have been bought on the strength of the exhibitor's faith in the Paramount organization to deliver the product promised. But this year we are not asking the exhibitor to buy on faith. We will ask him to buy on proved results.

We are not going to decide on the box-office value of our product. The *exhibitor* is not going to decide. The *public*, the ruler of both of us, will decide. And until the public, after a fair test, has registered its verdict neither we nor the exhibitor will know what any given picture is worth. .But when the public speaks, then we'll both know.

I said it was the cleanest selling proposition I ever handled. But it's even a better buying proposition, and if this new plan isn't welcomed by exhibitors everywhere I shall be one of the most surprised men in this business.

As Paramount Views Its New Policy

IN connection with the new Paramount booking policy announced in the advertising pages of this issue the following statement outlining the evolution of the new selling plan from the earliest days of Famous Players-Lasky was issued by the film company:

"The time has gone by in this industry when there can be any compromise between the good picture and the bad. The time has gone by when exhibitors should be asked to or should buy on a plan that no longer fits the needs of today."

The current announcement by Paramount of its new plan selling its product constitutes the longest step forward ever taken in all the history of the distribution of motion pictures. It is more than the turning of the right angle which marks the course of a new road leading straight away from the old. It is the arrival at a goal. Seemingly the most radical and revolutionary change of policy that the industry has yet experienced, nevertheless it is the logical and inevitable result of a course laid straight to definite achievement.

The Beginning of Distribution

Let us go back to the beginning.

The distribution of motion pictures as a commercial product had its inception when the first little arcade down on Fourteenth Street aroused sufficient public curiosity through its exhibition of "The Great Train Robbery"—or was it an earlier film?—to excite the envy and cupidity of other speculators in entertainment. Store shows sprang up like mushrooms all over New York City, soon to be followed by similar bandboxes of amusement in other cities.

The new form of entertainment swept over the country like a tidal wave and it was not long before the numerous companies then engaged in the manufacture of pictures sought a solution of the rapidly increasing problem of distribution in the formation of the General Film Company. Through this clearing house, or rather through its various branches, films were distributed at a flat rental, so many reels for so much. Exhibitors had to take what they were sent, regardless of the merit of the product.

This condition prevailed until the formation by Adolph Zukor of the Famous Players Film Company and the placing of "Queen Elizabeth" on the market. This production was sold on what was soon to be widely known as the State Rights plan. The State Rights buyers in turn sold the picture to exhibitors in their respective territories for whatever they could get. This virtually forced General Film to revise its feature policy to the extent of setting an individual price on each picture, the final rental figure being determined by the age of the film at the time of booking.

Made Position Secure

The success of "Queen Elizabeth" made the position of Famous Players secure. Production was started on a large scale and the company soon had thirty pictures to offer through its States Rights distributors. These thirty productions were sold in block at a uniform price regardless of the size of the theatre or the size of the city.

By this time Jesse L. Lasky, Cecil B. DeMille and their associates had the Jesse Lasky Feature Play Company well under way. This company's product was marketed in practically the same manner that Famous Players had followed and was distributed on the State Rights plan for the most part through the same men who were handling the Famous Players pictures.

The need of exhibitors for a permanent and dependable source of supply and the desirability of a permanent outlet for the product of the Famous Players and Lasky companies led to the formation, in 1914, of the Paramount Pictures Corporation. Long-term contracts were made with Famous Players, Lasky and Bosworth, Inc., and thus was established the largest and most successful company ever engaged exclusively in the distribution of pictures. Franchises were held by the most prominent of the former State Rights distributors of Famous Players and Lasky features.

On August 31, 1914, Paramount, blazing another new trail, inaugurated a policy which was to endure for three years and which marked another milestone in distribution progress. Contracts were entered into with exhibitors on the basis of a full year's output, at a flat rental per week, each contract carrying a thirty-day cancellation provision. Two features were released every week and a total of 306 features were issued under this plan. This was a long step forward, but the fact that exhibitors were still required to play pictures contracted for without advance knowledge of their character or merit was still a bar to complete amity between exhibitors and distributors. The uniform excellence of the Paramount output, however, promoted satisfaction to the extent that Paramount prestige was firmly established for all time.

Determining Picture's Merit

But how were exhibitors to be relieved of the necessity of buying pictures of undetermined merit? That question was answered, partially at least, by the introduction of the Star Series system, another innovation for the benefit of exhibitors, devised to distribute the pictures starring Mary Pickford, Douglas Fairbanks and George M. Cohan. At last exhibitors were able to buy in advance a proved box-office asset represented by the personality of a famous star. They were able to contract for blocks of pictures starring individuals of their choice, each block by itself. They could take all of a certain star's pictures or none at all, as they chose.

This was in 1916, the year that saw the formation of the Famous Players-Lasky Corporation, of which the Paramount and Artcraft distributing organizations soon became a part. For two years, starting in September, 1917, all Paramount and Artcraft pictures were sold by the Famous Players-Lasky Corporation thus in series with this exception: Fifty-two outstanding successes previously released were reissued, one a week throughout the year 1918-19, and sold in block on their proved exhibition merit.

In 1919, after months of careful planning, the Selective Booking policy, another departure in the selling of pictures, was announced and came into full effect with the first releases of September of that year. Under this system exhibitors were able to pick whatever pictures they desired to, each picture being sold individually at its own price. For the first year under this plan sales covered the full year's output, but later the pictures were sold in periods ranging from three to six months.

Radical as this advanced policy seemed at the time, Paramount went even further in its assistance to exhibitors by establishing the Paramount exploitation department, the services of which were placed at the disposal of exhibitors to assist them in getting the maximum of revenue from the pictures they had booked.

In May, 1922, the industry was startled by Paramount's announcement of the "Famous Forty-One." It was the most revolutionary thing ever laid before the motion picture trade. Behind it lay a marvelous story of production achievement. Forty-one productions had been planned to the last detail as to stories, directors, stars, scenario writers and players. Many of them had been entirely completed, others were well along in production and the remainder were at an advanced stage of preparation. These forty-one were to be the Paramount pictures released during the first six months of the season 1922-23. Similarly, the "Super Thirty-Nine" filled the schedule for the balance of the season. At last the exhibitor knew approximately what he was going to get.

No Price on Picture

And now comes the last word. From November 1 on, no price will be placed upon a Paramount picture and no exhibitor will be asked to book it until the exhibition value has been proved by the public. Mere screening of a picture is held to be not enough, as then the exhibition value is a matter of individual opinion. But by showing the picture to the public the real box-office value is determined by the ruler of both the exhibitor and the distributor—the public itself. Here at last is the goal toward which Paramount has been steadily advancing from the very beginning, the goal of mutual understanding between exhibitor and distributor where each may have the satisfaction of knowing that he is both giving and receiving a fair deal.

To quote again from the statement: "We shall not expect for any picture more than it is worth. But after we have demonstrated it, neither shall we expect the exhibitor to try to buy it for less than its true value to him." Surely, this is going to make it "more possible for good pictures to succeed and less possible for bad pictures to be made."

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 195.

Foreign Business Fine

Hammons, Sailing for Europe, Says Short Subject Field There Excellent

E. W. Hammons, president of Educational Film Exchanges, Inc., sails from New York on September 3 on his annual visit to confer with his associates abroad.

Mr. Hammons will be gone for about six weeks. Most of his time will be spent in London, where he will make arrangements for the handling of the large program of short subjects which he recently announced for Educational.

"Foreign business on short subjects has never been better," said Mr. Hammons, "and at the present time the releasing schedule on Educational's product in the United Kingdom and parts of Continental Europe is practically up with our domestic release schedule.

"The thirty per cent. increase in our product will make necessary considerable extensions in our foreign connections, and we confidently look forward to our biggest year in foreign lands."

Charles Christie, general manager of the Christie Film Company, producing Christie Comedies for Educational, is at present in London, where he will meet Mr. Hammons.

Hundreds of Houses United by Big Western Merger

AN important consolidation of theatrical, moving picture and general amusement interests in San Francisco and Northern California was effected August 22 by the Allied Amusement Industries of California and the Motion Picture Theatre Owners of America, Northern California Division.

The merger of the two bodies was brought about through the efforts of Irving Ackerman, chairman of the Allied Amusement Industries, and Thomas D. Van Osten, manager of the M. P. T. O. A. organization. Under the agreement that has been reached, following a series of conferences, the latter organization will cease to function on September 1, all members affiliating with the Allied Amusement Industries of California.

Van Osten Is Manager

Thomas D. Van Osten, for the past three years manager of the M. P. T. O. A., Northern California Division, will become manager and secretary for the merged group, with offices at 100 Golden Gate Avenue, San Francisco, which has been the headquarters of the Allied Amusement Industries. The San Francisco Film Exchange Board of Trade also has its headquarters there.

Among the theatres now enrolled in the Allied Amusement Industries of California are: The West Coast Theatres, Inc., operating more than one hundred theatres in California, including the chain formerly owned by Turner & Dahnken; the Herbert L. Rothchild group, consisting of the Granada, California, Imperial and New Portola; the Ackerman & Harris chain of houses; the Kahn & Greenfield chain; the T. & D., Jr., Circuit, operating thirty houses in Northern California; the group of legitimate houses including the Curran, Capitol, Columbia, Alcazar, Orpheum, Golden Gate, Pantages and Casino, and scores of smaller houses from Bakersville north to the Oregon line.

The consolidation was brought about to eliminate the duplication of effort that has long been noticeable, and to function for the common purpose of advancing and bettering the amusement business in California, both for theatre owners and for the general public.

Signs Baby Peggy

Principal Pictures Procures Popular Child Star

Baby Peggy, three and a half years old, and famous throughout the world as a starlet in motion pictures, this week received one of the biggest cash considerations for her services on the screen ever paid in the history of the picture industry.

The contract was entered into and closed between Sol Lesser, president of Principal Pictures Corporation, and the child's parents, James and Mrs. Montgomery. The deal for the baby's services for the next three years was started in Los Angeles, but was not verified until this week by Sol Lesser, who is in New York en route to Europe. It is said that Baby Peggy's salary, together with her percentage from the pictures she will make each year, will exceed $1,500,000.

Mr. Lesser placed Jackie Coogan under contract after the now famous youngster completed his work with Charles Chaplin in "The Kid." Under Lesser's direction Jackie has made all of his photoplays and just recently signed a contract with Metro Pictures Corporation.

According to Lesser, Baby Peggy will start her new contract not later than October and she will be seen in big feature productions adapted from world famous books and by noted authors. Her pictures will be made in Hollywood.

Maurice Wolf Appointed

Maurice Wolf has been appointed resident manager for Goldwyn Cosmopolitan in Boston, it was announced by J. R. Grainger. He took charge of his territory on August 20. Mr. Wolf was formerly in charge of Goldwyn's Los Angeles exchange, where he is credited with an exceptionally fine record.

Tax Claims of $360,000

Internal Revenue Collector Enters Judgments Against Five Film Firms

Charles W. Anderson, collector of internal revenue, has entered judgments in the United States District Court against five picture corporations on tax claims aggregating approximately $360,000. No details are contained in the court records and the collector does not make public the information, which is regarded as confidential between the Government and the taxpayers.

The film companies named as judgment debtors and the amount involved in each case follows: The New York Motion Picture Corporation, $97,055.64; Kay Bee Motion Picture Corporation, $68,965.34; Fulton Feature Film Corporation, $61,045.93; Domino Motion Picture Corporation, $67,872.30; Broncho Motion Picture Corporation, $67,935.08.

The judgments had not been satisfied, according to the court records, on August 25, and whether the film companies will contest the claims further could not be learned at that time.

Marr Made Assistant to Woody; Lewis Is Special Representative

JOHN S. WOODY, general manager of Associated Exhibitors, announced this week the appointment of Alan D. Marr as assistant general manager. Mr. Marr had been assistant general sales manager of the organization since September last.

With his promotion, Mr. Marr becomes lieutenant to Mr. Woody for the second time, having been assistant to him when the latter was general manager of Realart Pictures Corporation. Leaving Princeton University, he held important positions in the banking world, was general superintendent of the American News Company, and spent four years as a certified public accountant before entering the picture industry. Going to Realart, he remained with that company until its absorption, nearly two years ago, when he accepted an offer from Arthur S. Kane Pictures Corporation.

Soon after joining that organization Mr. Marr became assistant general manager, serving under John C. Rayland, continuing in this position until his appointment as assistant general sales manager of Associated.

Floyd Lewis, a veteran in both the sales and exhibition end of pictures, was added this week to the list of special representatives of Associated Exhibitors, under appointment by John S. Woody, general manager. Mr. Lewis has been in the industry nineteen years, some of his early experiences having been the selling of Paramount's first feature, Sarah Bernhardt in "Queen Elizabeth"; traveling with the San Francisco earthquakke film, and a scene from "H. M. S. Pinafore," and the operation of Nickelodeons in Jackson, O., and Chillicothe, O. Mr. Lewis left for St. Louis, which will be the pivot of his activities with Associated.

S. T. O'Brien, branch manager in Des Moines, has been appointed to supervise both the Des Moines and Omaha branches of Associated. Charles J. Howard has been named branch manager at Minneapolis. He has been with Paramount in that territory, and more recently special representative for the entire country for the Literary Digest short reel subjects. E. S. Olsmith returns to Associated, after an absence of several months, to be branch manager in Oklahoma City.

Other appointments announced by Mr. Woody are those of William Bernard and Jack Conley as salesmen at the San Francisco and the Cincinnati branch, respectively.

NOW CONNECTED WITH ASSOCIATED EXHIBITORS, INC.

Floyd Lewis, Special Representative, and Alan D. Marr, Assistant General Manager

U. S. Film Favorite

Crawford Reaches This Verdict After Touring France and England

Roy Crawford, vice-president and treasurer of Associated Exhibitors, returned to New York this week on the Cedric, after a tour of more than a month in Europe. Mr. Crawford studied business conditions in London and Paris, passed several days in rural England, went over some of the French battle fields, and visited Fontainebleau, Versailles and other points of historical interest. He was accompanied by Mrs. Crawford and their young son, Roy, Jr.

"There is no denying the fact that both England and France are far behind us in the picture industry, as regards production, presentation and theatres themselves," said Mr. Crawford. "But, in England in particular, a great advance is being made. The more important English producers realize now that their own field is too limited, and that they must make product which will appeal to American picture lovers also. That is why so many of them are now engaging American actors. In London a large new picture house is now being built, which according to its projectors, will rival the best in New York.

"One thing which is certain to impress every observer of picture conditions, and which naturally impressed me favorably, is the fact that Harold Lloyd is a great popular favorite in England.

"In France more American pictures are in circulation than are productions of any other country. One expects to find American made features advertised in front of the leading boulevard theatres of Paris and he is seldom disappointed. The effects of the war continue to be felt in business circles in France more strongly than in England. Notably in London I found a genuine spirit of optimism regarding the outlook for the fall."

Mr. Crawford said that in Paris he enjoyed a visit with Paul Brunet, formerly president of Pathe Enxchange, Inc.

Film Export High

Over 15,500,000 Feet Shipped in May, Says Latest Washington Report

Washington, D. C.—Exports of moving picture film continue at a high level, according to figures showing our foreign trade for the month of May just compiled by the Department of Commerce. Exports during the month reached a total quantity of more than 15,500,000 feet.

May shipments, as reported to the department, included 9,211,252 linear feet of positive film, with a value of $360,840; 1,274,401 linear feet of negative film, with a value of $100,657, and 5,031,366 linear feet of sensitized, but not exposed film, with a value of $133,678. The most important market for positive film, as usual, was Canada, whose imports totaled 1,162,383 linear feet, valued at $55,379. For the first time in a number of months Australia took less than a million feet of this class of film, her imports for the month being 576,329 feet, valued at $20,564. While the largest markets in May took less than their usual quota, there was a general strengthening all along the line, and many countries which in the past have been markets for only small quantities show a very satisfactory increase.

The most important market for negative film during the month was Mexico, whose imports amounted to 603,807 feet, with a value of $27,072, England standing second with 260,206 feet, valued at $36,787. In the case of raw stock, Japan was the largest market, taking 2,752,766 feet, valued at $74,576, with England second with 1,426,774 feet, valued at $32,705.

T. O. C. C. Rejects Operator's Ultimatum Then Compromises

By TOM WALLER

AFTER flatly rejecting, on Friday, August 24, the ultimatum demanding increases from 17 to 25 per cent. and facing the alternative of having union operators belonging to Local 306 refuse to renew their contracts on September 1, members of the Theatre Owners' Chamber of Commerce, New York, last Thursday afternoon were suddenly found to be again in private session at the Hotel Astor, which, after a deliberation of four hours, resulted in a compromise. Under the T. O. C. C. negotiations, which, it was announced at Local 306 headquarters, proved satisfactory when submitted Wednesday night to unionists employed by Chamber members, operators in houses seating from 100 to 600 will realize a 7½ per cent. increase over their present weekly salaries; 10 per cent. from 600 to 1,000; 12½ per cent. from 1,000 to 1,500, and 15 per cent. for anything exceeding a seating capacity of 1,500.

The situation would seem to indicate from official knowledge gleaned at the Local headquarters, 101 West 45th street, that circuit exhibitors made separate negotiations with the unionists which better the T. O. C. C. compromise by 5 per cent. Belief was advanced in authorized circles that the Chamber of Commerce found it necessary to retreat from the stand it originally took in recognition of the circuit consideration which followed twenty-four hours later.

A union official, who stated that Harry Machler, president of Local 306, was absent at the time, had no explanation to offer as to the variance of the operators' wage scale. He refused to go into details as to how the two separate negotiations, one lower than the other for the same grade of work, could happily exist, and if so for the length of the period.

At the meeting of a week ago, statistical figures presented by Chairman Charles O'Reilly to approximately 350 members of the T. O. C. C., showed that during the past year 4,000 operators' licenses had been issued at Manhattan City Hall. Of that number only 900 were said to be members of Local 306 and of that number but 300 were said to be holding positions here. Following that session, press material issued revealed that the member exhibitors of Greater New York nearly unanimously had cast a sealed ballot voting down the consideration of an increase at this time.

The official statement, coming from the Chamber of Commerce headquarters, contained the news that during that session committees had been formed to protect the exhibitor if the alternative of the ultimatum was carried out and the union operators refused to sign a renewal of their old contracts on September 1. In this respect it was later gathered that arrangements had been made to fill the places which would have been vacated had the ultimatum not been partly satisfied.

The Advisory Committee formed at the first meeting and composed of Messrs. O'Reilly, William Brandt, head of the New York State M. P. T. O., and Sydney Cohen, national president, at the second special meeting, called after Circuit heads had compromised with their own operators, reached the present terms with a delegation of union officials. These figures were afterwards presented to and adopted by the member exhibitors.

Mr. Brandt is credited with having stated at the meeting when the ultimatum was turned down that the wage increases demanded would necessitate a larger admission charge to the public. Whether this latest concession will cause ticket charges to fluctuate could not be learned officially at this time.

One morning early this week Sydney Cohen addressed about 600 operators in a downtown hall. It was 1 a. m. When Mr. Cohen ascended the platform, the hour being convenient to the latest run house in the metropolis. When Mr. Cohen finished outlining the viewpoint of the theatre owners and also took up the argument from the standpoint of the employee, he was given a great ovation.

Sherman Gets Screen Rights to Score of Harper Brothers Novels

HARRY A. SHERMAN, president of the Sherman Productions, announces the completion of negotiations with the firm of Harper Brothers, one of the largest publishing houses in America, whereby his organization will have the screen production right to more than a score of their novels.

In the announcement there is recorded the result of nine months of exhaustive research work in the literary marts. Sherman, with his knowledge of the requirements of producer and exhibitor alike, undertook to select nothing but works that would comprise both screen quality and box office value in the matter of title as well. Among the authors listed in the Sherman announcement are Basil King, Mildred K. Barbour, Margaret Cameron, Will E. Ingersoll, Margaret De Land, Marie Van Vorst and Will N. Harben.

The first of the productions that will be put into work will be the Basil King novel, "Let Not Men Put Asunder," which is to be released sometime in November. The director and cast for this picture is to be announced shortly.

This feature is to be followed with five productions, all carrying remarkable box office titles, including "Cat and the Canary," a novel by Margaret Cameron; "Borrowed Husbands," by Mildred K. Barbour; "The Road That Leads to Home," by Will E. Ingersoll; "The Rising Tide," by Margaret De Land; "A Successful Wife," by Marie Van Vorst, and "The Fruits of Desire," by Will N. Harben.

"The three most important essentials in successful motion picture production," stated Mr. Sherman in making his announcement, "I believe, are first the title from a box office standpoint; secondly, the story and author from a production standpoint, and, finally, the director who handles the visualization of the story for the screen."

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Massachusetts' Safe-cracker Begins His Fall Operations

The nocturnal burglar who had such a gala time a few months ago among the theatres of Eastern Massachusetts and New Hampshire, and who cracked a number of safes in movie houses by the "can-opener" method, evidently has begun his fall operations again. One night last week he leisurely jimmied open two safes in the Eagle Theatre at 2227 Washington street, Boston, and then, through connecting stores, entered a dry goods establishment and repeated the operation. Entrance was effected through a rear door of the theatre. Here the safes yielded $152 in cash, five $100 Liberty bonds, seven $50 bonds and $400 in other bonds. Stopping for lunch in the theatre, where empty ginger ale bottles and sandwich wrappers later were found, the burglar ranged through the entire building and from the dry goods store safe extracted $600 in cash. He evidently overlooked one bet, for he departed without $200 that had been left in a bowling alley in the building.

Last Sunday "The Covered Wagon" began a series of Sunday showings, with matinees at 3 o'clock in the afternoon. This picture is approaching its 200th performance.

R. H. Weston, who hails from Cape Cod and who evidently had not heard of Brookline's "thumbs down" on the movie theatre proposition, or perhaps believed the selectmen had experienced a change of heart, applied last week for a license to operate a picture theatre in the wealthy and populous town. He got his conge without any discussion of the merits of his case.

The billboard war is going merrily on and if the proponents of some of the rules and regulations have their way it is going to interfere materially in the future with some of the big outdoor feature boards that have been utilized of late to exploit many of the new pictures. For instance, at a largely attended hearing the past week Horace B. Gale of Natick, representing the Massachusetts Federation of Planning Boards, which includes sixty cities and towns of the Bay State, urged that the billboards be limited to four feet high and eight feet in length. At present boards may be twelve feet high and twenty-five feet in length. Judge Robert Wolcott, chairman of the committee on billboards of the Massachusetts Civic League, and other well known speakers, including mayors and selectmen, urged smaller billboards, as well as advocating other drastic restrictions for outdoor signs.

The Hudson Pictures Corporation of Boston, organized to deal in motion pictures and photographs, has been granted a charter in the Bay State. It will do business with a capitalization of $10,000. The incorporators are Emma V. Corbett of Boston, Alfred Bevan of Boston and Hattie F. Burchfield of Springfield, Mass.

A charter was granted during the past week at the office of the Massachusetts Secretary of State to the Edugraph Film Corporation of Boston. According to the articles of association this concern is to engage in the manufacture of motion pictures under a capitalization of $100,000. The incorporators are George W. West of Malden, Mass., Henry W. Sprague of Boston and Frank P. Robinson of Boston.

The new Liberty Theatre at Dorchester, which Louis Boas recently added to the constantly growing chain that is known by his name, is undergoing some radical changes in policy and management. It has not proved a very successful venture up to this time but the outlook appears most encouraging.

Extensive improvements and alterations having been completed during the summer to Music Hall at Pawtucket, this popular branch house of B. F. Keith enterprises will be opened shortly.

John R. Sayer, who continues as manager of the Empire Theatre at Lawrence, has arranged the reopening of that popular house for Labor Day. During the time that it has been closed it has been renovated and rejuvenated and now is spic and span for the coming season.

There is some talk at Lawrence that the Colonial Theatre, which has played stock for several seasons but which now is dark, is to be reopened as a picture theatre during the coming season.

A new Gardiner screen of the velvet gold fibre type has just been installed in the Strand Theatre at Lowell and is being hailed with great satisfaction by the many patrons of this house.

"The Silent Command" was selected by the management of the Fox Theatre at Springfield for the reopening, which took place last Monday. During the time it has been dark, repairs, alterations and decorations have made the theatre a very busy place and the management has expended several thousand dollars in the improvements. New carpets and a new ventilating system are features.

John McCue, owner and manager of the Casino Theatre at Quincy, tried to run down a street car that was stalled and showing no lights a few evenings ago. The crash was sufficient to totally wreck John's automobile but he escaped with slight cuts and bruises, much to his own satisfaction and that of his many friends.

One of the season's biggest events, so far as Boston film men are concerned, was the annual outing and field day at Pemberton Inn, down the bay, which was staged a few days ago by the New England Film Board of Trade. It was given in recognition of the hard and successful fight waged by the employes of the exchange district during the censorship battle last fall, and more than 400 enjoyed the various interesting features that had been provided. The committee in charge of the affair included: Stanley Waite, New England manager for Pathe; John Scully, manager for Educational Pictures. and George Fecks of the Motion Picture Corporation. There were sports and games of all sorts during the afternoon, a sumptuous dinner, a dance in the evening at Pemberton Inn, and a trip back to Boston by moonlight.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 195.

Syracuse

Manager and owner G. E. Smith of the Novel Theatre reports that this has been the best summer he has had for many years. Mr. Smith is a great admirer of M. P. W. and believes in it the same as the Bible.

Manager Francis Martin of Robbins Eckel Theatre is to be complimented for the way the front of his house looks. He believes in exploitation and every corner of the lobby is used and the front of the house looks like a circus. He says that's what gets the money.

One of the pretty houses of Syracuse just off Slina street is the Rivoli, which is run and controlled by Mitchel Fitzer. The location does not seem to have any bearing on the business and the house is packed daily. They are playing first run pictures.

James Kernan controls and is doing good business in the following houses that he owns: Liberty, Starland, Capitol, Burnett Park and Kernan. He is assisted in his successful enterprises by his daughter and son.

Leo. H. Bladen of the Langan Theatre is one of Syracuse's busiest men. Mr. Bladen is also one of the city's big merchants and is in the weather strip business and his ad is in every car. He is at the office the first thing in the morning and at the theatre the last thing in the night, and it is true when we say that he is making both of his enterprises a success.

The Sampson Theatre and the Elwood, Penn Yan, will be taken over, run and controlled by the Association Theatre owners of East Rochester. Many changes will be made and the Sampson will also run road attractions.

Rochester

Robert Berentsen, for three and one-half years organist and orchestra leader at the New Atlantic Theatre in Brooklyn, has come to Rochester to join the Eastman Theatre musical staff. Mr. Berentsen will be associated with John Hammond, who has presided at the console of the Austin organ since the theatre opened. Mr. Berentsen is president of the Society of Theatre Organists of New York, of which his associate, Mr. Hammond, was the first head.

Bill Calahan of the Regorson Corporation, operating the Regent and Piccadilly, is on his vacation.

In connection with the showing of "Hollywood" at the Eastman Theatre, Manager William Fait, Jr., put over a contest in cooperation with the Democrat and Chronicle in which he offered four prizes of $25, $15, $10 and $5 to the ones who sent in the correct name of the various stars appearing in the film and whose photos were published in the newspaper. Two tickets were also given to the next best fifteen answers.

"There are too many first-class picture houses in the city now to think of erecting a new house in Clinton avenue south," said George A. Simpson the other day in discussing the rumor that the Regorson Corporation was about to build a new theatre in the old Beigler property in Clinton avenue. Mr. Simpson is house manager of the Regent, one of the houses owned by the Regorson Corporation. Mr. Simpson pointed out that the Gordon Theatre has been idle for a long period because of the fact that there was not sufficient patronage.

Albany Exhibitors Guests of Hal Roach at Ten Eyck "Feed"

Exhibitors in the Albany district had the time of their lives last Thursday when they were the guests of Hal Roach at a luncheon given at the Hotel Ten Eyck. Among those present were Ben Apple and Harry Symansky, of Troy; William Shirley, Captain Broome, Morris Silverman and W. H. Farley, of Schenectady; Samuel and Ed Hochstem, of Albany; Louis Buettner, of Cohoes, and others. Frank Bruner and James Rose, of the local Pathe exchange, also were present. Mr. Roach spoke informally at the conclusion of the luncheon, and later on, in company with Mrs. Roach, left for Saratoga.

Everything is set for a big fall at Albany theatres. Oscar Perrin, manager of the Leland and Clinton Square, is going the limit in advertising "Merry-Go-Round," which opens at the former house on Labor Day. At the Grand, "Masters of Men" will serve to start off the fall season.

How would you like to be the manager of a picture theatre which has bucked larger houses for months, and then while enjoying an automobile trip, figure in a smash-up and have your brother-in-law and sister-in-law sue you for $15,000, on the grounds that your driving resulted in the accident? This is exactly what has happened to Fred Perry, manager of the Strand Theatre in Watertown, N. Y. Mr. Perry was taking a trip through Canada in his car, and it skidded and was demolished. Mrs. Perry sustained a broken collarbone, while her sister and brother were also injured. Now Perry is made defendant in an action brought by those who were enjoying his car.

The Perrins, big and little, ranging all the way from Oscar, who is manager of two of Albany's leading picture theatres, down to the youngest member of the family, are back home from a summer spent at Long Beach. That is, Mr. Perrin's summer at the well known resort was confined to the week-ends.

Film Row welcomed Charles Sesonske of Johnstown last week. While managing the Avon in Watertown Mr. Sesonske rarely, if ever, visited Albany. Now that he is near by, he plans to drop in quite frequently.

M. E. Silberstein, who runs the Community Theatre in Catskill, has been spending the entire month at Saratoga, and, it is said, not in vain.

According to a report which is being circulated around Albany, the Strand, Albany and State theatres in Schenectady have effected a sort of combination in so far as the buying of film is concerned.

Ten-cent admissions seem to draw the business in Troy these days. A 10-cent policy prevails at the Strand, Colonial and Capitol, while the Palace is asking 5 and 10 cents.

Congratulate Mr. and Mrs. Dennis Regan of Greenwich, for their house, known as the Star, just remodeled and about to reopen, is one of the handsomest picture theatres in this section of the state. Mr. and Mrs. Regan visit the Albany exchanges together, take their time in buying pictures, and what is more important, are making money.

Nate Robbins, head of the Robbins chain of houses, with headquarters in Utica, and his assistant, Rae Candee, are taking a bit of vacation at Old Forge.

Ollie Stacey, owner of the Majestic in Albany, is at Glen Lake for ten days.

Joe Braff, owner of the Lyric and the Pearl theatres in Albany, has just taken over the Hudson in Watervliet. The latter house has been closed for some time past.

A. T. Mallory, who owns the Star in Corinth, has spent this summer working on the state highway near his home town. Film salesmen have found this out, now route themselves over the road on which Mr. Mallory is employed, and generally make a stop.

With not over four or five exceptions, each night thus far this summer in Albany and vicinity has been cool, and as a result the houses will probably figure up on Labor Day profits far ahead of any year in their existence. Take Louis Buettner, of Cohoes, for instance. Mr. Buettner has a chain of houses and his receipts this summer have run at least 25 per cent. better than a year ago.

A report was in circulation during the last few days that W. H. Farley, receiver of the big State Theatre in Schenectady, and William Shirley, manager of the Strand in the same city, were seeking to acquire the Albany, one of the leading theatres in that city.

W. W. Berinstein, of Albany, N. Y., heading a chain of several houses, opened up his latest acquisition in Elmira on Monday and put over a big spread in connection with the occasion.

The management of the Congress in Saratoga Springs used good judgment in booking "Common Law," which had its premiere in this section the other day at the well known resort. The picture played to a record-breaking business, and seemed to be just the right sort to catch the crowds at Saratoga.

The Star in Hudson, N. Y., lately acquired by Edward Hochstem, was opened by its new owner on September 2.

Herman Vineburg, manager of the Mark Strand in Albany, has returned from a short vacation in New York City.

Exhibitors in Albany and vicinity are interested in the incorporation of the Capitol District Picture Play Corporation, which intends to film many of its scenes around this part of the state. One of the directors is a well known newspaperman, Frederick T. Cardoze.

Connecticut Theatre Owner Sues Musicians for $40,000

Abraham Davidson, owner and managing director of the Broadway and Strand theatres in Norwich, Conn., on August 22 brought suit against the Musicians' Protective Union, Local No. 235, of the American Federation of Musicians, of Norwich, claiming damages of $40,000 on the grounds that his business has been injured as the result of an alleged conspiracy on the part of musicians of Norwich. Mr. Davidson, in his complaint, alleges that "on or about June 12, 1923, the defendants conspired together for the purpose of injuring and destroying the plaintiff's business, which conspiracy still exists."

Mr. Davidson claims that as the result of the alleged conspiracy he has been compelled to hire non-union labor with which to operate the Strand Theatre and that by reason of employing the non-union workers he is unable to obtain certain vaudeville acts; to engage union moving picture operators; to engage union stage hands or to present legitimate shows.

It was later reported that the suit has been settled.

Poli's Theatre in Waterbury, closed for many weeks, reopened August 27 with a new policy, new house management, and it virtually is a new theatre insofar as redecorating and alterations can make it. Henry P. Menges, who will be manager, returns to Waterbury after an absence of almost twenty years. His last position with Mr. Poli in Waterbury was as leader of the orchestra at Jacques Theatre when Mr. Poli controlled that house. During this summer he has been manager of the Poli Stock Company in the Court Square Theatre in Springfield, Mass. The "combination house" policy will prevail, with occasional presentations of super-feature pictures.

Joseph Dolgin and A. M. Schuman, owners. will open the new Lyric Theatre in Hartford on September 1. First-run photoplays will be presented in the Lyric, which seats 1,000.

The Lyric has a stage large enough to accommodate road shows. A large fountain is the feature of the stage setting for the picture screen. An orchestra will be under direction of Ben Irving, formerly of Bayonne, N. J., and New York City.

Members of the board of examiners of New Haven, who ordered various improvements in the theatres of the city, have demanded an increase in salary. That's a chuckle.

The manual of the organ in the Capitol Theatre in Ansonia has been moved from the orchestra pit to the floor, where it now is on a level with the orchestra. The members of the orchestra are on a two weeks' vacation and upon their return to their posts at the Capitol they will work in unison with the organ.

State Officer B. A. Prentiss of the State Police Association of Hartford was in Derby on August 22 and passed some time looking over the site of the proposed new theatre building on Elizabeth street. He was accompanied during his inspection by John R. Shields of the Sterling Theatre.

The officer was sent to Derby by the department to inspect the land and its surroundings. Plans for the proposed theatre, which will be erected by Kennedy and Hoffman, have been in the office of the state department for some time.

The Majestic Theatre in Oak street, New Haven, is the first to complete the alterations required to make the building comply with the new theatre ordinance, according to an announcement made on August 23 by Fire Marshal Fleming. He also stated that the owners of the theatres in the city ordered to make alterations must do so before September 22.

Almost every theatre in New Haven must undergo alterations of some sort in order to comply with the rulings in the new ordinance.

Los Angeles

Roy Miller came in from Glendale this week and announced that "Safety Last" would be taken off at his Main street Theatre after a run of fourteen weeks. Roy has been featuring a children's program in connection with the showing of the film.

"Hollywood" got away to a tremendous opening at Grauman's Rialto this week. Sid had all the principal players and the director on hand at the opening, together with city officials and representatives of various civic organizations.

Abe Gore announced the closing of the Kinema for several weeks for repairs. There is to be considerable remodelling done and the stage space enlarged. After the repairs are made the Kinema is to be operated on the same basis as Grauman's Hollywood Theatre, with big length features being run for an indefinite period. In the meantime, the first-run pictures will continue to be run by West Coast Theatres, Inc., at the Loew's State Theatre.

Toronto's Big Allen Theatre in Suit Over $38,250 Rental

An interesting development in connection with matters affecting the Allen Theatre in Toronto since the acquiring of the thirty theatres of Allen Theatres, Ltd., by the Famous Players Canadian Corporation has taken place in the entering of a suit at Osgoode Hall, Toronto, by Caroline Anderson and Isabella Mullaney Townsend to recover possession of the Allen Theatre at Richmond and Victoria streets, Toronto, this being the large downtown house of the former Allen chain. The plaintiffs are named as the lessors of the property and it has been noted that the lessee is Abe Cohen, who acted for the Allens, it is said.

The plaintiffs claim that the lease of the property became cancelled on August 1 and it is alleged that rent is due to the amount of $38,250. The lease for the land was dated November 9, 1916. Whether the property, including the big Allen Theatre, will revert to Caroline Anderson and Isabella Mullaney Townsend or not remains to be seen. No announcement has been made as to what action the Famous Players Canadian Corporation will take in the matter.

All employes of the Famous Players Canadian Corporation at Toronto, Ontario, together with the representatives of associated organizations, Regal Films, Ltd., Famous-Lasky Film Service, etc., enjoyed their annual picnic and outing to Albertonia on August 19 when a varied program of sports and entertainment was run off to the delight of all. The prizes for the many different events were presented at supper-time by Charles Branham, general supervisor of theatres.

The establishment of the "Theatre Service Stations" for the adjustment of claims between independent exhibitors and exchanges is promised for various sections of the Dominion of Canada with the formal organization in September of the Canadian Division of the Motion Picture Theatre Owners of America, according to announcement at Toronto. These stations will be conducted under the direct auspices of the association and will be at the disposal of members in the district, it is stated.

The Famous Players Canadian Corporation has eliminated some of its own picture theatre competition in the downtown section of Toronto, Ontario, by converting the Regent Theatre, which was formerly the home theatre of the corporation circuit, into a dramatic stock house for an English stock company. Famous Players will continue to control the house but its policy will no longer conflict with the Hippodrome and other local picture theatres in Toronto. The corporation has also disposed of the Strand Theatre, one of the oldest of the large central picture houses, to outside interests.

Sam Weiner of Winnipeg, proprietor of the Province Theatre in the Manitoba capital, has bought the Rose Theatre in Regina, Sask., one of the best known houses in the Canadian West.

Henry Morton, prominent as an exhibitor of Winnipeg, Manitoba, has purchased the Park Theatre, Osborne street, near River Park. The Park is scheduled to open again the end of August.

The first Canadian run for "Merry-Go-Round" was awarded to Montreal, the honor of being the first theatre in the Dominion to offer the attraction being the Capitol Theatre, where it was featured during the week starting August 26. "Merry-Go-Round" also has been booked into the Hippodrome, Toronto, the home theatre of the Famous Players Canadian Corporation chain.

A farewell party was tendered J. Elmes, manager of Loew's Theatre, Montreal August 24, on the occasion of his return to the United States permanently, Mr. Elmes having resigned from the management of the theatre after a tenure of two years. The retiring manager was banqueted on the stage of the theatre by employes, exchange representatives and guests. The control of the theatre was recently acquired by Famous Players Canadian Corporation.

Manager Miller Stewart of the Metropolitan Theatre, formerly the Allen Theatre, of Winnipeg, Manitoba, has been putting considerable pep into the house since its recent reopening. Mr. Stewart has adopted a variety of slogans to popularize the theatre, such as "Meet Me at the Met" and "The Show Place of Winnipeg." During the hot spells he emphasized the temperature of the theatre with the following line, "As cool as a mountain top, absolutely."

The Family Theatre, Ottawa, Ontario, formerly the home of a dramatic stock company, is being thoroughly renovated by J. M. Franklin, formerly of Halifax, for reopening in September. The theatre has been rechristened the Franklin Theatre. Pictures and vaudeville will be presented under the new regime.

Kansas City Exhibitor Head Contests County Tax of $50

Whether the county has a right to collect a $50 annual theatre tax assessed by the county court last June is expected to be determined by the arraignment recently of A. N. Eisner, charged with failure to pay the tax. Mr. Eisner, president of the M. P. T. O. of Kansas City, is proprietor of the Broadmour Theatre, Kansas City. The theatre owners, in their opposition to the tax, contend that it was levied by the county Court in June, when a State law provides it should have been assessed in the May term. Mr. Eisner was released in $500 bond and his trial was set for September 1.

The semi-annual convention of the M. P. T. O. of Kansas has been scheduled to be held September 24-25 at Wichita. Officers are urging all exhibitors in the state to attend the two-day meeting, as it promises to be one of the biggest semi-annual conventions ever held by the organization.

Lon Chaney stopped over in Kansas City between trains last week. He was entertained with a breakfast attended by Col. Carl Gray of the American Legion; Mrs. Eleanor Walton, chairman of the Motion Picture Committee of the Woman's City Club; Mrs. Fred Cornell, chairman of the Motion Picture Committee of the Parent-Teachers Association; Dave Harding, Earle S. Nesbitt, L. W. Alexander, L. D. Balsly and Ed Dubinsky.

Cyrus Jacobs, manager of the Globe Theatre of Kansas City, for twelve years and widely known throughout the United States, died August 24 at the Christian Church hospital after an attack of heart disease. He was improving steadily until a second attack caused his death. Mr. Jacobs was 47 years old. He came to Kansas City twenty years ago and for a time was in the millinery business. He appeared in theatrical productions and was a professional actor. His long connection with the Globe Theatre brought him a large acquaintance among vaudeville actors. Two sisters survive, Mrs. Dave Braham and Mrs. Jake Steinbert, of St. Louis.

Charles McCollister, formerly of the Wichita and Star theatres of Wichita, Kan., and more recently of the Criterion Theatre, Oklahoma City, has secured a lease on the Marple Theatre of Wichita.

The Isis Theatre, large Kansas City suburban house which has been closed four weeks for redecoration, reopened August 19. The theatre looks like new. The lobby walls have been artistically finished in delft blue. White and old rose tints prevail in the wall decorations in the auditorium. The stage has been enlarged and new scenery and velvet drapery added. The carpet is soft gray in tone. New statuary and baskets of flowers and plants give an effective touch to the lobby. Sigmund Cohn, manager, has added five men to his orchestra under Carl Stalling, the director.

The Electric Theatre at Linn., Kas., has reopened after being closed for the summer. A. H. Granger is manager.

The Cozy Theatre at Solomon, Kas., has been purchased by Mr. Whitely.

C. P. Rogers, owner of the White Way and Isis theatres at Concordia, Kas., has opened the Isis after a period of several months.

J. A. Quincy, an exhibitor at Greenleaf, Kas., has returned from a vacation spent at the Minnesota lakes.

G. L. Rugg of the Eureka Theatre at Weston, Mo., is having his theatre redecorated.

A. E. Jarboe, manager of the Royal Theatre at Cameron, Mo., has installed a new Minusa Gold Fibre screen.

Out-of-town visitors last week were: C. A. Vinton of the Vinton Theatre at Centerville, Parker and Blue Mound, Kas.; E. L. Valentine, Lyric Theatre, Girard, Kas.; P. G. Potner of the Princess Theatre at Scandia, Kas., and Charles Goodnight of De Sota, Mo., and T. C. Goodnight of Warrensburg, Mo.

The DeGraw Theatre of Brookfield, Mo., will open on Sunday beginning September 1, according to Manager Wasgien.

W. C. Gumm has purchased the northwest corner of Seventy-fifth and Washington streets, and, according to announcements. work on a theatre will start soon. The plans call for a two-story brick building with offices on the second floor and storerooms on the first. The theatre building will be separate from this section, although the front of the building will appear as the theatre front.

Louisville

With the thermometer registering around 56° the better part of the week here, local swimming pools lost their charm and business picked up appreciably at the picture houses. The offerings have been average, but business has been the best realized here this summer, all houses being taken into consideration. The several airdomes in the suburban neighborhoods have suffered somewhat from the cool weather, but the large downtown houses have entirely made up for any decrease in the box office receipts of these suburban places, and since the latter are usually under the same ownership as one or two of the leading theatres, everybody is satisfied.

At the second hearing of the case against Joseph Steurie, manager of the Walnut Theatre, charged with maintaining a room where bets were taken on the races, he was fined $25, the charge having been amended to disorderly conduct. Judge Eugene Dailey, of the Police Court, ruled that since an individual can not be held responsible for a violation of the law on a piece of property owned by a corporation, that Steurle could not be held on the charge preferred. The Walnut Theatre is incorporated, being under the control of the Broadway Amusement Company.

Schroeppel Now in Buffalo; Olympic Sold for $650,000

O. T. Schroeppel, formerly assistant manager of the Buffalo Realart exchanges, connected with various other exchanges and who has managed several Buffalo theatres, has resigned as manager of the Strand and Andrews theatres in Salamanca, N. Y., to become house manager at the Teck Theatre, Buffalo, the local Shubert house. Walter Trass of Dansville has been appointed manager of the Salamanca houses.

The Olympic Theatre, Buffalo, on Lafayette Square, has been sold by the Monument Theatre Corporation for $650,000 to the Buffalo-Broadway Corporation. The Monument company operates the big Lafayette Square Theatre and it is understood that the Olympic was sold to kill some of the Lafayette's competition. The Olympic is across the street from the Lafayette and is being operated by the Universal Film Company, with George E. Williams as manager. The house will continue to run under Universal auspices for at least a year, it is said. After this the house will be remodeled for business purposes.

Musicians and stage hands are "acting up" in Jamestown and Olean. They have demanded more money in both towns. Jamestown exhibitors threaten to cut their orchestras in half if they have to pay more, while the Palace and Shea's Opera House declare they will show straight pictures all through the coming season rather than raise the wages of the stage hands. They have made a counter proposition to the musicians and stage workers, which has not as yet been acted upon by the union men.

E. O. Weinberg, who several weeks ago resigned as manager of the new State Theatre in Schenectady to accept the management of the Buffalo Renown Pictures Corporation exchange, has also resigned the exchange job and has been succeeded by Joe Miller, who has been covering the Albany territory for Hodkinson. Mr. Weinberg has not as yet announced his plans for the future, but it is understood that he is investigating the possibility of leasing a local neighborhood house.

Joseph Welte, prominent Buffalo exhibitor, is dead. He was the owner of the New Ariel Theatre on High street. His son George will continue to operate the house.

Harry Abbott reopens the Criterion on Labor Day with pictures and musical comedy. This house has never been put over since it was a leading legitimate house many years ago, so if Harry puts it over now he sure deserves much credit.

"Human Wreckage" will open soon in Buffalo for a two-week run at the Palace Theatre, where Manager Howard F. Smith will put on a big advertising campaign.

Louis Smith of Binghamton, N. Y., is managing the Lyceum Theatre in Elmira. He succeeds Howard Bradner, nephew of O. S. Hathaway, who has sold out his theatrical holdings in Binghamton. For the last two years, Mr. Smith has been assistant manager at the Binghamton Theatre and the Stone Opera House in Binghamton.

Charles Hayman of the new Strand and Cataract, Niagara Falls, is up in the wilds of Canada on a fishing trip. He is being followed by Harris Lumberg, formerly of the Bellevue, who now is after the trout. Harris is the Isaac Walton of western New York.

The Olympic Theatre at Bemus Point, N. Y., has closed for the season. The Mozart in Jamestown has been remodeled into a store. The Strand in Olean has met a similar fate. The Mozart in Elmira is now the Strand. It will reopen on September 3.

Louie Weiner, formerly a salesman on the Paramount exchange staff, has been appointed manager of the Star Theatre on William street, operated by the Border Amusement Company. He succeeds Al Gilmore.

It is reported that the Schine Corporation is seeking to lease the Farman Theatre in Warsaw, N. Y. A representative has been in town conferring with the village board, which has not yet acted on the proposal of $200 a week rent.

Many March in Minneapolis as "Movies Season" Begins

"Greater Movies Season" was ushered in here on August 25 with the most elaborate demonstration ever staged by the picture interests of the Northwest. Following a week's publicity campaign, which was liberally handled by the newspapers, the exploitation stunt came to a close with a parade in which 15,000 persons and 250 decorated automobiles figured. The parade passed through the loop district.

Theodore L. Hays, general manager of Finkelstein & Ruben theatres, directed parade plans. Among the features of the parade was the presence of five bands and the distribution of 5,000 free tickets to Minneapolis theatres. All of the managerial force of the "F-R" theatres played an active part in arranging the "Greater Movies Season" opening. Theatres were decorated for the occasion and current bills feature some of the largest of late releases.

Joseph Friedman, manager of the Tower Theatre, St. Paul, one of the largest downtown houses, is co-operating with a St. Paul newspaper in the producing of a picture bearing a St. Paul cast. The picture when produced will be screened at the Tower.

M. A. Manning has taken over the Opera House at Baldwin, Wis.

Opening of the new theatre at Aurora, Minn., which is being erected by the Raymond Brothers, has been set for September 1.

Change in ownership of the Caughren Theatre, Sauk Center, Minn., was announced this week. R. H. Sugden and John H. Van Dusen of Wolford, N. D., purchased the theatre from W. P. Winders. It will be managed by Mr. Van Dusen.

Canton, S. D., voted in favor of Sunday shows by a majority of 45 votes last week, according to word received here. Mudslinging tactics of reformers failed to defeat the efforts of the liberals. William P. Lowell, manager of the Kennedy Opera House, headed the liberal voters in the campaign for Sunday shows.

Matt Huss, owner of the Lyric Theatre, Monticello, Minn., has purchased the Crystal Theatre at Bird Island, Minn., according to word reaching film exchanges. The Crystal was formerly owned by William F. Barr.

C. B. Valleau, well known Northwest exhibitor, has joined the F. & R. Film Company as manager of the branch's service department. For many years Mr. Valleau operated the Broadway Theatre at Albert Lea, Minn. He also had houses at Osage, Iowa, and Bismark, N. D.

Labor Troubles at Several New England Theatres

LABOR troubles, due to demands for increased wages by musicians, stage hands and movie operators, have not yet descended upon Boston, although rumors of impending demands are in the air and there is every indication that by Labor Day these rumors will have become actualities.

In the meantime, however, operators at Springfield, Mass., have filed their demands for increased wages, to take effect at the expiration of the present contract on Sept. 1. These operators now are receiving $41 per week and the managers refuse to state what exact amount is expected, although declaring that it is reasonable. It is anticipated that the demands will be met and that there will be no trouble.

At Providence, R. I., an agreement has been reached by which all theatre musicians who are affiliated with the Musicians' Protective Union have been granted a wage increase amounting to $6 per week, effective on Labor Day. Negotiations looking to this end were in progress for a week or more between the theatre managers and officials of the union. The musicians had asked for a $9 increase but accepted two-thirds of that sum. The new scale brings the pay of a theatre musician up to $48 per week and the agreement has two years to run. About 150 men are members of the Providence association. The negotiations were carried on for the theatre interests by Harry W. Crull, Edward M. Fay and Alton C. Emery.

The Providence theatre men also have received demands for pay increases from the stage hands and operators, and members of the union hint that an increase of about $10 is being sought. As yet definite action along this line has not been taken.

Up in Lewiston, Me., the theatres also are having their troubles. Last week the union theatre workers, three of whose members were discharged when a new wage scale was presented to the managers of the Strand Theatre and the Empire Theatre, placed pickets in front of those houses. Both these theatres are owned by the Maine and New Hampshire Theatres Corporation and are part of what is known as the Gray Circuit. The union officials declared that arrangements had been made with booking offices to stop all moving pictures and vaudeville acts from entering the circuit of the Main and New Hampshire Corporation after September 1, unless the theatre managers in the meantime accepted the terms of the union workers, which call for reinstatement of the discharged men and adoption of the new union wage scale. The theatre workers have been accorded the support of the Central Labor Union, American Federation of Labor.

Many Philadelphia Theatres to Reopen After Labor Day

With the opening of the new month and particularly the passage of Labor Day, many of the more important Philadelphia film theatres whose doors remained closed during the summer season will throw them open again, and in addition there will be the formal opening of two important new enterprises, the Fox and the Benn theatres. Of these the larger is the Fox at the southwest corner of Sixteenth and Market streets, occupying the first floor level of the immense office building also known as the Fox Building. With its very central location and in the heart of a rapidly developing section of the city, until recently somewhat neglected, the enterprise bids fair to attain place in the front rank of Quaker City amusement enterprises. It is the first of the Fox chain in the city and will open the middle of September.

On September 1 the Stanley Company of America will open in its new Benn Theatre, Sixty-fourth street and Woodland avenue, the largest and most attractive film house in Southwest Philadlphia, for the presentation of feature photoplays on first run in this section, and with an especially high character of musical numbers. The new enterprise takes its name from its resident manager, Marcus E. Benn, who for many years has been engaged in the picture business in the West Philadelphia section. It seats 2,000 and the interior is finished in gold and ivory, the side walls being decorated with mural paintings above the light coves. An especially built organ has been installed.

Among the other theatres of larger size to reopen Labor Day or thereabouts are the Aldine, closed for summer for refurnishing and redecorating, with the picturization, "Three Wise Fools;" the Keystone Theatre in Philadelphia and the Edgemont Theatre in Chester, under the general management of Marshall W. Taylor, films being supplemented by Keith vaudeville; the Broadway, Broad street and Snyder avenue; the Alhambra, which during the summer was redecorated at a cost of $25,000; the Globe Theatre, opposite City Hall, and inaugurating the Keith Stanley form of entertainment, with the best in screen and on stage programs; Nixon's Grand Opera House, which this year will make two changes of pictures weekly, at popular prices, after extensive alterations and improvements, and the palatial Allegheny Theatre, extensively redecorated and refurnished and with the installation of new floors and new chairs.

No announcement of the opening of the new Elrae Theatre has been made but the Stanley management expects to entertain at this foremost center towards the close of the year, showing films and vaudeville. Of the reconstructed and remodeled houses, the largest expenditure was made at the Grand Opera House, where more than $200,000 was invested in the interior, virtually transforming it into an entirely new theatre. President Jules E. Mastbaum of the Stanley Company of America enthusiastically concurs in the declaration made by B. F. Albee of the Keith enterprises that the combination is a most forward step and marks an epoch in popular entertainment.

In celebration of the second anniversary of its opening, the Plaza Theatre of Perkasie is to be provided with a special program on September 10. It is the purpose of William B. Rosenberg, who controls the property which he built, to furnish a high class musical entertainment in both organ recitals, orchestra and vocal accompaniment that day, in addition to the regular showing of pictures.

The newly constructed Earle Theatre, which just has been completed by Guss Becker and which is located at Twenty-eighth and Reed streets, will be opened to the public this week. The Earle has been in the builders' hands since February and is a brick and concrete structure with all the modern settings of an up-to-the-minute picture house. The seats number 1,200. Guss Becker also is proprietor of the Beckers Theatre at Eighteenth and South streets and his brother, Si Becker, who has been manager of the latter, is also to take over the management of the new house.

Famous in trade circles for his exploitation and energetic enterprise, William Laportes, manager of the Ardmore Theatre at Ardmore, just outside Philadelphia, again has shown that he can make things hum, even in the dull dog days of summer. This time of year finds his theatre just as well patronized as in the busier season of trade activity, through the showing of local news events accompanied by community sings. Last week, for instance, he featured society events along the Main Line, where the summer homes of the wealthier citizens of Philadelphia are located.

Ely Resnick has taken possession of the Grant Theatre, Fortieth street and Girard avenue, having purchased the property from Philip Green for a sum said to be near $100,000. It will remain under the management of Charles Dutkin.

The new theatre which has been under construction during the summer months at Columbia, Pa., and which is owned by J. J. Hardy will be opened to the public this week. It will seat 800.

Mayer Milgram, who recently purchased the plot of ground at Twenty-third and South streets, is having built on the property a picture theatre which will accommodate 500. It is to be built of brick, steel and terra cotta at a cost of $70,000 and will be ready for occupancy by the new year.

With the closing days of August there is being rushed to completion the improvements under way at the Spruce Theatre, Sixtieth and Spruce streets, which is owned by Birney Hirsh, a pioneer in the picture industry of the Quaker City, and who also is proprietor of the Pike and New Forest theatres. In the Spruce Theatre, to reopen September 1, there has been installed a new organ, and the redecoration and redraping of the house has given it the finish of a modern structure. There also is a floor of concrete, extended to accommodate larger seating capacity.

In keeping with its policy to show only the best, the Grand Theatre, of Williamsport, Pa., of which Frank A. Keeney is proprietor, is being equipped with the latest ideas in artistic appointments and technical equipment. The house will be reopened by October 1 and a program of big features inaugurated.

Jack M. Delmar, manager of the Stanley Booking Corporation, leaves this week for a two weeks' vacation in the Poconos.

The reconstructed People's Theatre at Millville, N. J., under the Handel and Rovner management, has been reopened after complete renovation and installation of new projection equipment. A stage set has been added and redecoration and repainting of ceiling and lobby has been done. It has 800 seats. Norman Lewis is in charge.

Work is in progress on the rebuilding, at an approximate cost of about $150,000, of the Opera House at Norristown, Pa., destroyed by fire last year. It will be reconstructed along the general lines of the Stanley Theatre in this city. The owners are A. and L. Sablosky. The Opera House is the oldest playhouse in Norristown and formerly was conducted as a music hall.

Two movie houses in Kutztown, Pa., the Strand, formerly Herman's, and the Park, have been leased by the Penn Counties Amusement Company, which also is operating a theatre in Emaus, Pa. Dr. F. R. Lichtenwalner is treasurer of the company.

Milwaukee

With many of the houses remodeled and with changes of policy in some instances, Milwaukee theatre men have ushered in the fall season, confident of one of the greatest years the show business has had. Cool weather during the latter part of August, the state fair with its hundreds of thousands of visitors and the great national encampment of the G. A. R., both coming during the first two weeks of September, presented a combination which meant an auspicious beginning for the great revival.

Eddie Weisfeldt, manager of Saxe's Strand Theatre, announced with the opening of the fair that as one step in his new policy he has decided to enlarge his famous Syncosymphonist orchestra from nine to fifteen pieces. Mr. Weisfeldt has had unusual success with his experiment, which has consisted of players each of whom could handle at least two instruments, who played jazz and classical with the same amazing skill and who took their turn in elaborate and unique prologues when the occasion demanded.

The enlarged orchestra functioned for the first time with the showing of "The Girl of the Golden West," which Mr. Weisfeldt booked for the state fair week. Members of the musical organization, aided by stock actors, re-enacted a scene from the picture.

Mr. Weinfeldt has announced that big pictures only will be his policy in an effort to draw record business.

Leo Landau, of the Alhambra, for his state fair picture booked "Where the North Begins" and as an added feature brought Rin Tin Tin, famous dog hero of the film, to his theatre to take part in a prologue. Mr. Landau has booked a series of remarkable pictures at both the Garden and Alhambra.

The Miller, the home of vaudeville since it was built six years ago, recently announced that it would be converted into a picture house. Thus far, however, it is continuing its old policy. The Miller is located on Third street, between Wells street and Grand avenue.

The Butterfly, managed by Stewart Walker, has given no indication that it will change the policy it inaugurated at the beginning of summer, featuring a 22-cent admission and change of program three times a week.

R. C. MacMullen as his first big fall pictture at the Merrill showed "Three Wise Fools." With his stage and screen remodeled, Mr. MacMullen hopes to be able to present prologues at his house for the first time this season.

The Gayety, which during the summer months showed second run pictures, has reopened as a burlesque house under the management of Charles Fox.

The Empress, abandoned a year ago when its owners announced it was to be torn down, has instead been remodeled and been reopened for burlesque. During its existence the house has been the scene of every type of entertainment, including motion pictures.

Max Krofta, of the Mozart and Idlehour theatres, outskirt houses, has remodeled both fronts, putting in more lights and installing new frames.

The Liberty Theatre, also an outskirt house, managed by H. Wehr, recently underwent a similar change.

Reed & Son have sold the New Palace Theatre, Wisconsin Rapids, Wisc., to Mr. and Mrs. Frank Eckardt. Mrs. Henrietta Eckardt will be manager.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 195.

Rowland and Clark Adding to Their Pennsylvania Holdings

Announcement has been made of a deal whereby the magnificent Liberty Theatre in New Kensington, Pa., is the property of the Rowland and Clark Theatres. This beautiful structure, seating 1,100, is one of the finest theatres in Western Pennsylvania, and was opened on May 2, 1921. After redecorating the house, Rowland and Clarke reopened it on August 20. Joseph Mercer, formerly with the Capitol Theatre at Washington, has been appointed resident manager.

Announcement of the plans for the operation of the Aldine Theatre, which has been bought by Loews, Inc., was made last week by E. A. Schiller, general representative. He spent the greater part of the week in Pittsburgh, conferring with L. K. Sidney, who will manage the theatre. It is planned to open the house sometime in September, or as soon as the decorations are completed. "The French Doll" will be the initial attraction. On the opening day twenty-five of the leading stars will be brought to Pittsburgh. They will participate in a street parade, which will be headed by Marcus Loew. Each star will be carried in an automobile, bearing his or her name. The visiting artists will appear at the theatre at both afternoon and night performances the opening day.

John Davis, one of the real pioneers in the film exchange field in Pittsburgh, has deserted these ranks and is now a full-fledged exhibitor, realizing an ambition he has cherished for some time. He has taken over the Pittsburgh, the former owner of which was Carrick Theatre at Carrick, a suburb of E. Rubin. The house seats 400 and John already has the crowds coming. His connection in the film field here dates back to the days with the General Film Company, in which office he officiated as booker, resigning to accept the management of the Metro exchange, an office which he held for seven years. Then a year as manager of the Associated Producers, after which he purchased part interest in the Columbia exchange, disposing of the same several weeks ago.

A charter has been issued to the Strand Amusement Company of Huntington, W. Va., to build a theatre, with $50,000 capital stock. The incorporators are: H. K. Pancake, E. G. Bailey, A. M. Stone, F. O. McQuaid, Douglas W. Brown.

After a year's work Ben Engleberg opened his new Elmore Theatre on Centre avenue, Pittsburgh, September 1. The new Elmore stands on the same lot as Engleberg's old house of the same name. Its predecessor was entirely torn away, and an entirely new structure has risen in its place, the cost of which was $150,000. The lot is 60x140 feet and the house seats 1,000. On opening day standing room was at a premium.

Fred Gohrs, manager of the Aris Theatre at Erie, which was destroyed by fire last spring, is connected with the State Theatre in the same town. Fred is taking care of the advertising for this popular house.

V. E. Best of Albion, Pa., will open his theatre on September 15, after having been closed since last June. He is going to try three nights a week for the present.

Mr. Harmon, who recently purchased the Princess Theatre at Erie from the Fairgraves, is doing very nicely, he reports, "and he certainly is entitled to all the business he can possibly get," according to one of the local film salesmen, "as he is a gentleman when it comes to doing business with him, and if all exhibitors were as congenial and courteous it would be heaven for the film salesmen."

The Wilt Theatre at Ligonier will reopen early in September, after having undergone extensive repairs.

Dr. Burt, of Burt's Theatre, Mannington, W. Va., is in a Baltimore Hospital. During his absence, his brother is looking after the theatre.

J. S. Ott, of the Liberty Theatre, Littleton, W. Va., left on September 1 for the mountains in that state. Fishing and hunting will be Ott's pastime.

Pete Goris, of the Capitol Theatre, McKeesport, has returned from a fishing trip up around Corry, Pa. He motored both ways and reports wonderful success for the fish.

Bill Dye, of the White Front Theatre, Hundred, W. Va., and family motored to Clarksburg recently to attend a family reunion.

Jack Marks has renamed his old Bijou Theatre at Clarksburg, W. Va., the Orpheum.

Pete Alderman, manager of the Centre Square Theatre, had the pavements in the neighborhood of his house painted with the following teaser stuff for his recent showing of "Three Wise Fools": "Y Y Y Fools." Somebody at a crossing in front of a Kosher restaurant added an "O" in front of each "Y," so that this sign read: "Oy Oy Oy Fools."

Seek Fraud Evidence

The Government has inaugurated a thorough check-up of every picture theatre in the Southwest and a portion of the Mississippi Valley where feature films, or those released on a percentage basis, are exhibited, to determine whether or not the Government has been defrauded of taxes on admissions. A very careful audit will be made of the books of theatres in Arkansas, Tennessee, Texas, Missouri and Southwestern Illinois.

The report further states that in addition to the auditing program, field representatives of the Internal Revenue Department will question residents of the rural communities to ascertain the patronage of the picture houses.

Loew's Atlanta House First to Adopt Week-stand Policy

Atlanta, Ga., will be the first of the Loew Southern theatres to put into effect the newly adopted week-stand policy, opening on September 24 with a full-week show, both vaudeville and pictures. A week later Memphis, Birmingham and New Orleans will follow suit.

Loew's Grand, Atlanta, is undergoing extensive repairs and alterations, completely redecorated, and a new pipe organ being installed for the fall opening. When the new full-week policy goes into effect, with the greater attractions it will be possible to offer, it is believed business will be above normal right from the start. The plan was thoroughly tested out here and elsewhere by the introduction during the past season of certain big acts for an entire week's run, although the regular bill only ran three days.

E. A. Schiller, general representative, has been in Atlanta making all necessary arrangements for the change and is very enthusiastic over it. A brother of Mr. Schiller's from Wilmington, N. C., will join the organization in Atlanta in the capacity of treasurer in September. The Loew interests expect to open their new house in Richmond, Va., in January, 1924.

Albert B. Hill leaves Atlanta this week for Miami where he will assume management of the new Fairfax Theatre for Southern Enterprises. Mr. Hill was formerly the star of Georgia Tech's famous Flying Tornado, but has proven himself just as capable as an exbititor, having had a long connection with the Imperial, Jacksonville. Charlie Morrison, who manages the Rialto, will add the Imperial to his responsibilities, succeeding Mr. Hill.

The Arcade, Jacksonville, Fla., is undergoing extensive alterations and repairs to be in readiness for the big "fall drive." Among the other items of equipment going in is a new pipe organ, and after four weeks it will reopen with a very elaborate and brilliant program.

Atlanta's combination Keith vaudeville and picture program will go into the Forsyth when it reopens on September 3, having given up the Lyric to the permanent stock, which requires the larger seating capacity afforded by the Lyric. Extensive alterations are under way at the Forsyth.

The Imperial, Anderson, S. C., will reopen Labor Day. It is a Southern Enterprises house and has been closed for several months. Harry Hardy, formerly assistant manager of the Rialto, Atlanta, under the Bedell administration, will have charge of it.

The Imperial Theatre, Jacksonville, Fla., has been completely renovated and the picture program for the time being moved over to the Palace, the Keith house, which was closed for the summer.

R. C. Frost, manager of the Strand and Grand, Tampa, Fla., has been spending his vacation in Atlanta. While here he went over to Asheville, N. C., where he participated in the invitation golf tournament given by the Asheville Country Club, coming out with high honors.

Baltimore

"The Heart of Wetona," a Selznick revival with Thomas Meighan and Norma Talmadge in the leading roles, drew great crowds to the Parkway when it was shown there during the week beginning August 6. The film was taken to the Garden Theatre downtown, another Whitehurst theatre, for another week, during the week beginning August 20.

"The Spoilers" proved a great drawing card at the Century during the week beginning August 13. It was placed in the Parkway the second week beginning August 20.

Through a special arrangement made by E. A. Lake, manager of Loew's Hippodrome, Baltimore, with the Hearst newspapers in that city, the News and the American, 2,500 boys were entertained at a special vaudeville and picture performance on Saturday morning, August 18.

James Carey, 3rd, and Gustav F. Sanderson, have been appointed receivers for Thomas D. Goldberg, well known exhibitor of Baltimore, by Willis E. Myers, referee in bankruptcy for Mr. Goldberg. This action was taken due to a petition which was filed in the United States District Court by creditors. Mr. Goldberg is interested in the Walbrook Amusement Company, operating the Walbrook and Harford theatres but the receivership does not affect these theatres. Mr. Goldberg, in his answer, said he was solvent.

Frederick Clement Weber, manager of the McCoy Theatre, Fulton avenue at Baker street, is gradually getting rid of his limp caused by falling on a pier at Bay Shore, Md., recently, where he went to take a swim.

National Theatres Co. Plans New $750,000 Chicago House

The National Theatres Corporation, owning the Chatham and Hamilton theatres, has taken title from John J. Cooney of the property on Halsted street, 391 feet south of Seventy-ninth street, 84x100, running to a lot on Emerald avenue, 81 feet north of Eightieth street, east frontage 133x141 feet. Excavation has been started for a 3,500-seat picture theatre, stores on the Halsted street side and offices above. Plans provide many unusual details to make the house one of the finest outside the loop. The structure will cost from $750,000 to $1,000,000. It is located in one of the most rapidly growing neighborhoods in the city and is expected to draw attendance from as far south as Harvey, as it is on the main route to the south side of the city.

The Pershing Theatre at 712-16 West Roosevelt road has been transferred from Boas Hatowski and Herman H. Newberger to Lesser and Isaac Turner for $80,000 clear.

The large group of picture studios located north of Western Boulevard and south of Irving Boulevard, formerly the Selig Studios, have been transferred from the Dragon Motors Company to the Pacific Southwest Trust & Savings Bank of Los Angeles for $200,060. The improvements cover a whole block. The property was sold at judicial sale in the rooms of the Chicago Real Estate Board by Attorney Max M. Korshak, master in chancery. A decade ago the whole block was devoted exclusively to picture production, but part of the property has since been used for manufacturing establishments.

The folks at Lake City, Iowa, will have to go elsewhere for their Sunday movies and entertainment, as the City council passed an ordnance forbidding Sunday shows and anyone attending is liable to arrest and a penalty of not more than a fine of $100 or 30 days in jail.

The Lydia Theatre at Cicero, Ill., will reopen about September 1 and will run both pictures and vaudeville.

J. A. Keys has bought the New Orpheum Theatre at Darlington, Wisc., and now operates both the Grand and the New Orpheum.

F. M. Barnes, D. W. Lewis and Fred Harcourt have organized the World Amusement Association, with a capital of $50,000 and offices at 624 South Michigan avenue, to operate theatres.

Ed Olmsted, publicity manager for the McVickers, has framed up a good publicity stunt with the Chicago American. They offer $300 in prizes to the movie fans in connection with the greater movie campaign of the McVickers.

Albert C. Ziesk, Charles J. Ruebling and Fred E. Lang have formed the Madison Operating Company, with a capital of $150,000 and offices at 112 West Adams street, to operate and manage theatres and other places of amusement.

Abe Gumbiner not only makes money from movie theatres but also turns a few pennies now and then in the real estate game. Witness his sale of the Sherlak Hotel at Sheridan Road and Eastwood avenue, on which he made $29,000 by holding it only ten weeks after his purchase of the property.

The Trocadero Theatre on South State street has been closed after many years of service and the building will be fixed up for other business lines.

The Castle Theatre on South State street had the premier last week of "Legally Dead" and played to good business throughout the week.

Wallace Akin, formerly manager of the Illmo Amusement Company's house at Anna, Ills., has left the exhibitor ranks and gone back into the film business as a salesman for Vitagraph.

W. P. Winders has sold the Caughren Theatre at Sauk Center, Minn., to R. H. Sugden and John H. Van Dusen. Van Dusen will be in charge of the house and some improvements may be made.

The Columbia Theatre at Davenport, Iowa, has reopened for the fall season with vaudeville and two short movie features on the program. Girl ushers are being used this season. The orchestra is under the direction of Bert Smith.

The Lyric Theatre at Mounds, Ills., has been taken over by Jules Laurent, who will make some improvements. Jules was formerly in the film end of the business.

According to the records compiled hy the Daily News, here are a few of the personal assessments of the theatres within the Loop: State Lake Theatre, $1,500; Colonial, $2,000; Harris, $500; Selwyn, $500; Woods, $1,000, and the Randolph $3,000. It seems strange that the only movie houses on the list, the Randolph, should be assessed more than any of the others. Mac, you better get after the assessor to even things up.

J. Barnes of Barnes and Holden has bought the interest of his partner in the Lyric Theatre at Carlinville, Ills.

One of the best fronts seen on State street in a long time is the tie-up in front of the Roosevelt Theatre of moving ships and the big whale to advertise "Down to the Sea in Ships." The whole layout is on top of the canopy in front of the house and attracts a lot of attention.

H. E. Rehfield, well known to Film Row here, has gone to Sioux City, Iowa., for the Hostettler Amusement Company and will take charge of the Royal Theatre there for the company. In addition, he will look after the advertising and publicity of the Plaza Theatre, which is under the management of J. C. Duncan. His many friends wish him well in his new venture.

Our old friend McCurdy is at it again. The police department has a benefit for the pension fund of the department to he held this month at Grant Park. Mac ties up with the affair and the Randolph Theatre shows some of the scenes of last year's benefit and of course makes a hit with the rank and file of the department and his patrons. .. ..

The LaCrosse Theatre Company has reopened the Riveria Theatre at LaCrosse, Wisc, This is one of the houses in the Mid West organization and is in line with the policy of the new organization to go after the business in all the cities in which they operate.

L. C. Schultz has sold the Postville Theatre at Postville, Iowa, to V. G. Bollman, who also operates the Castalia Theatre at Castalia, Iowa.

Rayman Brothers will complete their movie house at Aurora, Minn., early next month and open with a big feature program and plenty of music.

The Temple Theatre on North Clark street, under the management of George Craddock, will show daily vaudeville with feature films beginning next month. On each Friday night there will be seven tryout acts in addition to the movie program. The Temple is the newest house in the Abe Gumbiner chain.

Henry and Kitty Wirpel and Samuel Ludwig have incorporated the Elite Theatre Company at Milwaukee, to operate a movie theatre.

Art Molstad has been named manager of the Lyric Theatre at Mankato, Minn. This house belongs to the American Amusement Company, of which Ben Friedman is president and managing director.

The Randolph Theatre Corporation has been formed by Fred E. Lang, A. C. Ziesk and T. Sierne, with offices at 112 West Adams street.

R. Levine is in Quincy, Ills., supervising the building of the new Washington Square Theatre for Pinkleman and Cory, the chain theatre operators, who are putting up this house for feature photoplays.

The Empress Theatre at 6230 South Halsted street has been leased by the Acme Amusement Company, who will open early in September with mixed bills. The house seats 540 and is in the heart of Englewood district.

Here is Walter Blaufuss, movie orchestra leader and songwriter, selling more of his real estate. Last week's report showed one deal of $100,000. Seems to be plenty of money in the business.

The boys at the New Orpheum Theatre on State street had their hands full last week with the personal appearance of Mrs. Wallace Reid in connection with "Human Wreckage." Owing to the limited capacity of the theatre and in order that the crowds who were lined up two or more abreast for a half block trying to get in should hear Mrs. Reid's message, a loud speaker was installed on top of the box office.

W. N. McConnell, well known movie manager of Quincy, Ills., and owner of the Orpheum Theatre there, with Jack Hoeffler has taken over the Empress Theatre at Decatur, Ills., and will improve the house. Mac will manage the Decatur and the folks of that city can look for some feature amusements when the house opens under the new management.

The Orpheum Theatre at Quincy, Ills., will open on September 9 and play both vaudeville and pictures.

Matt Huss, who operates the Lyric at Monticello, has purchased the Crystal at Bird Island, Minn. He plans to take on several other theatres and make the headquarters of his chain at Bird Island.

The Cozy Theatre at Marinette, Wisc., will be reopened early in September and may be renamed. During the summer a new canopy has been erected, the interior redecorated, new seats installed, an addition in the rear erected, adding to the capacity of the house, and a new pipe organ installed that cost $10,000. The house will be one of the niftiest in the State when all the improvements are completed.

New members of the arbitration board who will act with the F. I. L. M. Board of Trade are G. E. Johnston of the Lincoln Theatre at Sterling, and V. Lynch of the New Tiffin Theatre and V. Schaak of the Keystone Theatre, hoth of this city.

The Iowa Theatre at Des Moines, under the management of Elbert and Getchell, will be remodeled.

The Burlington Theatre at Burlington, Wisc., is being fixed up and the work will be completed sometime next month.

M. A. Manning has bought the Baldwin Opera House at Baldwin, Wisc., and will make some improvements. The house will play pictures and road shows.

Beginning in September, the Bryn Mawr Theatre on Bryn Mawr avenue near Broadway will play three vaudeville acts daily in connection with its movie program and five acts on Saturday and Sundays, according to Manager Lou Weil.

Joe Hopp of the Rosenfield, Hopp circuit at Rock Island is planning a series of big exploitations for the features his company has booked for the next few months and "Circus Days" will be the opening gun of the campaign.

Among the visitors seen along film Row last week were Leonard Dixon of the Dixon Theatre, Dixon; Emmett Condon of the Star

(Continued on next page)

Cincinnati Business Reaches High-water Mark for Season

Business at the Cincinnati houses, especially those located in the downtown districts, is reaching the high-water mark for this season of the year, due partially to the cool evenings but mainly on account of the two weeks of Cincinnati Fall Festival and Industrial Exhibition, a half million dollar project which is attracting thousands of transients to the city. The burlesque houses already have swung into line for the new season, but the patronage they are attracting from the movie houses is negligible as compared with the increased attendance, due to the causes named.

Richard C. Fox, of New York City, who has been holding down the managerial chair at the Grand Opera House during the summer run of pictures, closed the season August 25 and has returned to his home, where he expects to embark upon a production career under his own name. The house in question was taken over by Universal for the summer, and Fox was sent west by Carl Laemmle especially to take charge. The season has been a highly successful one.

Superintendent Tom Davis, of the Capitol Theatre, reports that he kept an unusually close watch on his feature film, "Hearts Aflame," last week, from the fact that Metro Pictures Corporation required him to sign a receipt showing the footage of forest fire scenes in the print which he received and to return the same number of feet at the end of the engagement, this being done to thwart any attempt or desire by people handling the film to "clip out" a few feet of the fire scenes. Metro explained that this latter practice had become one of the favorite indoor sports in some of the smaller cities, and the receipt and agreement plan was being followed throughout the entire booking list.

The Grand Opera House, under direction of Manager Milford Unger, which is the home of legitimate attractions, is inaugurating the new season, beginning September 1, with "The Covered Wagon," which will play the greater portion of the month, following which regular bookings will be resumed. The picture, which is being shown on the "two-a-day" policy, has received widespread publicity.

Manager John Schwalm, of the Rialto Theatre, Hamilton, Ohio, reports a record-breaking business with "Human Wreckage," which had its first Ohio showing at his house last week. In addition to novel newspaper tie-ups, Schwalm arranged a special preview of the film the week prior to the opening, at which several hundred prominent persons were invited, their comments being subsequently used for publicity purposes. Schwalm had 'em standing out shortly after the doors opened for the initial showing of the regular engagement.

Manager Meyer, of the Palace, Hamilton, Ohio, announces that one of the features of the new season will be the resumption of amateur nights on Friday of each week, in addition to the regular picture program.

Reports come from St. Marys, Ohio, that Andrew J. Makley, of that city, has purchased the People's Theatre building which sold at sheriff's sale recently.

Cleveland

All Cleveland theatres, except those of the Loew interests, have reached an agreement with the Motion Picture Machine Operators' Union for a new wage scale to run for one year from September 1. The operators have been granted an increase of 7½ per cent., which brings the wage up from $47 weekly to $50.35. The Loew theatres, according to Victor Wellman, secretary of the union, are expected to agree to this increase.

The differences between the Cleveland exhibitors and the musicians' union have not yet been settled, and the musicians are still out in the theatres, except those controlled by the Loew interests. Loew's made a new agreement with the musicians several months ago, when the agreement ran out.

Cleveland has an "Indian" theatre now since the new Doan, at St. Clair avenue and East 105th street was opened August 25. The house is decorated with Aztec Indian art and probably is the only one of its kind in the world. It is operated by Loew's Ohio Theatres, Inc. The seating capacity is about 1,400. The opening attraction was "Enemies of Women," which will be followed by "The Spoilers."

The State Theatre in Lorain, formerly the Opera House, will be reopened August 30 after having been greatly remodeled and refurnished. It will have a policy of pictures and vaudeville.

Two men walked into the offices of Chris Lockman in the Film Building, Cleveland, and proceeded to beat him up. Lockman had been conducting a school for operators.

The Latest One

Illustrative of what he was accustomed to doing at home (at least, during the winter months) is a story recently circulated about a Louisville attorney, of means and prominence. While in Denver, Colo., a few weeks ago, this lawyer, hungering for a moving picture, annexed himself to the rear of a long queue on a street, composed, as he thought, of cinema fans. After thirty minutes of that slow locomotion which is effected by being "shuffled" along between the crowd in the rear and the lucky ones in front, Mr. Blank arrived at the point of action, to find that his hunger could indeed be satiated—but not with a moving picture. Our Louisville friend had joined a bread line.

Chicago

(Continued from previous page)

Theatre at DeKalb, J. D. McKeen of the Royal at Morris, and R. C. Williams of the Majestic at Streator, Manager Williams reports the recent installation of the Typhoon fan system in his house has helped to increase the summer attendance.

More vacation news from the trade. Here is Glenn Reynolds taking in the east with his family on a motor trip, Sam Abrahams trying out the lakes of Wisconsin for fish and Ed Hopp motoring to the Gay White Way.

Here is another legitimate house going to show movies. The report is that the Harris Theatre will open the fall season with the Fox special, "If Winter Comes," and Ben Garretson will handle the advertising and publicity. The Harris was opened last season at the same time as the Selwyn Theatre and the two are among the finest houses of their kind in the West.

Harry Jones, well known along the row here, has obtained a permit for a new movie house to be erected at Janesville, Wisc., that will cost $200,000 and seat 1,600. It will be located on North Franklin street and be the last word in theatre construction. This will give the city a fine movie house that will draw trade from the surrounding territory.

This department solicits exhibitor views on pertinent topics.

Exhibitor Notes Improvement in Exchange Methods

SOME time ago you paged the Allmans through the valuable columns of your journal and the writer will now endeavor to relate some of our experiences in the moving picture business during the past seventeen years. Please pardon the delay in response to your request, as my brother, Jesse E. Allman, the founder of our enterprise, passed away at that time."

The paragraph is the first in a letter from Edwin F. Allman, of the Pike Theatre, "The Pioneer Picture Show," Dover, Ohio. We regret his loss and offer our sincerest condolences on the departure of one of the real pioneers, and a real showman, in the business.

Mr. Allman in answer to our request has written a history of the picture experiences of his brother and himself. This will be published later. Just now we want to quote the concluding paragraphs of his letter as thoughts of especial interest at this time.

"We have noticed," he writes, "a wonderful change in the film exchanges during the past few years, which has been and will continue to be more for the benefit of the exhibitor. The days of the 'fly-by-nighter' are fast being numbered and the companies are getting down to a real business basis. They are seeking reliable and permanent managers to deal through and are endeavoring to treat their accounts right in order to get their business year after year. Men of better business ability have been and are still being added to the personnel of the film exchanges, and in time companies still using the 'gyping' methods will be forced to change their tactics.

"A thing menacing the business today is the flexibility in the price of films. In the old days this was better, as rentals then were more stable and uniform, but now companies hardly ever sell two productions for the same price and don't seem to have any reasonable limit on pictures that are drawing cards.

"I have discussed this new hazard with people in mercantile lines and they cannot understand why rentals of film should be so uncertain and constantly keep the exhibitor at sea when buying. There seems to be a constant desire or feeling among the exchanges to always get more money for the next big production, and that the exhibitor can meet this condition by simply increasing his admission. The limit of pictures is perhaps unknown, but the business is rapidly approaching the stage where the admission must be put up so high that the working people or common people cannot afford to pay them, and the wealthy or society class will be necessary to save the industry.

"We have always been constant readers and boosters for your paper, which we consider the best in this line."

San Francisco Showmen Enjoy Best Summer Trade in Years

Exhibitors in the San Francisco field are enjoying the best summer business in many years. Houses which formerly closed during this season have been enabled to remain open and attendance in most places has been around the high water mark. This showing is considered remarkable in view of the fact that farming communities are not enjoying the same measure of prosperity as in recent years. Hot weather has been conspicuous by its absence, however, a feature that has aided the amusement business.

In San Francisco there has been no summer slump, the increase in transient business having more than made up for any loss of patronage from residents who have been away on vacations. Records of long standing have been broken by downtown and suburban houses alike and there has been no cutting of prices for the summer months on the part of the large houses.

Hyman Levin, formerly of San Mateo, Cal., has taken a lease on the Balboa Theatre, one of San Francisco's newest houses, and is giving this his personal attention. With Max Blumenfeld he is understood to have taken over the Victory Theatre at Oak Park, Cal., from Frank Miller.

Mark M. Leichter, formerly a San Francisco exhibitor but for several years in charge of Loew's State Theatre at Stockton, Cal., was in San Francisco recently arranging for service for a new theatre to be opened by himself, in conjunction with Sam Aaron and Ruben Goldwater. This theatre will be known as The Spot and will be opened September 1. A daily change of program will be featured and the slogan of the house will be "Meet me at The Spot for a dime." This theatre is the first of a chain of picture houses planned by these interests.

Leslie Hables, who conducts a theatre at Kings City, Cal., spent a short time on San Francisco's Film Row recently on his way home from a two months' vacation in the wilds of Oregon, and made extensive bookings for fall.

Managing Director E. N. Ayer, of the Coliseum Theatre, San Francisco, is supervising a number of improvements in this house, including the installation of a $50,000 organ. The work is being done without interfering with the regular performances in any way.

J. A. Partington, general manager of the Granada, California, Imperial and New Portola theatres, San Francisco, has booked the entire 1923-24 series of Christie comedies for these houses.

M. E. Cory, formerly a well-known exhibitor of San Francisco and later associated with local film exchanges, has returned from Honolulu, where he has been with the Aloha Amusement Park.

The Imperial Theatre, San Francisco, is back into the long-run class again, having just concluded a six weeks' run on "Merry-Go-Round." Not a bad record for this time of the year, opines House Manager Milton Samis.

Charles Douglass, for many years an exhibitor of Merced, Cal., but who has been out of the business for a time, was a recent visitor at San Francisco and announced his desire of again securing a picture theatre.

John Carnikas and family were recent visitors at San Francisco from Bakersfield, where he operates the Virginia Theatre. Business was reported to be good, despite the warm weather.

The Tamalpais Community Theatre at San Anselmo, a Marin County suburb of San Francisco, is nearing completion and will be formally opened November 2.

Ed Smith, manager of the New Princess Theatre at Honolulu, T. H., for a time, has returned to the mainland and after a stay at San Francisco went to Los Angeles.

Harvey Gilman, manager of the Club Theatre at Weed, Cal., is spending a few weeks at Longview, Wash., supervising the installation of electrical equipment in several houses in course of construction there. This town, being built by a lumber company, will spring into being with a population of almost 20,000.

Friends of Roy Brown, formerly manager of the Westwood Theatre at Westwood, Cal., have missed him at his old haunts and will be rather surprised to learn that he is now in the grocery business at Oroville, Cal.

Lou Slissman, who conducts the Gardella and Rex theatres at Oroville, Cal., visited San Francisco's Film Row recently.

When James Wood is not at his theatre at Redding, Cal., he can quite likely be found at the municipal swimming pool in the Sacramento River, which is conducted under his management. He is a swimmer of note and very popular with the young people of Redding.

The Apollo Theatre will be opened shortly at Ventura, Cal., by the owners of the American Theatre.

A concrete theatre is being erected by A. Pezzuto at Valona, Cal.

The Winters Theatre at Daly City, Cal., has been opened by W. G. Smeltzer.

A concrete picture theatre is being erected at Honolulu, T. H., by Henry and Carl Bredhoff to replace the picturesque old structure in Chinatown occupied for many years. The house will seat about 1,000, all on one floor, and will represent an investment of about $30,000.. The operating room will be equipped with two Power 6B machines and a Hallberg motor generator. It will be operated as a 5 and 10 cent house.

The Central Theatre Company, with offices at 74 New Montgomery street, San Francisco, Cal., has secured a permit to make improvements at an estimated cost of $5,000 on the premises at 979 Market street, the work to include the installation of a new front and to raise the floor for a picture theatre.

The Moving Picture Operators' Union of Fresno, Cal., has presented a new contract to theatre owners. This calls for a six-day week, a salary scale of $56 a week and $1.15 an hour for overtime. Union labor is to be employed exclusively in the theatres if exhibitors accept the contract.

Seattle Film Row Reflects Optimism Over Conditions

Many out-of-town exhibitors are reported on Film Row, looking over and booking the new fall product. From east of the mountains the report is that it has been a hard summer, but exhibitors have weathered the storm. Wheat crops are wonderful in volume, with the price lower than it has been for years. This is discouraging to the farmer who in a certain measure passes along the feeling of depression. The situation, however, is promising, for even at the lower price, the crop yield per acre is so much larger than usual that the farmer will make up in quantity what he loses in price per bushel. This should mean a prosperous season for the exhibitor in the farming community.

"Merry Go Round" is living up to its reputation as a box office winner in Seattle. For the three opening days at the Columbia Theatre it broke every box-office record, with the Monday matinee larger than the ordinary Saturday opening. Manager Hal Daigler is very enthusiastic over the results obtained. Many special exploitation stunts were used. The length of the engagement is indefinite, but it is a case of absolute capacity at present.

Three prominent Spokane exhibitors seen in Seattle during the past week are Ray Grombacher, Jack Allender, who owns four houses—two in Spokane and one each in Pullman and Dayton—and C. E. Stilwell of the Stilwell Theatres Company. Mr. Stilwell has been taking advantage of the summer months to renovate and improve his houses. He has enlarged the stage at the Casino, put in up-to-date dressing rooms and made many minor improvements. The Casino operates on a sliding scale of from 25 cents to $1.50. The Unique, a 10-cent house, has been entirely done over, even to new floors, seats, projection equipment and decorations. The house was closed but twelve days and the work rushed through at top speed. The Class A operates at 15 cents. Mr. Stilwell is planning the addition of high class musical numbers on the new, enlarged stage at the Casino.

Mr. Stilwell's hobby, over which he enthuses, is his acreage at Liberty Lake, near Spokane, where on a beautiful fifteen-acre tract he has built up Stonehouse Park, an unusually picturesque summer resort conducted on a high quality scale. This year the growing popularity of the resort made necessary doubling the accommodations.

Frank Edwards, of Edwards and Herpick, who operate the Winter Garden Theatre, a 10-cent, first-run house in Seattle's business district, left late in July for a two months' trip to England. Mr. Edwards' mother lives in England and he is anticipating the visit home with much pleasure. He will take in London and Paris, returning about October 1. On the return trip he will attend to business matters in New York, before coming to Seattle.

Mr. Herpick, who has entire charge of the management during Mr. Edwards' vacation, reports summer business excellent. The Winter Garden caters to family trade and puts on an excellent program. Recently they purchased the Portola in West Seattle and are building up a nice patronage there. Monday, as vaudeville night, and Friday, as amateur night, are about the only extra stunts needed to build up the lead nights and make a steady seven-day patronage.

Five weddings were the result of Manager H. B. Wright's offer to have the Strand Theatre bear the wedding expenses in full during the showings of "Temporary Marriage" at his theatre. A number of splendid tie-ups resulted in a drawing of wedding gifts donated by leading merchants, such as a Ford roadster, victrola, kitchen cabinet and the like. Large audiences enjoyed the unusual attitude of being wedding guests. When "Rasty" starts a thing, he does it right!

John Hamrick has dated up "Where the North Begins" for early September showings for his Blue Mouse theatres in Seattle, Portland and Tacoma.

Charles York of Spokane is planning to conduct the Auditorium, which has always housed legitimate attractions, as a musical comedy house during the coming season, using the American, directly across the street, for road attractions. The American has been a stock house. Both have played feature pictures from time to time. George Hood, manager of the Seattle Metropolitan Theatre, is interested with York in the Spokane houses.

George E. Bradley, Jr., who has been manager of the Star Amusement Company of Everett, Wash., has resigned to join the staff of the People's Theatre in Portland. Mr. Bradley came from New York about a year ago, to act as exploitation man for Universal here.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Play Old Favorites on Productions and You Can Repeat Them Every Few Months

WHEN in doubt, play Victor Herbert," seems to be Edward L. Hyman's motto in his productions at the Mark Strand theatre, Brooklyn, and he has found that the old favorites can come back every few months and find a warm welcome, but Herbert is by no means the only favorite, and the deathless music of Gilbert and Sullivan should also find a place in the production library.

In addition to this there are a number of long-forgotten operas, the books of which may still be had. There are a number of good selections in The Black Hussar, Erminie yields the famous Lullaby in addition to several other good selections that may well be revived, and going further back there are The Chimes of Normandy, Maritana, Merry War, Fatinitza, Boccacio, Falka—the list might be continued for half a column, and most of this music is new to the present generation.

Useful Guides

The record catalogues of the leading phonograph companies will give a good line on the old favorites, since they naturally list the most popular selections, and the Victor Book of the Opera should be on every producing manager's desk.

None of these selections call for elaborate scenery, and yet many of them can be nicely dressed at small cost. Excerpts made up of from three to eight selections will yield a good feature number and the individual songs can be used as solos. Don't leave it all to your leader. Know what you are talking about when he talks things over with you.

Getting Artists

In the smaller places you do not have to hire professional talent. Most music teachers —and no town is too small not to have at least one, will be glad to supply the singers, often at no greater recognition than a bracketed (Pupil of Mrs. Sarah S. Smith). She will coach the pupil and often provide you with several, who may be used in rotation to give variety to your program.

If your house is comfortable, it might prove practical and profitable to permit the teacher the use of the auditorium in the mornings.

This is even more desirable in the case of dancing teachers.

Dance Numbers

Choreographic numbers are very simple. There are few styles of dances, the ball room, toe or ballet, barefoot or interpretive, the step dancers and the almost forgotten "essence." These can be worked up into a variety of numbers with very little trouble, and kept so well disguised that there is not a sameness; which is the great thing to be guarded against.

You will find that you will get good cooperation from the teachers, since you are opening a market in their own town.

Costuming need not be elaborate.

Try Tryouts

If you have any trouble connecting with the teachers, try a series of tryout nights. Take pains to hold down any tendency to guy the aspirants and presently you will have built up a little stock company. This is particularly good in the larger towns and for neighborhood houses, but it can be worked even in the smaller places and will, in itself, hold up one of the weak nights.

Keep an eye on the work of others and read the metropolitan papers for hints. Keep in touch with the popular numbers, but you will find that you can give just as satisfactory a show with non-royalty numbers as you can with the taxed selections.

Get Variety.

Avoid the danger of sameness. Do not always have one singing and one dancing number. Omit the dance at times, and use a second vocal number instead. Get other ideas.

Work in your orchestra, even though it may be small. You cannot achieve symphonic results with from three to five pieces, but you can pick out trick stuff that will please, and often a selection with a lot of drum traps will give better satisfaction to your patrons than a more pretentious selection.

Avoid the highbrow. People do not, as a rule, come to the picture theatre for classical music. On the other hand, don't get the idea that you have to play down to them. Give them good music, popular music and plenty of variety. In the course of time you will develop a reputation that will sell better than the film features; though don't get the idea that you can do away with good pictures through the use of other numbers. Supplement, do not supplant.

People primarily come to a picture theatre to see good pictures. You cannot expect otherwise, but you can get more than your share of the business than the opposition if you give a better show.

Because Jack Holt is building himself a following in the South, H. B. Clarke, of the Garing Theatre, Greenville, S. C., slid on extra advertising where it cost money, but put the name over on the soda bar mirrors and on free car cards, and got the coin.

Congratulations!

The congratulations and good wishes of Moving Picture World are extended to J. M. Edgar Hart on the arrival of a daughter at his home in Dallas, August 18. This properly belongs to the regional news, but we know Edgar and Smithie doesn't, so we are cribbing it for this department.

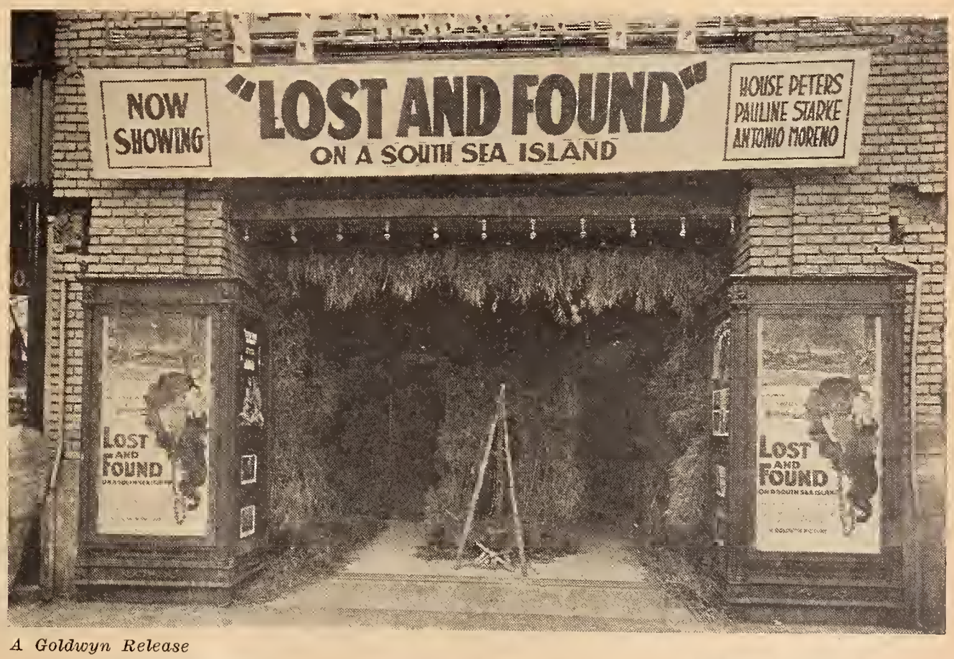
Not to overlook the press agent possibilities, J. M. Edgar is manager of the Old Mill and Queen theatres, Dallas, a Paramount production.

With a Kick

House organs are a costly luxury unless they are good, but when they possess individuality they are worth a lot of money to a house.

E. E. Bair has started a half-size four pager for the State Theatre, Uhrichsville, Ohio, that is going to be worth more than a mile of 24-sheets to the house. It has punch and personality and is our idea of good reading matter. It is about forty per cent. attraction, twenty per cent. house and the rest film news and generalities. There is a little more than a page of trade advertisement, so it probably has the additional advantage of being self supporting.

If Bair can keep on bringing out issues as good every two weeks, he will presently have a very valuable advertising medium, for if they like the paper, they will follow its guidance. We think he will be glad to send a copy if you will supply the postage. It's worth looking at.



A Goldwyn Release

A SIMPLE FRONT FOR LOST AND FOUND IN CHATTANOOGA

C. B. Stiff did not spend much money on the South Seas story because he did not need to. A little foliage and a tripod and campfire was just as good for bringing business as an elaborate painting would have been. That's good enough.

Block Long Parade Helped Circus Days

Feeling that it was up to New York to do something to offset the heavy exploitation Circus Days received in Chicago, Jim Loughborough got busy when the picture came to the Strand. He borrowed a tractor for a credit line on the cards, and hitched a caliope to it. Then he got a pair of clowns to ride a new type of toy horse, which is bounced along like a pogo stick. He had bags of peanuts with advertisements for Jackie Coogan and these were tossed off the floats, and Walter Eberhardt says that he had a couple of camels, though he produces no photographic evidence, and Walter golemizes at times.

It made a parade a block long, which is 200 feet, and a part of the time the police permitted them to go up and down Broadway, and when Broadway was otherwise employed, they went over to the side streets.

A cigar store chain was tied to the scene where Toby lights his uncle's pipe, a department store on Fifth avenue was tied to boys clothes, a savings bank advised juveniles to follow Toby's example and save their pennies, and of course the book sellers came in from the Battery to above the Bronx.

Something new in the Strand lobby was a book of stills on a pedestal, and this album got more play than a telephone directory.

Taken by, large and sideways, New York does not have to bow down to Chicago on this campaign.

Start in with this first issue to make a scrap book of the Hyman hints to be found in an adjoining column. By the end of the year you will have a collection of practical suggestions well worth your while.

Production Hints from Edward L. Hyman

Managing Director of the Mark-Strand Theatre, Brooklyn

FOR his program built around Jackie Coogan, in Circus Days, Edward L. Hyman, of the Mark Strand, Brooklyn, used a Dance of the Toys for his chief presentation. This was done by two girl dancers, one as a boy and the other as a girl doll, dressed in simulation of the patent leather dresses of a certain type of toys. The drop was also in simulation of white patent leather and the only properties were two jackboxes from which the dancers made their appearance. The music was Victor Herbert's The March of the Toys. Solid purple was the lighting on the back drop, to get contrast with the effects in other units, and this was covered by a blue flood, the dancers being picked up by white spots. The main stage was also in deep blue.

The chief vocal number was A Son of the Desert Am I, sung with a background suggestive of an oasis well. A water ripple was used on the well surface, with blue borders and foots on the production stage to give the night effect. The singer was lighted from either side with magenta and amber spots. The main stage was held dark, only the ceiling lights, in deep blue, being thrown on.

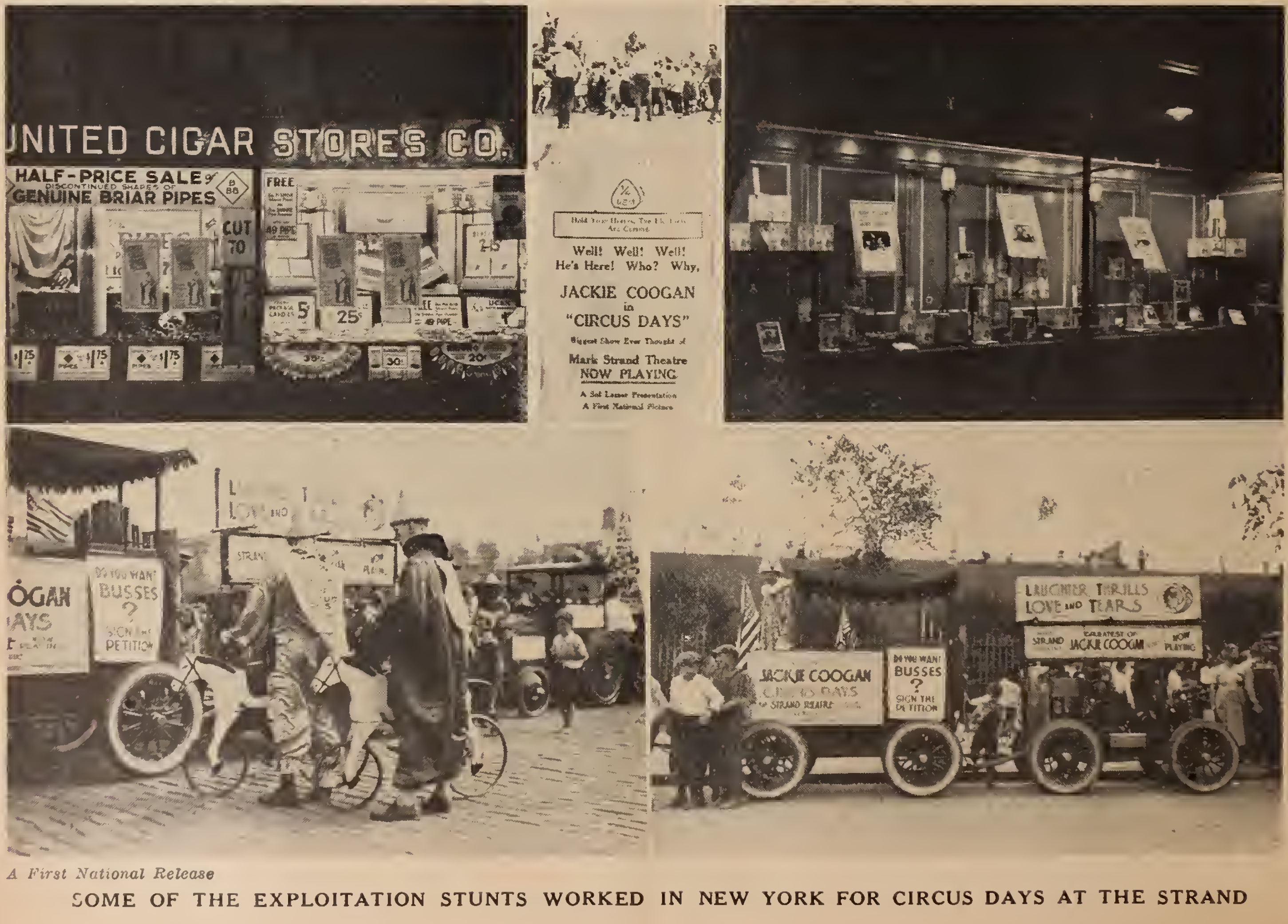
As this was the merge into the fall season, a heavier overture was used than in the preceding weeks. The selection was the finale to Tschaikowsky's Fourth Symphony; a useful number since it has the Slavic coloring to relieve its classical dryness. The lighting was a magenta flood on the players, a mask being cut to confine this color to the band. On the production stage cloth-of-gold draw curtains were used, with a deep blue mestrum flood, tinted by green foots at the bottom. On this foundation were thrown the rose pink spots and two in orange. Fabric columns right and left of the opening were in light blue with stage foots and borders in red.

For the Symphonized Jazz, the selections were Stella, When You Walked Out, A Kiss in the Dark and Oh Gee! Oh Gosh! the choruses being worked up with various instrumentation in symphonic style. This style of number has become exceedingly popular with the patrons. For the lights the silver curtains were used on the production stage, with rose pink and orange spots playing through a blue foundation. This was similar to the lighting for the overture, but the silver gave a different effect. On the orchestra the flood was magenta toned by six 2,000 watt overhead lights, stage foots in blue full on and reds half on. Red borders full on.

A vocal solo, the Bell Song, from Lakme, was sung on the apron. The singer was spotted white. Blue flood on orchestra and draw curtains with two each green and magenta spots on the pleats. Similar lights were thrown from the entrance on the gauze canopy overhead. One of the columns was green and the other magenta and this was reversed on the transparent windows of the stage setting.

The film numbers in addition to the features included the usual Topical Review, When Winter Comes in the Yosemite, and an Inkwell cartoon, Balloons.

With the possible exception of the dance of the toys, designed especially for the juvenile patrons, this program bore no especial relation to the feature, yet proved to be a smooth working combination. More circus than was given in the feature would have taken the edge from that. The program ran one hour and 59 minutes.


UNITED CIGAR STORES CO.
HALF-PRICE SALE OF DISCONTINUED SHAPES OF GENUINE BRIAR PIPES
CUT 70
FREE
ÖGAN AYS
DO YOU WANT BUSSES ? SIGN THE PETITION
STRAND
JACKIE COOGAN CIRCUS DAYS STRAND THEATRE
DO YOU WANT BUSSES ? SIGN THE PETITION
LAUGHTER THRILLS LOVE AND TEARS
STRAND GREATEST OF JACKIE COOGAN NOW PLAYING

Well! Well! Well!
He's Here! Who? Why,
JACKIE COOGAN
in
"CIRCUS DAYS"
Biggest Show Ever Thought of
Mark Strand Theatre
NOW PLAYING
A Sol Lesser Presentation
A First National Picture

A First National Release

SOME OF THE EXPLOITATION STUNTS WORKED IN NEW YORK FOR CIRCUS DAYS AT THE STRAND

A First National Release

ANOTHER PROBLEM IN OUR NON-PRIZE PUZZLE PICTURES

You have three guesses. If you can tell that the lady wearing the shawl in the store window is Dorothy Gish, you are entitled to a glass of soda at any store you may wish to favor with your patronage. It worked in Sacramento for The Bright Shawl.

Got a Bright Shawl and a Large Display

Sometimes it helps to put a display in a window and hook up through inference, but M. B. Hustler, of the T. & D. Theatre, Sacramento, figured that a bright shawl on a dummy in a store window might not get the idea over, so he added a display card about two feet high to make certain that no one would miss the connection. The cards were the backs of old 22x28s, and gave ample room for the mounting of three stills without crowding the lettering. The attraction value of the neatly done cards got him half a dozen withouts without any bright shawls to help. The photograph is too dark to show details, but the dress is more or less Spanish in style, which worked in with the general idea.

Had Merry-Go-Round for Merry-Go-Round

One of the best bets for The Merry-Go-Round at the Howard Theatre, Atlanta, Ga., was a twelve foot carousel which was used in the main lobby for an advance and then taken to the roof of the marquise for the playing dates. It was electrically lighted and made a splendid flash.

The foyer display was a flat world with "'Tis love that makes the world go round, it's love that makes the Merry-Go-Round." This was dolled up with cupids and pictures of the stars.

Something useful was a taxicab card with "Lowest Rates" on the side toward the street and an advertisement for the play on the reverse. It is of less advertising value than where the title can be worked into the display facing the passer-by, but the Lowest Rate gets the cards into taxi windows where an advertisement would not be permitted.

Rotogravures of the production were handed women boarding street cars at transfer points. Howard Price Kingsmore has found this to be the best way to handle advertising. Women will not read on the cars, but they will look at the pictures and read the captions, so he stations boys at the proper points when the women are on their way home from shopping trips, and gets a valuable distribution.

Cops Played Tag on Main Street Stunts

Life was just one darned arrest after another for S. S. Wallace, Jr., when he set out to put over Main Street, which had a four-day run at the Criterion Theatre, Oklahoma City.

First of all he got a close copy of the auto summons used by the local police, but in place of "Chief of Police" he used "Chief of Cast" and the arresting officer became the "requesting" officer. Monte Blue's name was used for that of the officer. These were done in ink, with the additional notations in pencil, as is customary. The two tags were so similar that they were really confusing. The fake had the bond text changed to instruct the recipient to deposit a fifty cent bond at the Criterion, but a number of persons drifted into the police station to park their fifty cent pieces on the desk, so the police went out and persuaded Mr. Wallace to desist after about two hundred had been landed on cars. The stunt was based on the fact that the town has a Main Street with a non-parking ordinance applying particularly to that street.

Saturday night Mr. Wallace placed direction arrows on all telegraph poles near Main street, selecting Saturday because the courts do not hold on Sunday and they could not order him to take them down until Monday. He was willing to then.

He reproduced Main street in a music store window and painted sixteen other glass fronts with the advice to buy your shoes or whatever it might be "on Main Street." All the suburban drug stores told that they gave Main street service, which was not much of a recommendation if you had read the book, but they didn't stop to think about that.

Two pinches and $50 brought business better than the usual takings by about one-fifth.

Jazzy

Because he knew of no jazzier combination than white and black, Charles F. McFarland used that for his lobby on Children of Jazz at the Queen Theatre, Houston, Texas. He used contrasting costumed cut-outs on opposite sides of the lobby and cut-out letters for the title.

Having done his duty by the lobby, he raided the cabarets and dance halls and fairly plastered them up, figuring that these children of Jazz would particularly appreciate the picture. They seemed to. Business went well above the mark, and it cost only $30, which was not much for the Queen.

A Warner Brothers Release

THIS MAIN STREET GOT IN A WINDOW INSTEAD OF A LOBBY

It was just one of the seventeen windows worked by S. S. Wallace, Jr., of the Criterion Theatre, Oklahoma City, for Main Street. The other sixteen were merely painted, but this had a real pasteboard copy of the famous location of the famous story.

Made a Production of Christie Comedy

When "Roll Along," one of the new cork comedies by Al Christie, was booked at the Strand Theatre, Milwaukee, Edward J. Weistfeldt, the manager, built a screen setting for the short length and put on four negroes to play and sing during the run of the comedy, using Southren melodies and old-fashioned negro dance music.

It raised the comedy to the dignity of a real feature and the innovation pleased so well that it probably will be repeated. Comedies do not need to be "played" and the musical interlude did much better. Care should be taken not to let the stage action detract from the screen. The major attention should be focussed upon the comedy.

Takes Color Scheme for Vanity Fair Ad.

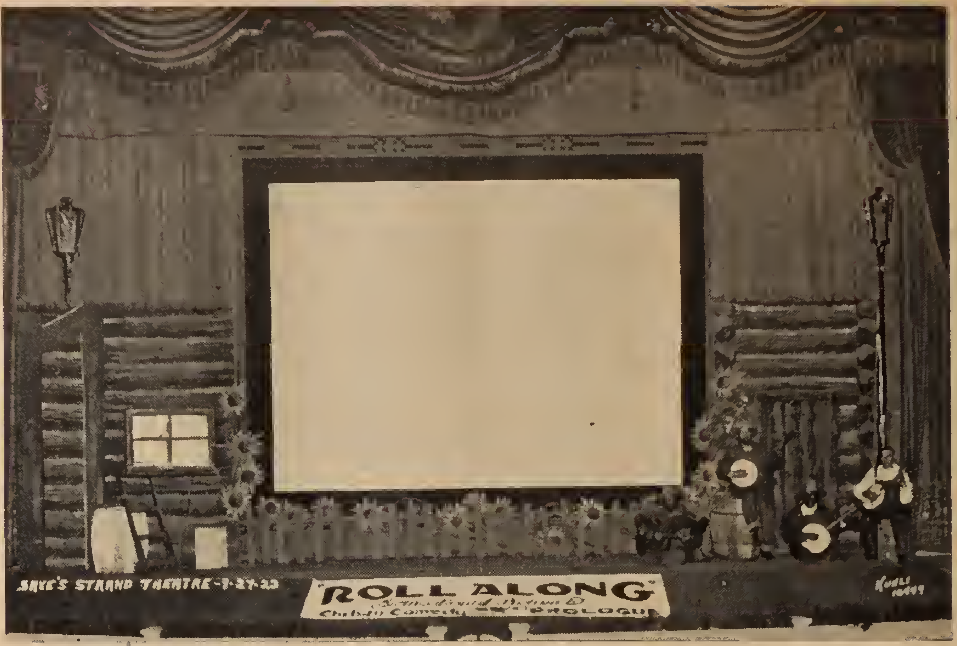
Most newspaper readers know that Mayor Kohler, of Cleveland, has been getting his name in out of town papers by painting all city property with orange with black lettering; possibly taking his cue from the New York elevated trains, which recently raised their business twenty per cent. through a change in coloring.

Naturally Cleveland is talking about it two days, for no town ever wholly approved of any mayor's actions.

Capitalizing the idea, Eddie Carrier, Goldwynner, got some turtles, painted them up and launched them in an ornamental pool in the public square. Then he got a piece in the papers about how the Mayor was renting the billboard privileges on the turtles in the park.

No advertiser was mentioned, but when about half the city went to see they saw "Vanity Fair, at the Hippodrome," on the back of each of twenty-five yellow shells, and they did about a million dollars worth of talking, pro and con.

It's a good stunt, but if Eddie had only picked on the gold fishes he would have had to buy only the black paint. But he didn't think of that.



An Educational Release

HOW THE STRAND THEATRE, MILWAUKEE, PRODUCED A CHRISTIE

A suggestion as to the staging for the new Christie comedies in black face comes from Milwaukee, where a special setting for the screen was built for Roll Along. A negro quartet did their stuff while the comedy was unreeled, replacing the orchestra.

Won on Shape

Because he wanted to make a special showing on Down to the Sea in Ships, W. A. Doster, of the Strand Theatre, Montgomery, Ala., set out to get some window cards. And he knew that window cards work best when they are different.

He made up seven cut into the shape of a sailboat and he got them into windows where they would have chased him out had he come in with the usual oblong pasteboards.

Better than that, people saw his displays who would have passed up "just cards," so he not only got the best locations, but he sold the largest possible number of tickets through those placings. They were a little more trouble, but well worth the additional effort.

A Goldwyn Release

PAINTED TEASERS HELPED THE SPOILERS IN LOS ANGELES

The California Theatre turned a portion of its boards over to the Goldwyn special four weeks before the opening, and told the world to wait and see what they should see when the proper time came. It got the town in a receptive mood.

Used Central Park

Getting an advance trailer out of an exploitation stunt was the idea of Lou Brager, of First National.

Ashes of Vengeance opens with a ball and a minuet. Brager borrowed the Mall in Central Park for a minute by twelve dancers. The word was passed around to the newspapers and some of them came, which gave publicity to the two-dollar run at the Apollo. The stunt was filmed and shown at the local Loew houses with a title to the effect that Ashes would be along presently.

Outside of the political pull required to get the permit to use a public park, the main trouble was to find twelve dancers who could do a minuet without shaking the shimmy.

Liked It

The artistic value of cutting the film to show the chief scene in dramatic action is questionable, at best. It takes from the reality of the picture to show an entirely new set of principals in a situation.

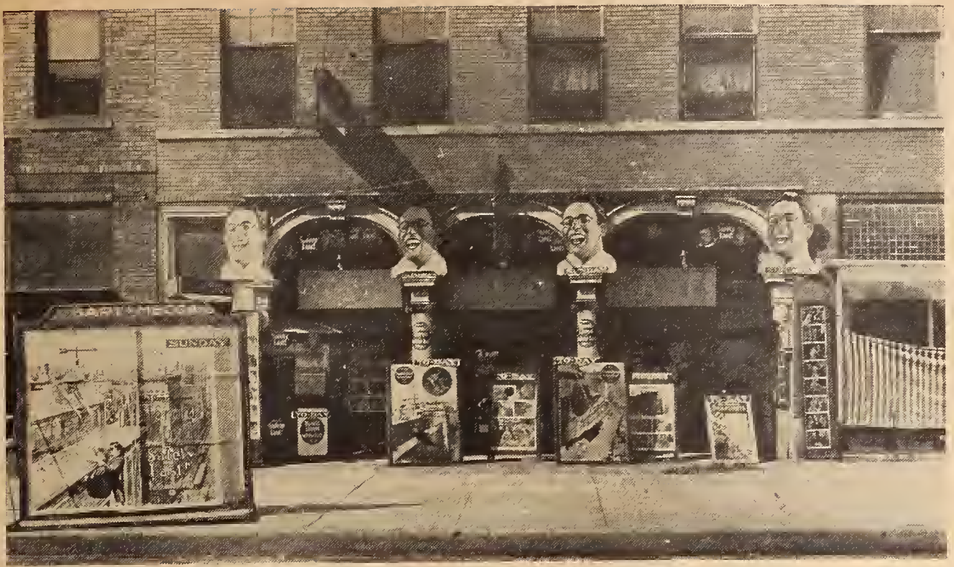
But E. J. Weisfeldt, of Saxe's Strand Theatre, Milwaukee, snapped his fingers at art and put on the chief situation in Slander the Woman with members of a stock company which had closed its own run the previous week.

He not only drew immediate business, but he brought to his house all the stock company fans, who came for one last look at their favorites, and he could afford to shoot the picture to pieces in such circumstances.

It is about the only excuse, but it is a good one.

Still Working

Old friends are true ones. W. R. Bedell, of the Rialto Theatre, Atlanta, worked the savings bank hook-up on Gimme and found it in full running order. Ten books each with a one dollar initial deposit written in, were used as awards, and the bank paid half the advertising costs, too. Of course the money had to stay on deposit for a stated pediod of months, long enough to let the holder get the depositing habit.



A Pathe Release

READY MADE PEDESTALS FOR HAROLD LLOYD CUTOUTS

The Mecca Theatre, Midland, Mich., has four ornamental pillars. The Lloyd heads just fitted them. The result is that the simple display presented a finish that is often lacking in cutout placement. The heads seem to belong.

Main Street History Sold Warner Feature

Working on a new and intelligent line, the Gem Theatre, Palestine, Texas, sold a Main Street section to the Daily Herald. The paper kept the four outside pages and gave the Gem and its co-advertisers the inside four, starting the section with a history of its own Main Street from the time the thoroughfare had four stores and thirteen saloons. The story, more than two columns in length, told of the gradual metamorphosis into its present state, and the story was of sufficient local interest to carry the idea of going to see the play.

There were several press stories and most of the advertisers made some allusions to the play, hooking in where possible, to the book mention of their own businesses.

This is not as spectacular as the changing the name to Main Street stunt, but there is more real interest in such an appeal, and if you can get hold of some old timer, you can start your publicity with a story that will make for real interest in the production.

Bill Johnson is requested to pin a rose on the Gem. It has done something constructive.

$500 in Prizes for Essays on a Serial

Not having played a serial in several years, the New Mission and New Fillmore theatres, San Francisco, felt it doubly necessary to give special attention to the first episodes of In the Days of Daniel Boone, the Universal semi-historical serial. They called in Universalist D. M. Vandewalker, who promptly got on the job.

He landed a savings bank on the proposition that they would get plenty of advertising from the newspaper he would land on the strength of having landed the savings bank.

Then he landed the Call on a prize contest with prizes totaling $500 (in deposits to remain for one year), on the best essays on Daniel Boone to be written *after* the conclusion of the serial.

Get that idea? There are fifteen parts to the serial, and the paper has got to talk about the contest all that time. Nice work.

But be careful not to say that the essays are to be written after the contestant has seen the picture. That is a lottery. The essays are to be turned in after the picture has been run through its fifteen-week length, but the authors do not have to see the presentation, though the chances are that most of them will.

As the bank's idea is to get depositors, the $500 is split pretty small, but it sounds like a lot of money.

The paper was permitted to announce free showings at both houses, which ensured a splendid start. Probably no serial was launched to better advantage.

Economical

Because he already had a lattice lobby, H. A. Brownlee, of the Palace Theatre, Muskogee, Oklahoma, spent only $4 to sell Adam and Eva to better business.

This was for a cutout from the 24-sheet and two smaller ones from the smaller sizes.

It's Summer in Texas and you can't take as many chances as are permissible in the colder months, but even Bill Johnson could not kick at four dollars as being a reckless gamble.

Pedestal Effect for Lloyd Cutout Heads

Because Bart's Mecca Theatre, Midland, Mich., has ornamental pillars in front of the house, J. B. Laughlin used cutouts from the one sheets for the tops and they looked as though the pillars were a part of the exploitation design. Not many theatres have these effects, but Mr. Laughlin's stunt suggests that the same idea can be worked on corners and cornices.

It will be noted that he is permitted to place a six sheet board on the sidewalk. Pretty soft when you can do this, but most city ordinances would prevent so large a display as a curb board.

Safety Last was a cleanup, though the opposition had booked in the best counter attraction it could obtain.

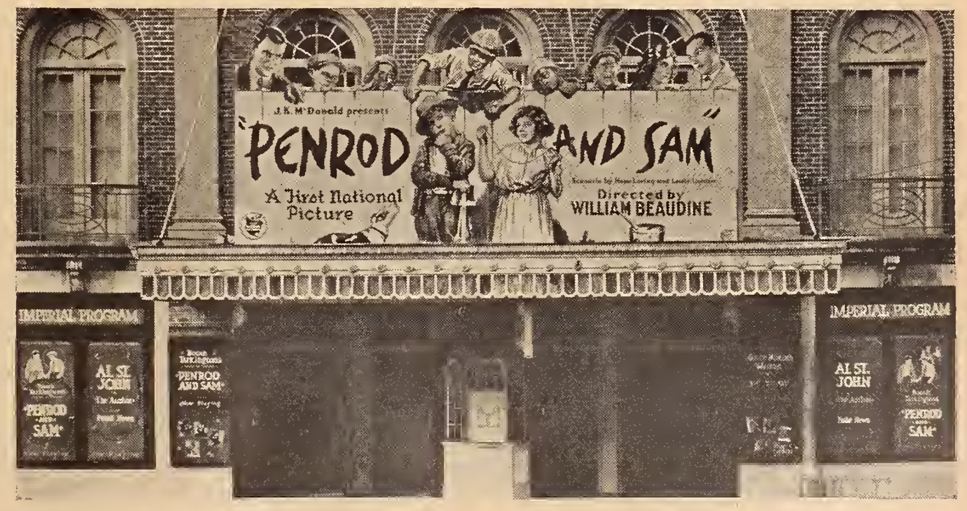
Hart Plays Ball to Sell Baseball Story

Because of the baseball interest in Trifling With Honor, J. M. Edgar Hart, of the Old Mill Theatre, Dallas, Texas, dug out some odd angles for exploitation.

It was fairly obvious that a tie-up to baseball goods would help, and two hardware stores, handling the line, were lashed into place with little difficulty, but Hart was not satisfied with just that. He hung up a prize for the sand lots clubs and gave a special showing to the sporting writers and the captains of the fifteen amateur ball clubs three days ahead of the opening. Then he gave out rain checks at the professional ball parks telling of the baseball angle to the play, and he managed to push the business over the average.

Twisters Helped

Yesteryear, or maybe it was just last year, the papers used to help put over a picture with an unfinished limerick. The Chicago Theatre got the Post to offer prizes for the best tongue twisters on Jackie Coogan in Circus Days and got all kiddies and their families working on the stunt, which naturally gave them time to think about the play. This is a good stunt because it is within the apparent reach of the youngsters, to sell them a story with a strong child appeal, though most of a former generation is going to want to see Toby Tyler, too. It's a mistake to suppose that the appeal is limited to the young people.



A First National Release

HOW THE PENROD AND SAM POSTER LOOKS AS A PARTIAL CUTOUT

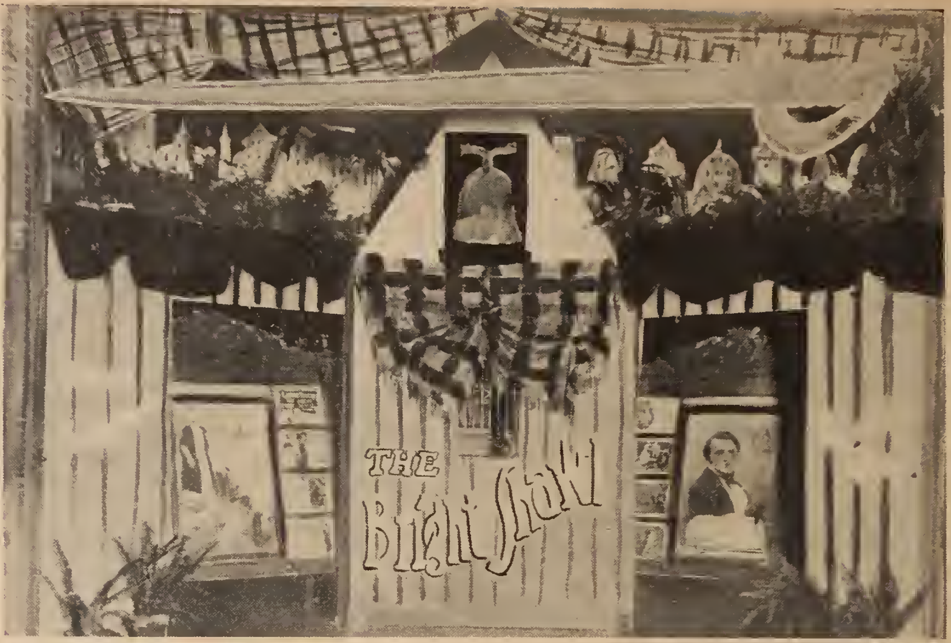
This is the front of the Imperial Theatre, Jacksonville, making effective use of the 24-sheet as a marquise banner. This and a tie up with the Penrod clothes were about all the house had to do to get a satisfying business on this production.

A Two-Shawl Effect in Paint and Fabric

Generally one shawl is supposed to be sufficient to advertise The Bright Shawl, but the Riviera Theatre, Knoxville, Tenn., used two. One was an actual shawl, in checked effect, which was hung over the box office, while the second was rather crudely painted on cloth and hung above the sword which extended across the lobby.

The box office was topped with a mission bell and this flat and the side panels were done in blue striped with yellow and terminating in a panorama more or less in the Cuban style, with a dash of the Moorish and a little Chinese.

It scarcely measures up to some of the Riviera productions in the past, but it got attention and made business in the hot weather. It is not always the most elaborate front which does the largest business.



A First National Release

A DOUBLE SHAWL EFFECT FROM KNOXVILLE RIVIERA

One shawl is draped over the box office with another across the top of the sword, the latter being painted in since fabric would be too costly. It will be noted that there is a mission bell effect above the B. O. window with a panoramic backing.

A Plan Book Scheme Made Campaign

Making an entire campaign on the suggestions contained in a Metro press book on Buster Keaton in Three Ages, Harry Brand, the Metropolitan in San Francisco, put the comedy over at Loew's Warfield in a way that the town is still talking about. Most of the work was hinged on a Ku Klux scare based on the three letters which were really intended to stand for Keaton's Kolossal Komedy.

About three weeks before the opening, a hundred prominent citizens received K. K. K. warnings. The hundred was multiplied by at least 20 through the showing of the letters, and some trickled into the police stations, but the detective bureau knew what it was all about and no investigation followed.

Then came the first of a set of three 24-sheet stands, reading as shown on the left of the cut. When they had been up a week they were stripped with the house name and date, but nothing was said about the comedy. In a vague way the suggestion was created that the Klan had rented the theatre for a demonstration. It was straight block paper, white on black. Later these were replaced with other posters, similar to the former but with the house and play-date printed in. Four days before the opening a third set of paper was put up with the three Ks in white on black and the rest of the poster yellow on red.

In the meantime the K. K. K. snipes were all over town and the warning was stenciled and hand painted.

None of this prevented the trailer campaign in the theatre on the Keaton comedy, for there was only one K here and it was natural to presume that the comedy was to be used to entertain the crowd as a reward for listening to the propaganda.

For a street ballyhoo a large man with a laugh to fit was sent out to laugh on the street and in stores. A back sign explained he had just seen Three Ages. A newsboys' parade was the final effort, but it really was not needed. It brought record business in the middle of July and it proved that a stunt can be good even though it may have been printed in the press book.

A Mean Slam

Desiring to take advantage of the fact that Pola Negri has again fired C. Chaplin out of his job as the perfect lover, Ray McDougall, of the Attraction Theatre, Jackson, Maine, put on a double bill of Passion and a Chaplin comedy, but we think he rubbed it in when he selected for the latter The Idle Class. Charlie is out of his job, but why rub it in?

McDougall's chief kick was the announcement that he had reunited the pair.

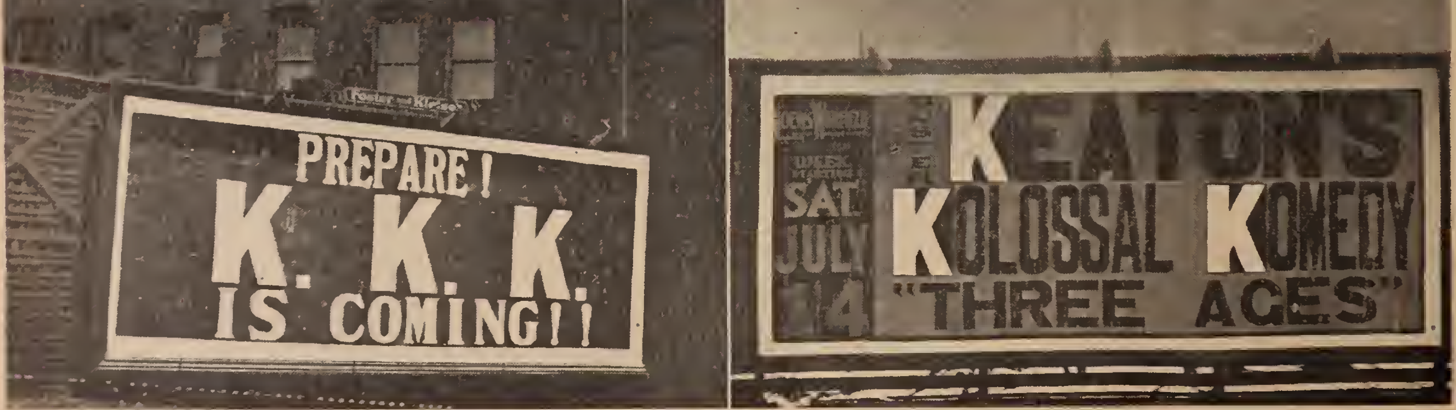
Miniature Camp Blocked Traffic

When he came to play The Girl of the Golden West, A. R. Lynch, of the Lyric Theatre, Jackson, Tenn., went after the book store for the limit.

He borrowed an entire window and built it up into a mining camp miniature with log cabins and tents. The toy department of the store contributed horses and other animals, more or less to scale, and with a lot of foliage he made a display that blocked sidewalk traffic and had people coming downtown just to see it, for big windows are not so common in Jackson.

The central figure was a doll in western dress with a card reading: "I am The Girl of the Golden West. We *lived* in those days. I bring our romance, our struggles and sacrifices to the Lyric Theatre for your delight and entertainment." Stills were placed along the front of the window.

Three sheet cutouts were used in the lobby and paintings of western scenes were used in place of the banners.



A Metro Release

A BILLBOARD STUNT IN SAN FRANCISCO THAT IS PART OF A CAMPAIGN BOOK SCHEME

Loew's Warfield Theatre took its entire campaign on Three Ages from the Metro press book and found that it worked precisely as J. E. D. Meador said it would. It looked almost too sensational, but since it was not objectionable, it put over the story in a three week campaign that made the Keaton comedy the most talked of production of the week. It was pretty work.

Dorothy Devore

Neal Burns

Vera Steadman

Some of the stars and featured players who will appear in Educational-Christie Comedies

Jimmie Adams

Jimmie Harrison

Bobbie Vernon

Babe London

Natalie Joyce

Charlotte Merriam

Scenes from
VIOLA DANA'S
latest production
"ROUGED LIPS"
A Metro Picture

William Fox presents
"NO MOTHER TO
GUIDE HER"
with
GENEVIEVE TOBIN
A Fox Picture

Scenes from the
Latest Pathe Serial

"HER
DANGEROUS
PATH"

starring

EDNA MURPHY

Thomas H. Ince
presents
"HER REPUTATION"
starring
MAY McAVOY
A First National Picture

"THE STEEL TRAIL"
starring
WILLIAM DUNCAN
Universal's serial of the romance and adventure in railroad construction

"THE MEANEST MAN IN THE WORLD"

with

Bert Lytell, Blanche Sweet and

Bryant Washburn

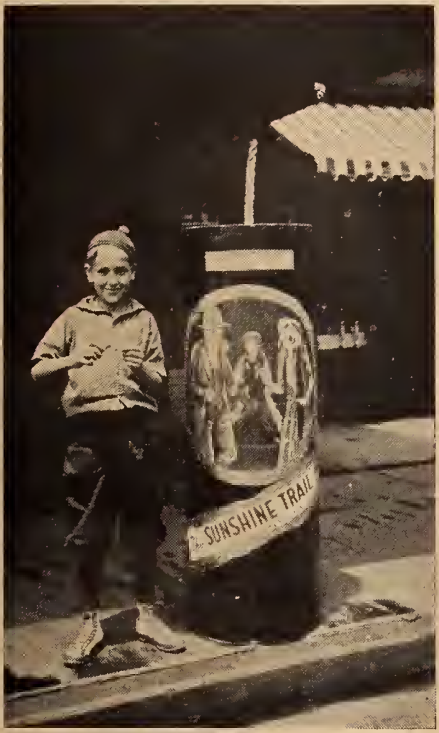
A Principal Pictures Production

BRYANT WASHBURN
and
MABEL FORREST
in
"OTHER
MEN'S
DAUGHTERS"

A Grand-Asher Production

Giant Firecrackers Had Double Purpose

Getting pretty well along in August to tell about Fourth of July stunts, but this will do for next year. George J. Schade, of the Schade Theatre, Sandusky, O., made up a giant firecracker for his Fourth of July announcement, and decorated it with cutouts from the one sheet on The Sunshine Trail.

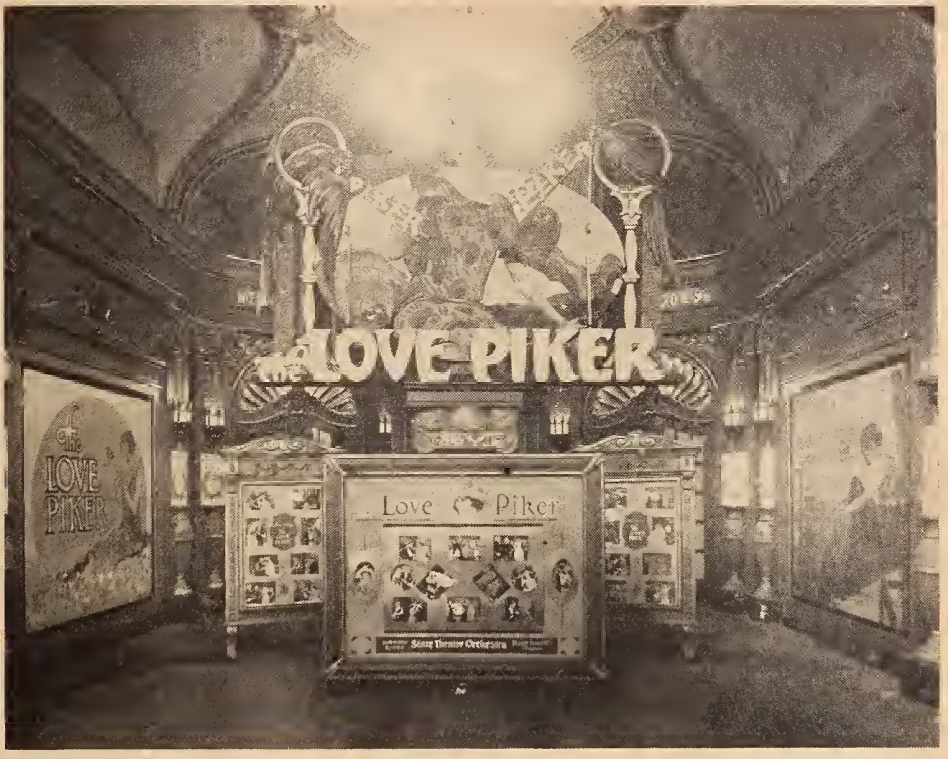


A First National Release

FIVE FEET HIGH

He liked the first one so well he built eleven more, making it an even dozen. They cost him two dollars but were worth it, and he got the cost back by a characteristic Schade stunt.

So many youngsters begged for the crackers when they had served their purpose that Schade announced that they would be given to the children who brought the largest crowds to the afternoon or first night shows. The tickets had to be purchased in a bunch to score, and the crackers paid a profit quite apart from their advertising value.



A Goldwyn-Cosmopolitan Release

A FINE DISPLAY FROM THE STATE THEATRE, PITTSBURGH

It's a bit hazy, but it shows how the Rowland & Clark house was fixed up for The Love Piker. The word "piker" which the parrots speak are cutout letters mounted some distance from the flat. The background is gold, sprinkled with dry plaster.

Careful Planning Puts Over a "Dog"

Working up a dog story put over Skin Deep in Watsonville, Cal., in regular big city style, and C. L. Laws, who planted the stunt, even got a mention in the San Francisco papers from the A. P. wire.

The "wanted" posters were put out several days in advance of the showing and two days before the opening Crooked Nose Doyle wandered into town and fell into the clutches of the law.

Instead of rafting him down to the police station, the stunt had a real kick injected first. The officers took the alleged Doyle into a soda bar and Doyle made a getaway. They were in a car and Doyle made his jump from the car, with a mob in pursuit. Of course he was recaptured, but the surrender was delayed until the mob had been increased till about everybody on the street had come up.

Doyle was brought into court and sentenced to see Skin Deep before he was fired out of town and only those familiar with police court procedure realized that the legal action was a bit irregular, to say the least, since Doyle should have been sent to the place where he was wanted instead of being tried in the local court.

No one thought of that, and Laws looked at his standout and decided that it paid to work up a real dog story now and then to avoid a Summer stagnation.

A First National Release

THE CONVICT CHASE STILL POSSESSES THRILLS IN SMALL TOWNS

C. L. Laws of Watsonville, Calif., even got his exploitation stunt in the San Francisco papers when he had Crooked Nose Doyle sentenced to see Skin Deep. It was worked up in regular big town style and it went over without a hitch.

Home Made Trailer Sells the Howard

Evidently Howard Price Kingsmore has hit upon a new one for the Howard Theatre, Atlanta, Ga. He elected a local girl for the Paramount Girl and showed her presenting a card to the Mayor on the City Hall steps. The card is flashed on the screen and tells all about the coming of Jack Holt in A Gentleman of Leisure. Then there is a close up of the girl with her head through a press sheet on the picture. It was the first of a series and is aimed to get more attention for the announcement than is given by the conventional trailer.

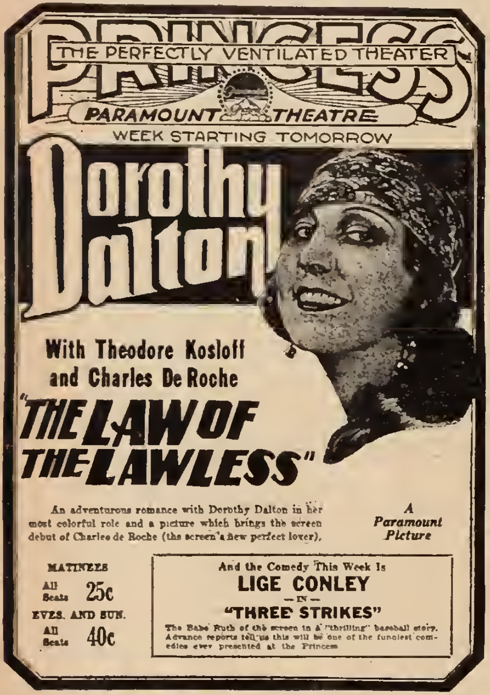
For the same picture Kingsmore used the ten-name card, but gave them out at a special matinee under the supervision of the Better Films Committee, which assured that the cards would go into the hands of children of well-to-do parents.

He made Jack Holt smoke the —— cigars and wear —— clothes and both were good for strong hook-ups, the cigar being a local brand handled by most stands and particularly by drug stores and soda bars. A bread company put out 5,000 enclosures a day in its wrapped loaves and an amateur jazz orchestra, known through its radio work, was added to the bill.

Something turned the trick, for the Monday opening was the best in weeks and the receipts went on up and up.

Open Display Makes an Inviting Appeal

Someone around the Princess Theatre, Toledo, took some big chances with this cut of Dorothy Dalton in The Law of the Lawless, but got away with it because the half tone did not mud up. It stands out nicely, and since it does, it forms a remarkably clean display. As a rule a fine screen half tone is an uncertain bet, and putting it into a reverse strip doubled the hazard, since if it falls, it falls right into the rest of the black ink. If it does come out it's good, but a line cut is a much safer chance. The remainder of the space is nicely laid, to avoid overcrowding while still doing a maximum of talking in the space allowed.


PRINCESS
THE PERFECTLY VENTILATED THEATER
PARAMOUNT THEATRE
WEEK STARTING TOMORROW
Dorothy Dalton
With Theodore Kosloff and Charles De Roche
"THE LAW OF THE LAWLESS"
An adventurous romance with Dorothy Dalton in her most colorful role and a picture which brings the screen debut of Charles de Roche (the screen's new perfect lover).
A Paramount Picture
MATINEES All Seats 25c
EVES. AND SUN. All Seats 40c
And the Comedy This Week Is
LIGE CONLEY
—IN—
"THREE STRIKES"
The Babe Ruth of the screen in a "thrilling" baseball story. Advance reports tell us this will be one of the funniest comedies ever presented at the Princess

A Paramount Release

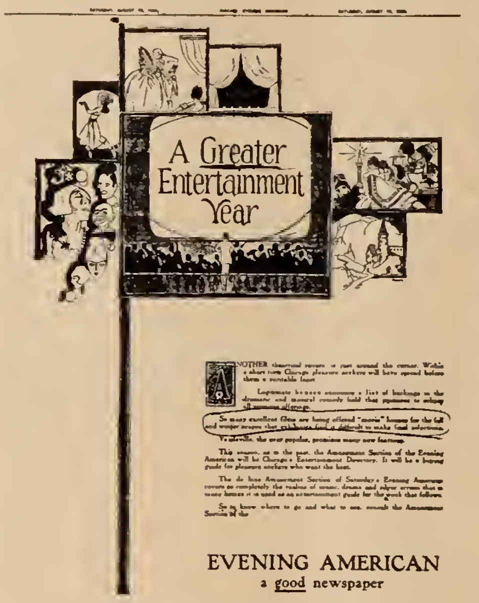
TOOK CHANCES AND WON

A Good Campaign

Charles R. Roediger, advertising manager of the Moore houses in Tacoma, Wash., sends in a set of teasers on Enemies of Women, which played the Rialto before it was shown in any other town of similar population. He makes much of this fact, and puts it over as strongly as many managers work the "premier presentation in the world" idea. His best shot is an advertisement starting off "Tacoma is the first city in the world," which no good citizen will deny, and running on to add "Of under 300,000 population to show Enemies of Women." Most of Mr. Roediger's ads are too deep for their width to be reproduced here, for he seems to like the deep drop, and his peculiar angle will not serve to help other houses, but we feel that he deserves mention for a campaign that is fully up to the best of the first run houses on this picture. He does not often make this column, because of his space measurements, but he is doing uniformly big-time work.

Olmstead Hooks in on Amusement Page

Ed Olmstead, formerly Herschel Stuart's right hand man in St. Louis, has been advanced to the management of McVicker's theatre, Chicago. Right after he hit the town, the American came out with a full page as shown, telling of "A greater entertainment year." There is nothing in particular about McVickers' and only a single paragraph devoted to films, but we have a pretty good idea that the Olmstead hustle is back of the general display. In the first place it matches up with Harold B. Franklin's idea of the "greater movies" campaign, and paves the way for the individual work that Olmstead will presently do on behalf of the general scheme. In the second place Olmstead did the same thing while he was in St. Louis; persuading the local paper to give a series of reading advertisements, and it is but natural to suppose he is working the same scheme again. It is sound, constructive work, and it will benefit Paramount none the less because the other houses profit as well. See if you cannot persuade your own newspapers to plug for the new season. Point out that they get the advertising. Tell them that you need their support, and that in promoting theatre-going they are helping their own advertising columns. One or more display ads from the newspaper itself will have more effect on business than the best work you can do, working from a single house. You may be supposed to be prejudiced. The newspaper is not, and readers will listen more attentively to the newspaper argument than to the best plea you can bring forward. Get after it even if you have to buy a little extra space to back up.


A Greater Entertainment Year
EVENING AMERICAN
a good newspaper

THE CHICAGO DONATION

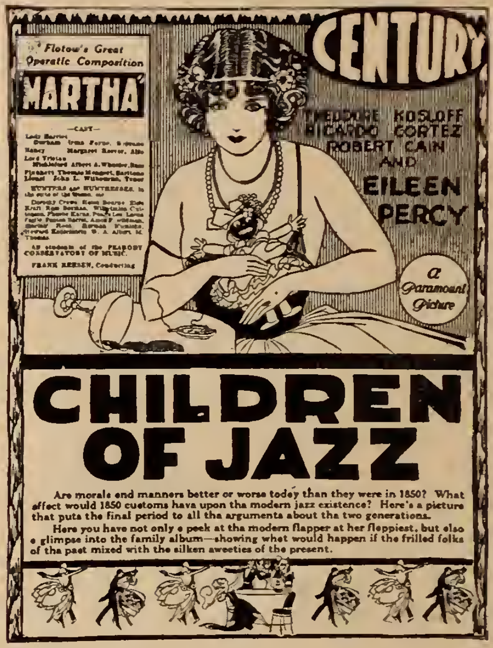
Reciprocity

Naval hook-ups with Masters of Men have become ancient history, but A. B. Morrison, of the Strand Theatre, Memphis, gave it a new angle when he divvied with the Navy recruiters.

They gave him their 30 A boards and in return he built 75 of their regular ones into three sheets for his own stands, and when the film was put back in the cans for new travels, Mr. Morrison figured that he was $300 better off than he would have been had he used only the usual methods of publicity.

Good Talk Sells a Non-Committal Cut

In this space from the Century Theatre, Baltimore, the cut means little or nothing, but the selling talk puts over Children of Jazz very well indeed. The cut might be used for half a hundred titles for flapper stories, but the selling talk, well displayed in straight type, puts the idea over better than the average. This being the case, the cut becomes merely an attractor and as such it will gain the attention of those most likely to be sold on the story. It is more or less risky to use a heavy cutoff rule clear across the space as is done just below the main cut and again at the bottom, but for once the rule is suspended and this works well, giving additional display to the selling talk. In most instances the reverse will be true and it is not a safe rule to follow, but the large type just below fights its way above the line to connect with the cut. The cut at least matches the title and makes good in this respect. The stars are lost in the line work just below the signature. This is the weak point in the display. It would have been better with the background left out, but even as it is the display is better than average, and the Century's average is very good, at that.


Flotow's Great Operatic Composition
"MARTHA"
—CAST—
All students of the PEABODY CONSERVATORY OF MUSIC.
CENTURY
THEODORE KOSLOFF
RICARDO CORTEZ
ROBERT CAIN
AND
EILEEN PERCY
a Paramount Picture
CHILDREN OF JAZZ
Are morals and manners better or worse today than they were in 1850? What effect would 1850 customs have upon the modern jazz existence? Here's a picture that puts the final period to all the arguments about the two generations.
Here you have not only a peek at the modern flapper at her flappiest, but also a glimpse into the family album—showing what would happen if the frilled folks of the past mixed with the silken sweeties of the present.

A Paramount Release

THE TALK TELLS THE TALE

Pershing Helped

It is not often that a manager can put over an exploit with the aid of the General of the Armies, but that's what Snell, of the Imperial Theatre, Gadsden, Ala., drew.

It was known that Gen. Pershing would pass through the town and a tremendous crowd was at the station in the hope of catching a glimpse of him. While they were waiting they had ample time to take in several signs on which Mr. Snell told of the coming of Quicksands, in which the cavalry troop now stationed at the local post appeared.

From the latter angle he used a mounted trumpeter who rode about town with a banner proclaiming the participation of the cavalry.

He sanded the floor of his lobby and used a border painting.

Metro-logical

Jasper Emanuel is getting to be a regular weather man. You remember Jasper, probably. He runs the bargain basement in the Metro Philadelphia exchange, and sells novelty advertising to Metro users.

Just now Jasper is running to meteorology. First he sent out thermometers (ours was busted, Jasper) and followed that with the familiar mule barometer. Now if he will add a wind gauge and a couple of little things like that and replace the broken thermometer, we will be set for the winter.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

FEATURES REVIEWED IN THIS ISSUE

Call of the Wild, The (Pathe).
Daytime Wives (F. B. O.).
Does It Pay? (Fox).
Drivin' Fool, The (Hodkinson).
Dulcy (First National).
Monna Vanna (Fox).
Rouged Lips (Metro).
Tea—With a Kick (Associated Exhibitors).
Three Ages (Metro).
To the Last Man (Paramount).
Untamable, The (Universal).

"Tea—With a Kick"

Victor Hugo Halperin's Rather Novel Feature Offered by Associated Exhibitors

Reviewed by Mary Kelly

As is conveyed by the title, "Tea—With a Kick," is in some respects rather new and snappy. It has a number of attractive points, including chiefly a popular cast and a rather different plot. In view of other angles, however, it would be exaggerated praise to say that it belongs to the "safe bet anywhere" class of features.

There is plenty of action and variety—this prevails to a fault at times. A superabundance of incident and an almost confusing number of characters weaken the unity of the pictures. There is so much happening, and there are such fleeting changes of mood and scene that sometimes it seems more like vaudeville than drama. Most of it is done in a farcical mood, though the opening seems misleading in this respect. The burlesque is a bit broad, particularly in one scene of the fashion show, an incident of the type that belongs to the slapstick two-reeler. Equally objectionable from a different standpoint is a striking ad for a popular brand of cigarette.

On the whole the plot has considerable freshness. The girl who gets expelled from college and sets up a tea shop to earn money to free her father from an unjust prison sentence is a good character for screen entertainment. Her life is unusually eventful. Upon being accused of bootlegging, she stages a real tea party with a real kick. This is an attractive novelty and the fashion show is another successful scene. Doris May plays a grown-up role this time, and does it very well. Stuart Holmes, Louise Fazenda, Creighton Hale and Zasu Pitts are most striking in a huge cast of notables, members of a "twenty-seven star cast."

The picture has a good fundamental idea, any number of lively incidents and keeps up an entertaining pace that will interest the average fan.

Cast

Doris May	Bonnie Day
Creighton Hale	Art Binger
Ralph Lewis	Jim Day
Rosemary Theby	Aunt Pearl
Stuart Holmes	Napoleon Dobbings
Irene D'Annelle	Irene, danseuse
Gale Henry	Hesperis McGowan
Dot Farley	Mrs. Juniper
Louise Fazenda	Birdie Puddleford
Dale Fuller	Kittie Wiggle, reformer
Edward Jobson	Editor Octavius Juniper
Spike Rankin	Mrs. Bump, reformer
Harry Lorraine	Rev. Harry White
Sidney D'Albrook	Pietro
Tiny Ward	King Kick
Earl Montgomery	Convict Dooley
Hasel Keener	Hazel
Julanne Johnston	Gwen Van Peebles
William DeVaull	Napoleon
Hank Mann	Sam Spindle
Zasu Pitts	"Brainy" Jones
Chester Conklin	Jiggs, the Taxi
Snitz Edwards	Oscar Puddleford
William Dyer	A business man
Harry Todd	Chris. Kringle
Billey Franey	Convict Hooney
Victor Potel	Bellboy 13

Story and general supervision by Victor Hugo Halperin
Direction by Erle C. Kenton
Length, 5,950 feet

Story

Bonnie Day is expelled from college for serving tea in her room. She establishes a tea room in a popular hotel, and saves the earnings for law fees to be paid in fighting a suit for her father's freedom. Her father is in prison, through a crooked deal of his competitor. A rejected suitor tries to ruin her business by putting liquor in the tea and notifying the Purity Leaguers. She outwits him in his scheme and gives a special entertainment called Tea—With a Kick. Her father is freed and the young man who has been her right hand assistant marries her.

"Monna Vanna"

Fox Presents Maeterlinck's Play in Stupendous Production

Reviewed by Beatrice Barrett

We are reminded of the stupendous scenes of Griffith, and the massive and gigantic sets of "Intolerance," or the immense backgrounds of "Robin Hood" and all the other big historical spectacles of the screen when viewing "Monna Vanna." And in many ways this production is even more stupendous than the biggest ones which have been produced in America.

The film was made in Europe and while the immense city walls, with their great towers, and the raging battles will bring back to you the scenes of "Intolerance," yet the scenes of the armies and the battles are even greater. Never have there been so many people in one scene, and especially those of the advancing army of Florence, which it seems you can see for miles over the plains with their glittering spears, is most impressive.

There are no familiar faces among the players, for they are all foreigners, but they can give many American actors points in true dramatic acting.

The audiences which are fond of spectacles and historical pictures will revel in this production. It is one which will appeal strongly to what may be termed the "highbrow movie fan."

The spectacular rather overpowers the story of the picture, and in the early reels the plot is unfolded very slowly, but later the story comes out with a strong melodramatic appeal and stands out vividly against the most artistic backgrounds. There are many splendid dramatic scenes all through the picture, well acted and sure to please those who crave excitement with their films.

Most artistic photography adds to the beauty of the film, and delicately tinted titles form another attractive feature.

The story of a girl's great sacrifice for her country will make a strong appeal to the audience and helps to make very human a production which otherwise might be almost too gigantic to have the desired human appeal.

No players listed; they are all foreign actors.
From the play by Maurice Maeterlinck.
Directed by Richard Eichberg.
Nine reels.

Story

A historical drama of the Italian Renaissance and the war between the cities of Florence and Pisa. Monna Vanna, a peasant girl, is seen and desired by Gurlino, head of the Pisan armies and taken by him. Vitelli, a Florentine leader is wounded by Gurlino in a duel, and unbeknown to him nursed by Monna Vanna who falls in love with him. Later Vitelli heads the Florentine army against Pisa. He lays siege to the city and when they send a messenger asking they be allowed food for the starving he promises the food in return for Gurlino's bride. To save her people Monna Vanna, as ordered goes wrapped only in a cloak. When Vitelli sees it is Monna Vanna he is shamed, and with her escapes to the Pisan city. Gurlino, jealous, has him tried and sentenced to death but he escapes, and finally returns to lead the Pisans to triumph. Gurlino is killed in the battle and Vitelli declared head of the army, with Monna Vanna as his bride.

Call of the Wild

Hal Roach's Latest Feature Production Is Splendid Pathe Offering

Reviewed by W. E. Keefe

In filming "The Call of the Wild" Hal Roach secured what is probably the greatest and most human dog story ever written and put it on the screen in such a sincere and human manner that it grips the interest from the start and holds it steadfast until almost the very end.

In transplanting the story to the screen the producer and director have adhered very closely to the book with the exception that they have toned down considerably several episodes where London showed his dogs being very cruelly treated.

The picture shows that Director Fred Jackman went to a great expense to get beautiful and picturesque settings for a background. "The Call of the Wild" will prove to be a splendid box office attraction. The story has been well developed and the great affection that Buck the dog and his master gradually built up for each other is beautifully portrayed.

Buck the dog gets over splendidly and is going to make a big hit with the audience, both children and grown-ups. There is a great touch when Buck wins a big bet for his master by pulling a record load on his sled. The dog fights are very realistic. The great fight to the death between Buck and Spitz for the supremacy of the pack, with the other dogs gathered around, has been remarkably handled and arouses as much enthusiasm in the audience as the great fight between the hero and the heavy in "The Spoilers." There are some very good comedy touches. There is a big laugh where the dogs run away and spill the girl's wardrobe on the snow. Buck displays such re markable intelligence that at times he seems human.

While the story is built around the dog the work of the players is well done. Jack Mulhall gives a splendid performance while Laura Roessing's characterization is flawless. Walter Long as the heavy is perfect while Frank Butler and Sydney D'Albrook do excellent work. The direction is good and there are no drags. The photography especially in the snow regions is superb, with many beautiful shots that only a Robert S. Service could properly describe.

Cast

Buck	**The Dog**
John Thornton	**Jack Mulhall**
"The Man with the Club"	**Walter Long**
Charles	**Sydney D'Albrook**
Hal	**Frank Butler**
Mercedes	**Laura Roessing**

Based upon book by Jack London.
Scenario and direction by Fred Jackman.
Photography by Floyd Jackman.
Length, 7,000 feet.

Story

Buck, beautiful St. Bernard dog, is stolen from a loving owner by "a man with a club" who sells him to Canadian mail carriers. After a terrific fight with a notorious Spitz, Buck earns the position of "lead dog." He is rescued from cruelty again by a man who becomes his best friend, and whom Buck saves from the ravages of "the man with the club." Then he retires to private life and devotes himself to his family.

"Does It Pay?"

Fox Releases Audience Picture On Divorce Theme with Hope Hampton Featured

Reviewed by Mary Kelly

Around a theme of popular appeal Fox has built a production with decided audience values. It is the ever-interesting affair of the husband, the wife and the vampire which is pictured here with unusual elaboration. Hope Hampton is alluringly featured. The scenes have been richly staged and carry a dazzle that will be a great attraction to the majority.

While the picture makes a slight plea in regard to the divorce habit, it is entertainment and not a sermon. It is the story of an infatuation after twenty-five years of sane married life. It is rather an average plot, but many of the details and incidents are new so that the interest is well sustained. The action is diverting and there is no excessive amount of sentiment.

Such a theme, especially the situation which the wife faces, will appeal to women, while there are one or two angles that will win masculine approval as well. Hope Hampton is a big factor in selling this production. The quality and quantity of her wardrobe is amazing. She handles her role effectively and great care has been taken in calling attention to her physical charm.

The picture might well have been brought to a close quicker than it has been. The action drags somewhat after the fifth reel when the husband returns broken in health and thoroughly disillusioned. One scene in particular, elaborating upon his approaching insanity, is too long drawn out. Robert T. Haines is an excellent type and a fine actor for this role. The entire cast should please and shows the capable directing of Charles Horan.

Cast

Doris Clark	**Hope Hampton**
John Weston	**Robert T. Haines**
Martha Weston	**Florence Short**
Jack Weston	**Walter Petri**
Alice Weston	**Peggy Shaw**
Senator Delafield	**Charles Wellesley**
Marion	**Mary Thurman**
Attorney Alden	**Claude Brooke**
Harold Reed	**Pierre Gendron**
Francois Chavelle	**Roland Bottomley**
Mrs. Clark	**Marie Shotwell**
The Boy	**Bunny Grauer**

Story by Beatrice Dovskle.
Direction by Charles Horan.
Length, 6,652 feet.

Story

John Weston becomes infatuated with a young woman whom his wife engages as companion. Doris Clark, the young lady, is really an impostor, trying to separate Weston from his money, and succeeding in that as well as destroying his wife's happiness. Weston has a nervous breakdown, is restored by his daughter's love and returns, completely healed of the infatuation, to his wife.

"The Untamable"

Universal Feature for Gladys Walton Based Upon Gelett Burgess' Story, "The White Cat"

Reviewed by Mary Kelly

A novel theme creates considerable suspense in Gladys Walton's latest. The plot has more subtlety than those frequently found in her pictures, and should keep most of the fans interested whether particular admirers of the star or not. Her own following will no doubt find much to keep them entertained.

Dealing with a peculiar phase of hypnotism, the story unfolds in a rather fascinating way. The heroine is introduced as a charming young person who gives shelter to the victim of an automobile accident, and after some unexplained action she reappears as a veritable demon, inflicting terror in everyone around her. It is the case of a dual personality in which the girl proves to be the victim of an unscrupulous physician.

A picture of this type naturally has a rather sensational character. The story will probably not seem plausible to all, but as a freak of the imagination it is bound to command some interest. The situations are skillfully handled and Gladys Walton's performance is convincingly two-sided. Etta Lee does a good bit as the Chinese maid. The material side of the production is pleasing and the performance as a whole should win approval on the average program.

Cast

Edna Fielding **Joy Fielding**	**Gladys Walton**
Chester Castle	**Malcolm McGregor**
Dr. Copin	**John Sainpolis**
Ah Moy	**Etta Lee**

Based upon story by Gelett Burgess, "The White Cat."
Scenario by Hugh Hoffman.
Direction by Herbert Blache.
.. Length, 4,776 feet.

Story

The story is woven around a period in the life of a girl of extraordinary personality, a personality responding to two distinct natures, one sweet and generous, the other selfish and cruel. Through the evil, hypnotic influence of a skillful and unscrupulous physician the vicious side of her nature was developed to the point of creating virtually a new self. The good side of her loved Chester Castle, a young architect. The doctor carried out his rascality to the extent of marrying the girl while she was under his influence. The young architect finally became aware of the cause of the girl's change in personality and forced a showdown with the doctor. In a fight that resulted, a couple of hounds belonging to the girl, unleashed by her Chinese maid, attacked the doctor, fatally injuring him.

"The Drivin' Fool"

Good, Snappy Entertainment in Hodkinson Picture Starring Wally Van

Reviewed by Mary Kelly

Auto racing fans will be most pleased with this. Wally Van returns after a long absence from the screen in a speed picture of more than usual interest. The thrills, action and comedy should get any audience.

From San Francisco to New York in six days is the hero's stunt. The cross-country race has moments of great suspense and many incidents that will keep one amused. A business rival who opposes the trip arranges all sorts of delays, all of which the hero smilingly surmounts—after a bit of lively action.

Wally Van is an extremely likable actor and perfectly suited to this part. His is a live-wire performance that never allows your attention to lag. A good comedy angle is added when the colored garage boy joins forces with him for protection, and proves an adhesive companion for the rest of the journey. Patsy Ruth Miller is attractive as the girl who stays behind and proudly marks off her sweetheart's progress. Alec B. Francis and Ramsey Wallace are good in less important roles. The picture will please because no footage is wasted, and the general spirit of it is unusually congenial and entertaining.

Cast

John Moorehead	**Alec B. Francis**
Sylvia Moorehead	**Patsy Ruth Miller**
Henry Locke	**Wilton Taylor**
Hal Locke	**Wally Van**
Richard Brownlee	**Ramsey Wallace**
Howard Grayson	**Wilfred North**
Horatio Jackson Lee St. Albans	**Jesse J. Aldriche**
John Lawson	**Kenneth R. Bush**

Based upon story by W. F. Sturm.
Scenario by H. H. Van Loan.
Direction by Robert J. Thornby.
Photography by Walter Anthony.
Length, 5,800 feet.

Story

Hal Locke is rejected by his sweetheart's father-in-law, Moorehead, because he spends all his time breaking speed records. Suddenly this fault becomes a talent when Moorehead discovers that an important check, safeguarding all his business interests, has been delayed in mailing. The railroads are tied up by a strike, so Henry takes the long cross-country ride, promising to have the check in New York within six days. He succeeds—after no end of excitement and delay.

"Rouged Lips"

Metro Feature Starring Viola Dana and Tom Moore Is Essence of Virtue

Reviewed by Tom Waller

"Rouged Lips" smacks of anything but lips. It is a typical mother and daughter entertainment and might possibly be amusing to the youth wearing out his first pair of long pants. Viola Dana in this Metro production is seen to touch up her lips quite often but never "use" them. They seem to be decidedly puzzling to Tom Moore, who, during the entire picture, does not once lighten their cosmetic capacity.

The picture bears out the long preached moral that the path of rocks is generally a hard thoroughfare but that its usual termination, with the right amount of persistency, is in the bed of tinted dandelions.

Thus does Viola, orphaned daughter of a Scotch father and Irish mother, travel in this two-hour course of filmdom. She goes in the Follies but leads the life of a nun, profiting to all appearances by her colleagues, who, you are more or less relied upon to imagine, fall into butterfly summers.

On the whole the "Rouged Lips" of the female star in this picture are quite original, the most critical audience would concede, when compared to the rouged lips that have been most commonly viewed in cinema action.

Cast

Norah MacPherson	**Viola Dana**
James Patterson III	**Tom Moore**
Mamie Dugan	**Nola Luxford**
James Patterson II	**Sidney de Gray**
Mariette	**Arline Pretty**
Mr. MacPherson	**Francis Powers**
Mrs. MacPherson	**Georgie Woodthrope**
Billy Dugan	**Burwell Hamrick**

Based on the story, "Upstage," by Rita Weiman.
Adapted by Thomas J. Hopkins.
Photographed by John Arnold.
Directed by Harold Shaw.
Length, 5,150 feet.

Story

Norah's ability to dance is hereditary. James Patterson III, a stage door Johnny, discovers her working in a dentist's office. Through him she joins a chorus. Her meagre wardrobe subjects her to the witticisms of her colleagues. Patterson offers to replenish it. She refuses, but to please him sacrifices her small savings. He misinterprets the cause of this grandeur until he learns the true story from the young crippled son of Norah's roommate. Matrimony closes the plot.

"Three Ages"

Buster Keaton's Metro Feature Is Something New and Enjoyable in Screen Comedy

Reviewed by Mary Kelly

Buster Keaton's latest is comic fantasy that is well worth while. In his first five-reel or rather six-reel feature for Metro he offers a highly imaginative yarn of a type that should furnish wide amusement.

The choice of original subject-matter and a clever treatment of it should insure the picture's appeal with the discriminating patron. At the same time those who are partial to slapstick will not be cheated. The first of the "three ages"—the stone age—gives ample opportunity for the participants to club and be clubbed, as well as to demonstrate many of the other stunts of the rough-and-tumble comedy. These effects have been very well directed and in conjunction with Buster Keaton's serious personality will bring any number of laughs.

Scenes from the life and loves of the hero in three different ages, the stone, the Roman and the modern, appear in succession. Just at the critical moment in one age, action reverts to one of the others.

Very good spectacular effects are used in showing the Roman age. The costumes, architecture, chariot race are an unusual note in comedy productions and are splendidly managed. The football game and cafe scene of the modern age are good entertainment. Wallace Beery is an effective heavy and the entire cast, including Margaret Leahy, deserves credit.

The comedy is apart from the ordinary, has the virtue of not seeming effortful and will cause special comment among a great number of the fans.

Cast

The Hero	**Buster Keaton**
The Girl	**Margaret Leahy**
The Villain	**Wallace Beery**
The others	**Joe Roberts** **Horace "Cupid" Morgan** **Lillian Lawrence**

Story by Jean Havez, Joe Mitchell and Clyde Bruckma.
Direction by Buster Keaton and Eddie Cline.
Photography by William McGann and Elgin Lessly.
Length, 5,500 feet.

Story

The hero faces the problem of the lover with a formidable rival in three ages. In the stone age he and his rival throw giant pebbles at each other and eventually he drags off the girl by the hair. In the Roman age a chariot race settles the competition and in the modern age he has to combat with the most popular asset of the suitor of today—wealth. Just as the girl is about to wed the moneyed suitor, the hero makes a bold play for her, however, and wins.

"Daytime Wives"

Title Stops Pedestrian Traffic on Broadway, Where, at Central Theatre, Is Premier Showing

Reviewed by Tom Waller

Just the title, "Daytime Wives," is sufficient to make this F. B. O. production a box office attraction. This is the best evidence:

Two middle-aged women, elbowing their way through the crowd on Broadway near 47th street, suddenly came to an abrupt halt. The halt was so simultaneous and so unnatural that a dozen or so of the more curious hesitated, and pedestrian traffic was made much in need of the commanding blast of the bluecoat's whistle a few feet away.

The two women were looking skyward and the reviewer, who was one of the numerous curious, looked up. He had been muddling along in the throng for the Central Theatre to give "Daytime Wives" the once over. As far as the title was concerned the two women had scored a "beat."

The picture is not a thriller, although a fight between the boss and the foreman does cause the hoisting engineer to lose his head so that a steel girder falls and renders the framework of a prospective sky-scraper a mass of "groaning" flotsam.

The picture is not the kind a father would be apprehensive about taking his children to see, if he knew the story.

Derelys Perdue, forcefully, and yet never for a moment losing her girlish attractiveness, portrays the daytime wife, or the author's business woman of today.

Cast

Ruth Holt	**Derelys Perdue**
Elwood Adams	**Wyndham Standing**
Francine Adams	**Grace Darmond**
Amos Martin	**William Conklin**
Ben Branscom	**Edward Hearn**
Betty Branscom	**Katherine Lewis**
Larry Gilfeather	**Kenneth Gibson**
Celeste	**Christina Mott**
Jack Jagner	**Jack Carlyle**
A Laborer	**Craig Biddle, Jr.**

Story by Lenofe Coffee and John F. Goodrich.
Photographed by Lucien Andriot.
Directed by Emile Chautard.
Adapted by Wyndham Gittens and Helmer Bergman.
Length, 6,651 feet.

Story

Ruth Holt is private secretary to Elwood Adams, a young architect. She is just the opposite to Adams' wife, who is indolent and a spendthrift, to which faults Adams, in his love for her, is blind. A lounge lizard with whom Mrs. Adams is friendly fans a jealous flame against Ruth. In a business crisis Ruth is introduced by Adams as his wife to Amos Martin, a banker. The lounge lizard informs Mrs. Adams and she denounces Ruth. A series of complicated events follow, terminating in Ruth reuniting the Adams couple and marrying the banker.

"Dulcy"

Delightful Stage Comedy-Drama Produced by First National Starring Constance Talmadge

Reviewed by Mary Kelly

"Dulcy," as adapted to the screen by First National, is most enjoyable entertainment for the majority. Differing in a number of ways from the stage play, it is still a comedy-drama of distinction. The light satiric charm of the play has been preserved to a commendable degree, especially when the absence of the many delightful spoken lines is taken into consideration.

Dulcy, the charming but hopeless dumbbell as interpreted by Constance Talmadge, makes the comedy element secure. Hers is a somewhat exaggerated Dulcy. Some of the subleties of the stage character are missing, but in view of the more cosmopolitan character of the average screen audiences, this difference will probably not count unfavorably. Miss Talmadge's "Dulcy," is a wide-eyed, unquestionably foolish and rather obtrusive young woman who mixes into her husband's business affairs. Her performance will bring roars of laughter while the stage rendition was full of chuckles. The comedy in this role has been boldly emphasized while only here and there is a bit of the winsomeness which makes the character thoroughly delightful.

The story has been lengthened, and perhaps unnecessarily so. A more elaborate opening and close have been used without adding to the originality of the script.

Among the other individual performances at least two stand out as superb. Claude Gillingwater is an inexhaustible pleasure as Mr. Forbes who has everyone but Dulcy scared, and Gilbert Douglas as the young man with hallucinations is really splendid. Andre de Beranger as the budding or rather blooming scenarist has one highly amusing scene. Jack Mulhall while hardly the business man type will probably appeal to the fans as Dulcy's husband.

On the whole Sidney A. Franklin, the director, has been laudably successful in handling a subject not easily reproduced on the screen. His achievement is a picture that can play both the average and the super-average houses with satisfying results.

Cast

Dulcy	**Constance Talmadge**
Mr. Forbes	**Claude Gillingwater**
Gordon Smith	**Jack Mulhall**
Mrs. Forbes	**May Wilson**
Billy Parker	**Johnny Harron**
Angela Forbes	**Anne Cornwall**
Vincent Leach	**Andre de Beranger**
Schuyler Van Dyke	**Gilbert Douglas**
Blair Patterson	**Frederick Esmelton**
Matty, Dulcy's companion	**Millia Davenport**

Based Upon Stage Play by George B. Kaufman and Marc Connelly.
Scenario by Anita Loos and John Emerson.
Direction by Sidney A. Franklin.
Photography by Norbert Brodin.
Length, 6,859 feet.

Story

Dulcy Smith suddenly decides that she has been lax in not taking her husband's business affairs more to heart. Her husband is unaware of this need. While he is away she invites some week-end guests, among whom is Mr. Forbes, a prospect of Smith's. Dulcy mixes things up generally, informing Forbes naively that her husband's pending deal with him is of trivial moment in her husband's affairs, while Smith lead Forbes to believe that his entire interest is in this one proposition. Quite accidentally another guest straightens this out, and just when Dulcy has concluded that she has failed and her husband does not love her, the good news breaks.

"To the Last Man"

Splendid Action in Paramount Picture Featuring Richard Dix and Lois Wilson

Reviewed by Mary Kelly

What one might expect from Zane Grey's novel—a Western with a punch—has been produced by Paramount. It is a stirring example of this popular type of picture and should have a large following.

It has, as a motive for the strife, a deadly family feud, with a love affair between the son and daughter of the two antagonists to supply the heart interest. The action is quick and violent, as soon as the plot gets under way. Shooting scenes are more than usually plentiful with the defense of the family ranch, the women and children to arouse the sympathies. The climax shows the girl and villain in a deserted cabin, with the girl playing her wits against the discovery of her sweetheart hid in the loft.

Richard Dix plays with an attractive reserve, the more effective because of his active role. It is a good demonstration of his versatility as an actor. Lois Wilson is convincing in a ranchwoman role that calls chiefly for a haughty family spirit. The cast is finely chosen with Noah Beery, Frank Campeau and Robert Edeson in prominent parts. Some exceptionally fine exteriors represent the Arizona setting of the story.

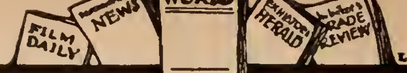
Cast

Jean	**Richard Dix**
Ellen Jorth	**Lois Wilson**
Colter	**Noah Beery**
Gaston Isbel	**Robert Edeson**
Blue	**Frank Campeau**
Lee Jorth	**Fred Huntley**
Daggs	**Edward Brady**
Simm Bruce	**Jean Palette**
Guy	**Lenard Clapham**
Bill	**Guy Oliver**
Mrs. Guy	**Winifred Greenwood**

Based Upon Novel by Zane Grey.
Scenario by Doris Schroeder.
Direction by Victor Fleming.
Length, 6,965 feet.

Story

Jean Isbel reopens a feud between his father and Lee Jorth by a fight which it proves, was in defense of Ellen Jorth's good name. Ellen however has been taught to hate the Isbels and refuses to accept Jean until after he has proved his great courage many times. Then despite family hatred, she is forced to admit that he is the one man in the world for her.



CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.).

Shootin' For Love

(Hoot Gibson—Universal—5,160 feet)

M. P. W.—A program picture of average drawing power with perhaps an added sympathetic appeal for some.

N.—A picture which packs a wallop which is seasoned with humor and acted with considerable spirit.

E. H.—* * Good, light entertainment. Typical of many others in which Hoot Gibson has appeared.

F. D.—Will please those who favor westerns, contains action for men and boys and plenty of love interest for the women folk.

T. R.—Will please the devotees of Hoot Gibson although the picture is unreal to a certain degree.

Michael O'Halloran

(True Boardman—Hodkinson—7,600 feet)

M. P. W.—Will perhaps lose favor with those who insist on realism. Children will be sure to enjoy it, and many adults have been lamenting scarcity of just this sort of film.

E. H.—Offers fair entertainment, the interest being supplied by an interesting cast of children players.

N.—A very obvious tale, fairly well photographed and acted competently, but not much related to life.

F. E.—Human interest. Theme at times very good but employs too much detail in telling story.

T. R.—Its box office value ought to rank pretty high, for the juvenile patrons will like the film, as well as a large percentage of adults.

The Rip Tide

(Dick Sutherland—Arrow—6 reels)

M. P. W.—Exhibitors wanting an extraordinarily high class powerfully dramatic picture with attractive names should waste no time booking it.

T. R.—It will make appeal to the mind as well as to the heart and also will afford excellent entertainment.

F. D.—An unusual picture likely to prove interesting because of its characterization and unique atmosphere.

N.—An absorbing picture which fascinates the spectator from inception to conclusion.

The Abysmal Brute

(Reginald Denny—Universal—7,373 feet)

M. P. W.—There are so many angles of interest that it should appeal to almost every type of patron.

F. D.—Thoroughly enjoyable picture that contains sure-fire entertainment and will please everyone.

N.—A capital picture, capitally staged, directed and acted. A fine box-office attraction. Get it quick.

E. H.—Is corking good entertainment of the strenuous type. The prize ring stuff is well handled.

Daughters of the Rich

(Gaston Glass—Preferred Pictures—6,073 feet)

M. P. W.—Produced on an elaborate scale, with beautiful settings.

T. R.—Pretty sure to appeal successfully to feminine patrons.

N.—Does not hold the interest throughout. The title, cast and opulence will appeal, however, to certain audiences.

F. D.—Very likely a good box office number with a story especially prescribed for audience satisfaction.

E. H.—Good program picture built on a theme not new but handled in a way to make good entertainment.

McGuire of the Mounted

(William Desmond—Universal—5,020 feet)

M. P. W.—A story of a Mounted police hero. It belongs in a familiar class of features but is a good one of its type.

T. R.—Pretends to nothing more than outdoor melodrama based on a love romance, and billed as such it should succeed.

N.—Such a picture as this would be vastly more entertaining if it hadn't been done so often.

E. H.—Just another Northwest story with little originality in story or development.

F. D.—Slight unless you know that they like Northwest Mounted stories enough to care not particularly whether the story is old or new.

Look Your Best

(Colleen Moore—Goldwyn—6 reels)

M. P. W.—A clever commingling of comedy, pathos and drama, with a thrill thrown in now and then and a subtle satire on dieting.

E. H.—Is a cheerful little story of backstage life. It was written and directed by Rupert Hughes, and although not his greatest play, will be found highly diverting as an hour's entertainment.

N.—It will serve its purpose and is suitable for second-class downtown houses.

T. R.—The "diet and grow thin" theme is funny in spots but likely to weary the average spectator.

Smashing Barriers

(William Duncan—Vitagraph—6 reels)

M. P. W.—Will be pleasing especially to serial fans. Keeps the average spectator highly stimulated.

N—A lively melodrama. Some of the stunts are thrilling, yet many are so ridiculous as to be positively amusing.

E. H.—Will appeal principally to serial devotees, and those who want plenty of action without looking for logic or coherent plot.

T. R.—Will appeal mostly to the patrons who indulge in amusement carrying serial qualities.

Slander the Woman

(Dorothy Philips—First National—6,400 feet)

M. P. W.—Has an atmosphere that should be especially appealing during the warm weather.

N.—Ranks with the best "Canadian Northwest" films ever made.

F. D.—Plenty of fine locations and an excellent production but very poor story keeps it from furnishing entertainment.

T. R.—The many lovers of adventure. romance and thrills will find it mighty good entertainment.

E. H.—While the story is not at all convincing the weak plot is compensated somewhat by the charm of the star and the excellent performances of the supporting cast.

A Self-Made Wife

(Ethel Grey Terry—Universal—4,960 feet)

M. P. W.—A worn theme. Attractive settings and a vein of comedy lift it into the class of fairly interesting attractions.

F. D.—Good average picture, that will probably please a majority.

N.—The human note which should have been well emphasized to give the feature some personality and color is missing. And it never gets anywhere.

E. H.—A very ordinary program picture. A fairly well selected cast is practically wasted.

T. R.—A pleasing picture, remarkable for the sympathetic and forceful work of principals and supporting cast.

White Rose

(Mae Marsh—Griffith—11 reels)

M. P. W.—The production is undoubtedly one which because of its tremendous heart-interest and superb acting should prove a superior box-office attraction.

N.—A picture for all types of patrons—as a simple, impressive heart-interest drama or melodrama if you wish—it will score decisively.

T. R.—Sends them home feeling that they have been well entertained and received the full worth of their money with something over.

E. H.—Will make its mark because of the charmingly convincing story of plain people simply told. It is a picture with a strong heart appeal.

F. D.—Mae Marsh triumphant but old story and excessive detail burden Griffith's latest—of highest rank in pictorial appeal.

The Exciters

(Bebe Daniels—Paramount—5,939 feet)

M. P. W.—Will pass as a fair attraction in many theatres—is lacking in the distinguishing qualities that one would naturally expect.

N.—Finely balanced with thrills and humor and should be accepted as good summer entertainment.

T. R.—Can be safely registered as a picture of big entertaining qualities and sure to win public favor in all classes of theatres.

E. H.—Semi-mystery detective story of considerable interest. Better than the run of adapted stage plays.

F. D.—Comedy-drama farfetched but with good fast moving continuity and some first rate bits of action.

Fog Bound

(Dorothy Dalton—Paramount—5,692 feet)

M. P. W.—Should thoroughly satisfy the vast majority of patrons and should prove a good box-office attraction.

N.—Except for some first rate photography suggesting a genuine foggy atmosphere and some appropriate backgrounds, does not furnish any high lights.

F. D.—Murder melodrama with some good dramatic moments but for the most part rather familiar.

E. H.—Moves along swiftly and holds the interest well affording good entertainment although the outcome is obvious.

T. R.—Some thrills in evidence but taken on the whole is pretty crude melodrama which drags badly at times. * * * Dorothy Dalton manages to keep the interest alive.

Snowdrift

(Charles Jones—Fox—4,617 feet)

M. P. W.—While there is no remarkable feature about it the production affords good entertainment and an effective role for the star.

E. H.—One of those made-to-order Yukon stories with its snow drifts, dog teams and bad men.

F. D.—Fair entertainment with plenty of good northern atmosphere but lacks the action of the usual Jones feature.

N.—Just another picture of the white spaces—no illusions about how events will shape themselves.

T. R.—Will serve to satisfy the patrons who enjoy a melodramatic plot and especially the followers of Charles Jones.

The Ragged Edge

(Mimi Palmeri—Goldwyn—6,800 feet)

M. P. W.—Enough good points to make it an offering which should appeal to the average audience.

T. R.—Plot is permeated with a strong seasoning of unexpected originality. Should prove a stellar box-office attraction.

N.—Through a weak motivation must be catalogued as below the standard * * * best features of the picture are settings and atmosphere.

F. D.—Combines Oriental and South Sea atmosphere pleasingly. Will probably please a majority.

IN THE INDEPENDENT FIELD

Independents See Harvest Ahead

Big Boys in the Open Field Unanimous in Forecast That New Season Will Mark First Real Epoch of Their Strength

MOVING PICTURE WORLD this week dedicates its number to that enterprising and rapidly developing factor in the industry heralded as "The Independents."

Things are beginning to loosen up; and film mechanism, well greased during the warm months, is again in motion for the season on hand.

Especially well overhauled is the engine room of the independents, who predict the ensuing year as the best for their product of the many years through which they have struggled before their front line trench of recognition was dug to the exhibitor's stronghold.

Independents are in that trench this season armed with productions of high merit that insure long runs and plenty of all around profit and satisfaction.

Years of battling for a meagre existence caused not a few of their names to be erased from the roll call. But those times have furrowed deep into the "Old Guard," and its prolific offspring, the dominant essentials which constitute Filmdom's definition of the title—INDEPENDENT.

First of all independents realize that their stuff had to be quite a bit above par in order to get even an audience with the exhibitor. They made it so—and stand on merit this year.

W. E. Shallenberger's prediction is: "The coming year is the golden opportunity for the independent producer, distributor and exhibitor. I make this statement in all seriousness after a most careful and exhaustive survey of conditions in the motion picture industry throughout the United States."

"We have won the confidence of the exhibitors," states Joe Brandt, "and this year we are going to merit that confidence—and strengthen it—more than ever."

"Every territory is covered by independent exchanges, and theatres should not experience the slightest trouble in securing an excellent and plentiful supply of worth-while subjects for their patrons," declares Nathan Hirsh.

Gene Marcus, one of the many of the free lance group, in forecasting 1923-24 for his regiment, says; "The success that independent or franchise productions have enjoyed during the past two years has made the independent exchange an important factor in the success of the exhibitor."

"Independent productions are creating history," says Ben Amsterdam. "They are bringing about keener competition among producers, breaking the block system and making a higher standard in the industry. Exhibitors found last season that the most consistent box office attractions were independent production pictures of quality."

Here is M. H. Hoffman's prediction: "That field will realize a greater measure of success than has ever been attained before because it is making the calibre of productions that qualify it for such success."

"It is my firm conviction," writes Alexander S. Aronson, "from contact with exhibitors and exchangemen in the Middle West, that independent product of merit will enjoy unusual success this coming season."

William D. Shapiro says: "I know from personal contact with all the independent boys in this territory that they have signed 300 per cent. more business this year than ever before. I predict not only the biggest year for the independents, but their business for the season of 1923-24 will be equal to their total business for the past three years."

"Independent productions are better than ever before," remarks Sam Sax, "they're on a par, and in many instances superior to, the national organization product. The independents are leading."

J. S. Jossey says: "The exhibitor, who in the past looked upon the independent distributor merely as a safety exit to be used in an emergency, has awakened to a realization of the fact that the product offered him by the independent exchanges is on a par with—and in many cases excels—the product of the so-called old-line companies."

David L. Segal states: "It is my firm belief that the productions that will be released this season by independents will by far outclass the majority of the productions released by national distributors; a glance over the release sheets will convince any broad-minded exhibitor of this fact. The outlook for the independents this season in this territory is wonderful."

"The significant fact is revealed that independent productions of exceeding merit will command greater prices and longer runs than productions possibly of equal merit released by so-called 'program distributors,' because product emanating from the latter source must always bear the program stamp, if only because of its alignment with productions of lesser merit." This is Jesse J. Goldburg's forecast.

How Independent Leaders See New Season

By W. E. Shallenberger

Pres., Arrow Film Corporation

THE coming year is the golden opportunity for the independent producer, distributor and exhibitor.

I make this statement in all seriousness after a most careful and exhaustive survey of conditions in the motion picture industry throughout the United States.

Never in the history of the motion picture industry has there been so great an opportunity for the independents. Slowly and steadily the independents have moved forward. In the majority of cases, quietly and without fuss they have builded, they have strengthened their organization, they have brought to their ranks men and women of the highest calibre, men and women who felt the urge of independence, who desired to free themselves from the shackles of machine made product, and who recognized in the independent field the opportunity for the real, creative genius, who realized that in independence and independence only lay the road to freedom of expression and the creation of product untrammeled by the dictates of the machine.

They recognized also that in independent production and distribution lay the greater reward for worthwhile product. It is absolutely true that there is a greater remuneration for the successful producer and author in the independent field than in any other, but it is likewise true that the independent field is no place for the weak sister. The mediocre or poor product will die in the independent field, but the really good production will reap rich rewards.

This is the case because each independent picture stands on its own individual merits. It has no group booking or block selling to carry it along. It is sold on its own merits and if the merits are great the rewards are great, and if it does not measure up to the standard it is not forced down the exhibitor's throat along with some big picture which he really wants. Therefore the fact is easily recognizable that the big picture distributed independently does not suffer by having to carry a lot of weaklings along with it.

The most significant fact in recent developments in our business is the turning of the big exhibitor to independent pictures. He, too, has come to recognize that the independent field is capable of supplying him with the highest type of entertainment—entertainment which his patrons desire and which consequently makes money for him. The fact that he could buy these pictures without being forced to contract for a number he did not want of course played its part and, as a result of the building of the independents in the past years and the present support they are receiving from the exhibitor, there is today in the independent producing and distributing field a greater array of talent than ever before—an array of talent which compares favorably with, and in many points surpasses, that of the national producers and distributors.

The coming year will see the greatest and most successful pictures produced by and distributed through the independents.

We, of Arrow, have made our plans accordingly. We look forward to 1924 being the greatest year in our history and we are prepared to offer the independent exchanges, and through them the exhibitors, the greatest line-up of attractions which we have ever handled.

By Joe Brandt,

Pres., C. B. C. Film Sales Corp.

IT is a difficult thing to forecast with any degree of accuracy what a year will bring forth in the motion picture industry. It depends upon so much—the whims of the public, which are vacillating at best; economic conditions, which change over night, and all manner of other extraneous circumstances which can throw all our plans out of line. We are too prone to let our enthusiasms run away with our judgment—to judge conditions not as the theatre-going public sees them, but as we want them to be.

However, it can be said, in my opinion, with a fair degree of safety and accuracy, that the season just beginning offers the greatest opportunity ever given the Independents, and that it will be the biggest the Independents have ever known. In fact, I believe this will be an "Independent" year. In saying "Independent," however, it is necessary to differentiate between those self-styled "Independents" who really come under the head of "program organizations" and maintain their own distributing branches and exchanges throughout the country, and those who have no such exchanges but who are literally Independents in that they produce independent and State Right their product to the various territorial buyers.

It is for these latter that this year presents the golden opportunity; for it is they whom the exhibitors of the country should encourage in production and distribution for their own welfare. I say this because I honestly believe that the exhibitor has learned his lesson—knows what it has actually cost him in money to be "sewed up" to a series of program product. He has seen the box office value picture come along and "didn't have room"—and so had to make room—which meant paying double rental.

The exhibitor is turning to Independent pictures because he knows that every dollar spent in production shows on the screen and the pictures are produced so exhibitors will get the fullest possible advantage out of the money that he spends for rental and exploitation. Every dollar that is spent for an Independent picture must count. There is no "scrimping"—but the finished product is of necessity one hundred per cent. efficient, and is available at a reasonable rental with a maximum of entertainment value. This latter must be true, for the Independents are wise enough to know that, having established themselves thus far, they must do their utmost to hold the confidence they have won. The result is fine casts, big sets, excellent stories, efficient directions and production, and an entertainment value that means sure box office returns and satisfied patronage on all sides.

This season there is a slight danger of over-production—but even that has its good point, because it precludes the possibility of any exhibitor being short of product even if he decides to hold off on program booking as a block, entirely.

One thing is certain—there will be no "junk" offered by the Independents. They are making pictures of an especially high standard; are going in for big things and big exploitation to back them. We have won the confidence of the exhibitors—it is my judgment that this year we are going to merit that confidence—and strengthen it —more than ever.

By M. H. Hoffman

Vice-Pres. and Gen. Mgr., Truart Film Corporation

DURING the 1923-24 season independent production will make greater strides toward coming to its rightful position in the industry than during any previous period in the history of the industry.

The reason for this is as simple as the result is inevitable. It is that independent producers have at last come to the realization that they must offer a product in all respects as good, and if possible better, than that which is being presented by the old-line national distributors.

The one outstanding, proved fact in this more or less unsettled industry is that a good production, no matter whom it is produced by, be it an independent unit, an old-line producer or an individual, will meet with a great portion, even if not all, of the success it deserves.

Forecasting the independent field for the forthcoming season, therefore, becomes a simple matter. That field will realize a greater measure of success than has ever attended it before because it is making the calibre of productions that qualify it for such success.

It is our firm conviction that independent productions will be found in just percentage in the first-run theatres of the country, that they will in their proportion be a measure of the success of the entire industry, that they will take their place along with all other productions as outstanding in the public's knowledge of the biggest attractions of the year.

By Nathan Hirsh, Pres.,

Aywon Film Corp.

I AM very optimistic regarding the coming season. Every territory is covered by independent exchanges and theatres should not experience the slightest trouble in securing an excellent and plentiful supply of worthwhile subjects for their patrons.

Conditions were never more favorable for the independent exchanges, as the market offers a splendid variety of new and worthwhile subjects which are sure to make money for the exhibitors throughout the country.

Inquiries are being received by us from every territory in the Union, and the prospects for the Fall are most encouraging. Exchangemen have plenty of money and are buying the best that the market affords, so that exhibitors are bound to make money with the attractions.

This optimistic outlook seems to prevail with all Independent exchangemen, who have been eagerly contracting for the offerings of the Aywon Film Corporation and which include a new series of six Big Boy Williams western features, as well as six new George Larkin features. Other new specials which are being sold by Aywon include "Is Love for Sale?" "The Midnight Flower" and many others which are in course of preparation for the market.

Taking all in all, this will be a banner year for both the independent exchangemen and the exhibitors, and from the quality of the pictures in the market the theatre-going public is sure of excellent entertainment during the coming season.

John Noble

Now directing Lloyd Hamilton under personal supervision of
D. W. Griffith

OTHER PRODUCTIONS

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MEMBER MOTION PICTURE DIRECTORS ASSN.

John B. O'Brien

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BESSIE LOVE
ALICE BRADY
MAE MURRAY
DORIS KENYON
MARY PICKFORD

Some of his productions that will always be remembered:

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(Griffith-Triangle)

"HER SHATTERED IDOL"
(Griffith-Triangle)

"THE FLYING TORPEDO"
(Griffith-Triangle)

"THE BISHOP'S EMERALDS"
(Pathe Special)

"STREET OF SEVEN STARS"
(Pathe Special)

"MATERNITY"
(Alice Brady Special)

"DESTINY'S TOY"
(Famous Players—Paramount)

"QUEEN X"
(Frohman all-star)

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(Frohman all-star)

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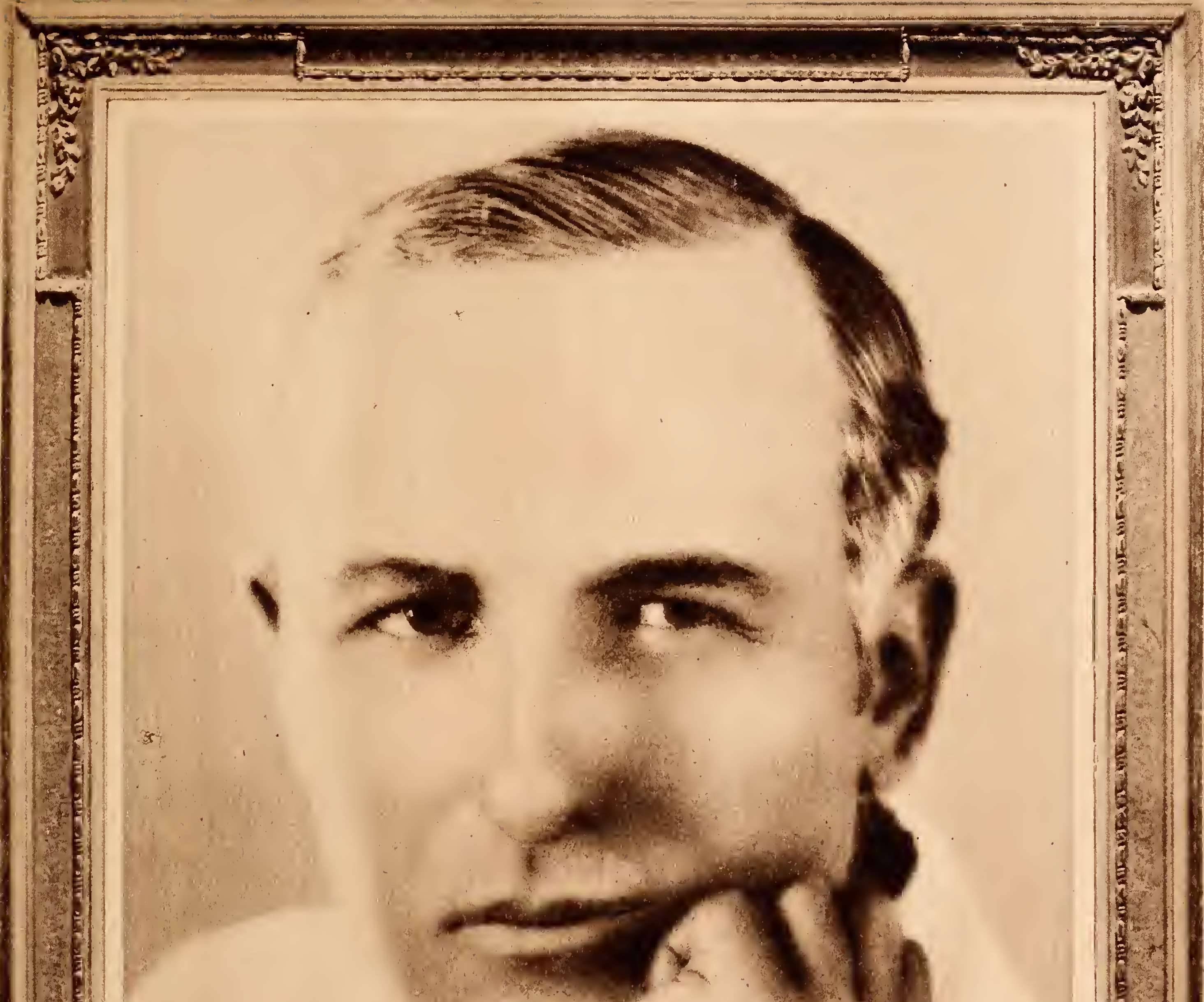
I. W. Irving Productions

Current production — "TRAPPED," by I. W. Irving

with an all-star cast

Hollywood Studios, - Hollywood, California.



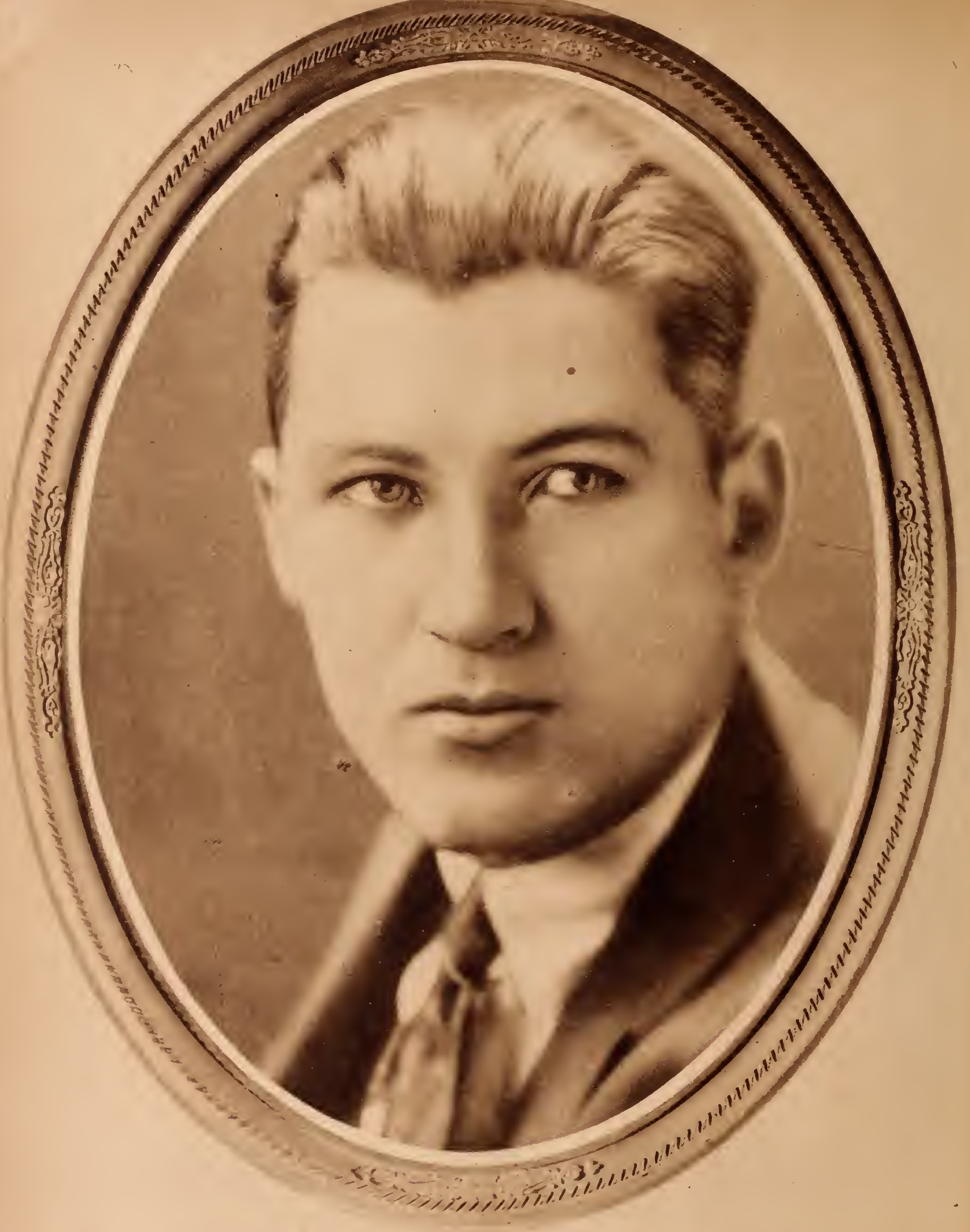
Finis Fox

Author — Director — Producer

Current release "THE MAN BETWEEN"

(Associated Exhibitors — Pathe)

Coming release "BAG AND BAGGAGE"



Richard Thomas

Produced and Directed

"Passions Playhouse" "Scarlet Shadows"

"Phantom Justice"

and many others.

Frederic Sullivan

Director of

"THE COURTSHIP OF MILES STANDISH"

Charles Ray's Production for United Artists.

"Cannot find words to express the thrilling inpression it made on me. Story, production, acting, direction surpass anything in recent years. Predict sensational success."

FRED NIBLO in private telegram.

Herman C. Raymaker
Directing
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PRINCIPAL PICTURES CORPORATION

READY FOR RELEASE:

"CIRCUS DAYS," starring Jackie Coogan, presented by Sol Lesser, distributed by Associated First National Pictures, Inc.

"THE MEANEST MAN IN THE WORLD," George M. Cohan's famous success with an all star cast. Produced by Principal Pictures Corporation.

FORTHCOMING RELEASES:

"WHEN A MAN'S A MAN," the first of the Harold Bell Wright series produced by Principal Pictures Corporation.

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Formerly with
BUSTER KEATON,
having directed most of this famous comedian's recent offerings.

ADDRESS:
PRINCIPAL PICTURES CORPORATION — HOLLYWOOD, CALIF.

Gregory La Cava

Now directing Chic Sales in comedy drama features. Just completed the Charlie Murray all star comedies.

Produced by C. C. Burr.

Outlook Unusually Encouraging, They Say

By Alexander S. Aronson

Gen. Manager of Sales, Truart Film Corporation

MY swing around the Middle West shows a healthy business with most exhibitors. The outlook for the coming season is unusually encouraging. Exhibitors generally realize that most of the independent producers are creating box office attractions that are worth first-run showings and these independent productions are receiving the first-runs they deserve.

Exhibitors further realize that independent producers are not burdened with excess overhead and can therefore deal with the exhibitor on a very equitable basis. It is my firm conviction, from contact with exhibitors and exchangemen in most of the key centres in the Middle West, that independent product of merit will enjoy unusual success this coming season.

By Ben Amsterdam

Masterpiece Film Attractions, Philadelphia

A NEW era in independent production has been reached and independents are now recognized as one of the most important factors in the industry. Exhibitors found last season that the most consistent box office attractions were independent production pictures of quality. They realize that, due to the independent producers buying the best stories, books and plays and backing them up with the finest casts, directors and material obtainable, they can at last buy productions of independent producers of the highest merit.

Also a fact that has great bearing is that exhibitors now get co-operation from independent producers and exchanges in the way of advertising and exploitation of their pictures of both local and national scope. The exhibitor is in a better position now to put over independent productions than ever before.

The sum and substance of it all is that the exhibitor now has confidence in independent productions. He knows by past performances that there will be delivered to him that which he buys—box office attractions that have story, title, cast, sets, direction and national advertising.

Independent productions are creating history. They are bringing about keener competition among producers, breaking the block system and making a higher standard in the industry. It is only since independent productions reached this new era that the exhibitor has been able to buy each picture on its merits. No more "cats in the bag." Scores of pictures are being announced for release this season, but most of the really big ones are coming from independent producers who are making fewer, and who therefore have to put everything in them to assure success. This the exhibitor is realizing and therefore the outlook never before has been as bright as it is today.

Independents have at last reached their stride and will continue to advance and further the industry.

By Gene Marcus, Mgr.

20th Century Film Co., Inc., Phila., Pa.

IT doesn't require much grey matter to reach the conclusion that the coming season should be a banner one for independent producers and independent distributors.

The success that independent or franchise productions have enjoyed during the past two years has made the independent exchange an important factor in the success of the exhibitor. It has driven home to him the fact that there are just as big pictures made for the independent market as for the national distributors—that these pictures possess a quality which makes them sought after by the first-run houses everywhere.

Another advantage which the exhibitor has learned to expect from the independents is a fair price and a greater degree of co-operation. The independent distributor with his own money invested in his enterprise is usually more anxious to please his customer and more appreciative of the business he receives. As a result, he takes a greater interest in the success of the theatre man with his pictures than does the salaried exchange manager, capable as he may be.

All these facts have placed the independent distributor in a position which augurs well for the coming season. Never before was the standard of quality of independent releases so high, and, after all is said and done, quality is the unfailing barometer of the exchange's prosperity. Add to this the fact that certain national distributors have curtailed their production, making additional room for independent releases, and you will see that our optimism is well founded.

By David L. Segal, Pres.

Royal Pictures, Inc., Philadelphia, Pa.

IT is my firm belief that the productions that will be released this season by Independents will by far outclass the majority of the productions released by National distributors; a glance over the release sheets will convince any broad-minded exhibitor of this fact.

The outlook for the Independents in this territory this season is wonderful. The largest circuits have already closed for practically every big independent release; so have the balance of the other big exhibitors. When you look back the past three years and see the rapid strides the Independents have made and also when we can convince producers of the present high type to release their product through the Independent exchanges, I say there is no picture too big for any producer to make and distribute through the independent market.

The Independents have had a hard battle to fight, but they have at last obtained recognition and are here to stay. To the exhibitors in this territory and throughout the country who have so loyally supported the Independents in the past, I say, keep up the support and you will profit by it. To the Independent exchanges, I say, do not abuse this support, for without it we could not survive. To the producers, I say, keep on making big pictures and the exchanges and exhibitors will, unquestionably, support you. We want big productions and the bigger they come, the better we will like it!

By Sam Sax

National Sales Manager, L. Lawrence Weber and Bobby North

YOU can make up your mind to it: this *is* an Independent Year!

And, to my mind, this is merely a starter of the Independent years, to come. The field is growing, and growing fast. We have had more inquiries from independent exchanges and exhibitors than ever before in our experience. There's a good rason for this, too. Independent productions are better than ever before—they're on a par—and in many instances superior to, the national organization product. Simply because the Independent producer has awakened to the fact that there is an insistent and consistent demand for bigger and better pictures.

The Independents, this year, are in the enviable position of leading in supplying that demand.

When L. Lawrence Weber and Bobby North laid plans for the production of "Marriage Morals," we planned a picture that could play the biggest and finest houses in the country—that would at the same time have an audience appeal that would reach the playgoers of the hamlet. Will Nigh grasped that cue and succeeded in every respect.

B. P. Fineman had the same idea in mind when he made "Don't Marry for Money" for us.

That both Nigh and Fineman succeeded is evidenced by the sales we have made and by the enthusiasm and readiness to buy these pictures of independent exchangemen.

Exchangemen and exhibitors alike are sure of an equitable arrangement in the Independent field—we don't tie them down to a contract before they see what they're buying. They play safe with us—they're sure of what they're getting. Which is another reason for the excellence of product.

The Independents are leading—we'll hold the lead!

By Jesse J. Goldburg, Pres.

Independent Pictures Corp.

A RECENT close personal canvass of conditions throughout the entire country reveals that independent product is awaited by theatre owners and that they are primed to give consideration to independent productions, even to a greater degree than that which they extended at any time heretofore to product of national producers operating their own exchanges.

The significant fact is revealed that independent productions of exceeding merit will command greater prices and longer runs than productions possibly of equal merit released by so-called "program distributors" because product emanating from the latter source must always bear the program stamp, if only because of its alignment with productions of lesser merit.

Percentage distribution will, in the near future, be a relic of the past, unless it is reinforced by a substantial cash advance, or a guarantee that is enforceable. Overhead operating expenses of independent exchanges are being reduced, with resultant added profit to producer, distributor and exchangeman.

Ethical and commercial principles are slowly but surely being established and ob-

Independents Seek No Favors, Need None

served, with the result that when negotiable paper is offered it will be accepted only from an exchange with an established financial credit.

But a propitious fact is that the independent producer will make fewer mediocre pictures and that the real big specials—that is, the greater number of them—will emanate from independent studios to be distributed as State Right or independent productions, leaving the average picture bolstered up possibly by a star of advertised prominence, to the large producing organizations operating their own exchanges. This is as it should be, because special productions can never be made by rote, rule or schedule, nor can they even be systematized to the extent of regulating to a certainty, in advance, the cost. In other words, special productions are the province of special or independent producers. Of course, here and there a national producing-distributing organization will make a special, but that will be spasmodic.

I have been a State Right producer and distributor from the beginning of independent productions and never during these years had the future augured so well as the season of 1923-24.

I vouchsafe the opinion that the end of 1924 will see every irresponsible and dishonest State Right exchangeman (and we have a few of them with us yet) out of business.

In summation, I should say that the independent market is coming into its own and will be maintained without dislodgment indefinitely.

By William D. Shapiro, Pres.

Franklin Film Company, Boston

NEVER in my ten years' experience in this business has the outlook been as promising or the results as good as this season has represented itself to us in the sale of Warner Screen Classics.

I know from personal contact with all the Independent Boys in this territory that they have signed 300 per cent. more business this year than ever before. All the exhibitors are lending themselves to the Independent man as they have every reason to do so.

I predict not only the biggest year for the Independents, but their business for the season of 1923-24 will be equal to their total business for the past three years.

By Fred E. Baer

INDEPENDENTS may expect an exceptionally fine year for one main reason: They are handling an exceptionally fine product.

They ask no favors on account of their position as Independents. They need none. They have gone out into the market, they have gathered a product as fine as any of the national distributing and producing organizations; and their position is as strong as any of their national competitors.

This is as it should be.

An independent producer or distributor owes to the exhibitor a value that must correspond with the rental received; no favoritism should be allowed, simply because of the fact that one of the interested parties happens to be an Independent.

Some years ago such favoritism was looked for. It kept the Independent shaky.

Today there is a different point of view. The Independent is in a splendid position; the producers are sufficiently financed to make big pictures; the distributors have the backing to buy them.

The exhibitor buys from the Independent in this new season with confidence; he buys quality pictures, gets excellent service, and the best advertising accessories.

I form my opinion of the excellent prospects ahead of the Independent from the organizations I do business with. In all divisions of the industry—producers, distributors, exhibitors—I hear the optimistic note. Exhibitors are manifestly glad to do business with Independents on a strictly business basis; not a friendship basis as formerly. They know that today they get splendid pictures in the Independent exchanges; the kind that they make money on.

I was told recently of a remark made about one of my clients where the commentator said that So-and-So must be spending as much money in advertising as some of the national distributors. He does spend considerable, it is true, but the spending pays, for he gets wide distribution for all his pictures and can afford therefore to accept lower rentals than if he did not advertise and secured only half the runs.

There is no doubt that the progressive Independents are facing a brilliant season.

By J. S. Jossey, Pres.

Progress Pictures Co., Cleveland

THE Independents—producers and distributors alike—have definitely come into their own. An analysis of the existing distribution system clearly discloses why this should be: The exhibitor, who in the past looked upon the independent distributor merely as a safety exit to be used in an emergency, has awakened to a realization of the fact that the product offered him by the independent exchanges is on a par with—and, in many cases, excels—the product of the so-called old-line companies.

He realizes, too, that in doing business with the legitimate independent exchange he is enabled to steer clear of any entangling alliances, for, in most cases, independent product is offered on a picture-by-picture basis, which compels each production to stand or fall on its own merits or demerits. The theatre owner is not compelled to saddle himself with a variegated assortment of "weak sisters" in order to obtain a few really big pictures, but is left free to choose where and what he will, thus assuring himself of a supply of product hand-picked from the best the market has to offer.

The exhibitor, when planning his program, seeks, so far as possible, to book his entire show from one exchange. Thus it is that the exchange which handles a complete line of product features, comedies, serials, and novelty reels—very often "gets the break" over an exchange with a less varied output. Progress Pictures Company of Ohio, with its assortment of worth-while pictures of every description, is therefore in a position to compel the attention and draw the patronage of every independent theatre owner in the territory. It is for that reason—and, too, because our pictures are real pictures in every sense of the word—that I anticipate for my organization the most successful season in its career, with still bigger triumphs to come in the years that lie ahead.

By Samuel Zierler, Pres.

Commonwealth Film Corp.

THE editor of Moving Picture World asks my opinion of the new season as it affects Independents—producers, distributors, exhibitors.

I look forward to a big year, but then I always do.

It must be a bigger year than last year; just as last year was better than the preceding one.

Every business, every section of an industry must go forward or backward; it can't stand still.

Three years ago some folks were worrying about the Independents; it looked as if they were on the brink of a chasm.

Today there's no need to worry. The Independents are strong and getting stronger. Their organizations rank in service with the biggest of their national competitors; their product can stand up proudly alongside the biggest and the best.

There are two reasons why this is true: One is that exhibitors have given marvelous support to the Independents. Of course, it was to their interest to do so, as exhibitor organizations frequently pointed out. Nevertheless, their support was splendid and has done wonders in building up the present-day strong position the Independents have. The other reason is the consistent encouragement and interest displayed by your publication, Moving Picture World. You kept a bright light shining on the Independents all the time, and, I daresay, it cost you a pretty penny. It has done the industry a mountain of good, though, and the prosperity you have helped create will surely bring to you the deserved reward.

The Independents are in excellent shape. The producers are placing their pictures profitably; the distributors enjoy the very best of relations with their exhibitor-customers.

The new season should be the very best. Certainly Commonwealth expects to find it so.

By C. W. Trampe, Mgr.

Mid-West Distributing Co., Milwaukee

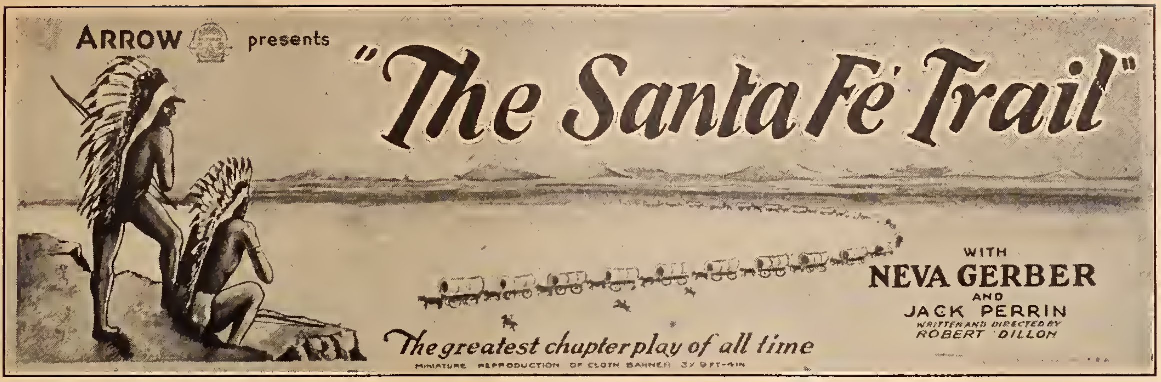
OUR slogan for the coming season is "The Independents are not selling on sympathy this year."

No doubt you know as well as we do that in the past it has been necessary for the independent exchange man to sell his product more on good will than on the merit of the goods he was disposing of. Fortunately, the situation has been changed considerably, with such big, dependable producers supplying pictures for the independent market. And they have, each and every one of them, been supplying good pictures. This can only mean one thing, and that is that from now on the independent exchangemen can say "heads up" to each other and face the exhibitor world with the assurance that they are selling product on a par with the pictures offered by national distributors and, in many instances, far superior.

This office has been able to place five Grand Avenue runs in Milwaukee within a period of seven weeks, and each of the pictures was shown at top admission in Milwaukee, which is fifty-five cents.

There is just one stumbling block in the path of the independent exchangemen at the

(Continued on page 162)

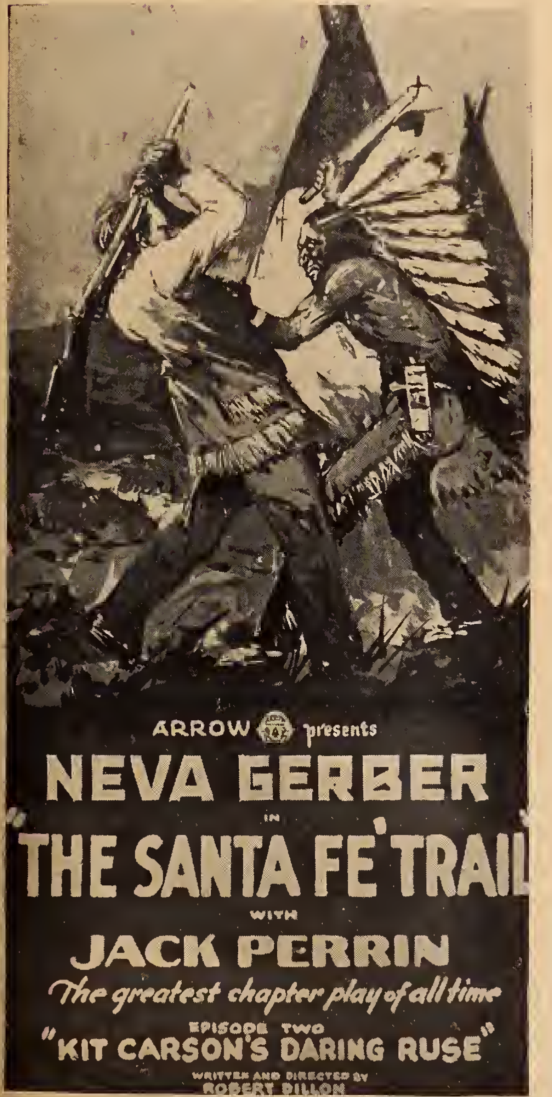


UNUSUAL BANNER

We predict that "The Santa Fe Trail" will make motion picture history at serial box offices.

W. E. Shallenberger. P

Arrow Film Corporation.



1 SHEET, EPISODE 2

Ask

Merit Exchange
New York

Progress Pictures
Chicago
Indianapolis
Cincinnati
Cleveland
Atlanta
Charlotte
New Orleans
Dallas

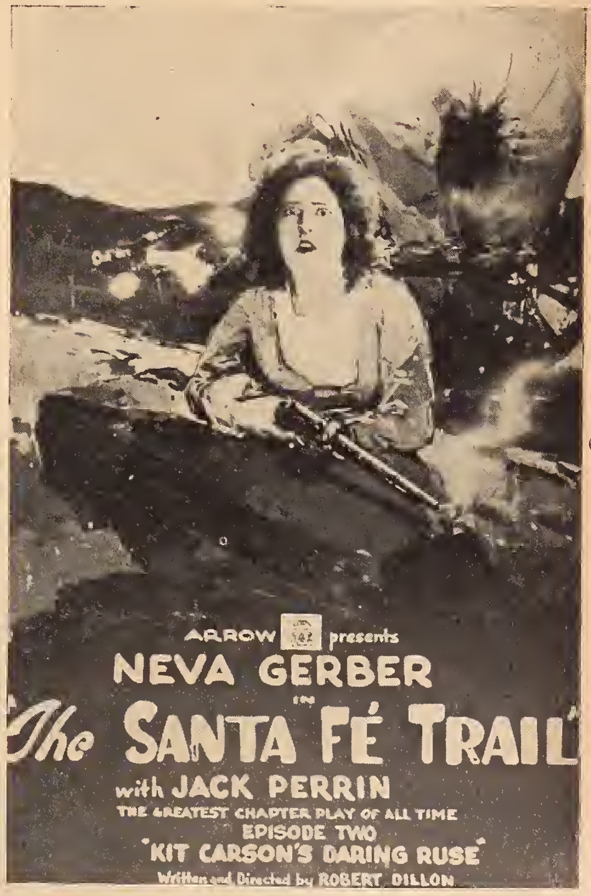
Liberty Films
Washington

DeLuxe Films
Philadelphia

Big Feature Rights
Louisville

or

Arrow Film Corporation
220 West 42nd Street
New York, N. Y.


ARROW presents
NEVA GERBER
IN
"The SANTA FÉ TRAIL"
with JACK PERRIN
THE GREATEST CHAPTER PLAY OF ALL TIME
EPISODE TWO
"KIT CARSON'S DARING RUSE"
Written and Directed by ROBERT DILLON

3 SHEET, EPISODE 2

Firmly Entrenched, Their Future Is Rosy

(Continued from page 160)

present time, and that is the high cost of accessories, which does not allow him to compete with the national distributor in this respect. The producer or his agent should be satisfied with the royalty he is receiving for distribution rights only, without looking for the small petty rake-off he may make on a set of photos or a slide.

Aside from this little grievance, everything is lovely, and if the independent producer will continue along the lines on which he has been working for the past year, the independent exchangeman who is looking for really worth-while pictures need not worry as to what the future holds for him.

By Arthur A. Lee

Lee-Bradford Corporation

THERE is an old saying, "If you want anything done right, do it yourself." This is undoubtedly reason why the independent exchanges have progressed so rapidly in such a short space cf time.

There is no doubt that the national exchanges have many advantages which the independents do not enjoy. For instance, they are in a position to buy for the entire United States; they have their pictures distributed at every point; they can advertise nationally and can purchase their accessories in larger quantities. The one point most important, however, is the managing of their exchange.

The independents are so far ahead of them in that particular that it overcomes the other handicaps, and will eventually eliminate the national distributors entirely. For the independent exchange, in the majority of cases, is run by the man who owns the business, who has his own capital invested and whose only thought is to make a success of his exchange. Whereas, the national distributor has to depend on a salaried man and this man is all the time wondering how he is going to hold his position, for it has been quite a common occurrence in the film industry for managers to be changed without a moment's notice and for apparently no reason.

There is one thing to which the independent man needs to give careful consideration, and that is the opening of a branch business. We are all more or less ambitious and would like to branch out, but during the writer's thirteen years' experience, eight years of which were spent as General Sales Manager for the Gaumont Co., which meant almost continuous travelling throughout the United States and calling upon independent exchanges, he obserbed that in the majority of instances, where the independent man opened a branch office, the branch business cost more to run than he could make in his own office. This was more or less due to the fact that he had to depend upon a salaried man to run the branch office.

There is no doubt in the writer's mind but that the independent exchanges will dominate the film industry within the very near future.

uart Outlines Production Activities for Next Year

t Film Corporation will be ented in the independent ucing field with eighteen emi- ent photoplays during the season 1923-24. At least five producing units during the entire year, of which three will be star units, namely Elaine Hammerstein, Larry Semon and Richard Talmadge. a fourth the Carlos Productions units, making all-star attractions similar to "The Unknown Purple" and the fifty unit to be announced as soon as the negotiations now in progress are completed.

The first Elaine Hammerstein production "Broadway Gold," directed by Edward Dillon from W. Carey Wonderly's story in Young's magazine, will be released generally on September 1. This will be followed by an adaptation of Harold MacGrath's well-known novel "The Drums of Jeopardy," now being directed by Edward Dillon. This second production will be released in November, 1923. It will be followed by a novel being adapted under the tentative title "Good Women and Bad," for release in February 1924. The fourth and fifth Elaine Hammerstein productions to be selected from three well-known novels now under consideration will be released in May, 1924, respectively.

The first Larry Semon feature comedy will be released in December, 1923. It will be an adaptation of the famous stage success "The Girl in the Limousine." To follow this in March, 1924, will be "The Wizard of Oz," the story famous in every quarter of the globe which has appeared in book form and as an outstanding play for many years. This will be elaborately produced by the Semon unit. In September and November 1924 will be released "Let's Go!" an unusual comedy novel and "Yankee Doodle Dandy" an uproarious farce of exceptional nature. Larry Semon is under long term contract with Truart and other well known stage successes are under consideration for subsequent release and it is possible that the last two of his first season's work will be replaced by other plays of national prominence.

The first Richard Talmadge production, produced by Carlos Productions, under the working title "Fast Freight" will be released about October 1st to be followed in January, March and May 1924 by further productions of this series. These will all be adaptions of published stories designed to fit the needs of this unique star.

Following "The Unknown Purple" which was directed for Carlos Productions by Roland West from his own famous New York stage success, the Carlos Unit will offer two additional all-star attractions during the 1923-24 season for which three best-sellers and two successful stage plays are now under consideration.

In addition one other unit with which M. H. Hoffman, vice president and general manager of Truart Fil mCorporation is now negotiating will make three super pictures for Truart release during the 1923-24 season.

Hepworth Announces Eight Pictures

For the past year, Hepworth has been working quietly and steadily, saying little or nothing about its production plans, so its announcement of its eight productions to be released this season is one of interest.

Eight special productions will be the Hepworth offering to exhibitors for 1923-1924. The first is, "The Pipes of Pan," from an original story by George Dewhurst. In the cast of this picture are Alma Taylor, G. H. Mulcaster, Eileen Dennes, John MacAndrews, Buena Bent, Hugh Clifton, Lawrence Hanray and Leslie Attwood, and it has been personally produced by Cecil M. Hepworth.

Following this, is the long anticipated production, "Lily of the Alley," directed by Henry Edwards. Edwards also plays the leading role and is supported by Chrissie White.

"Mist in the Valley" is the third of these productions, and has been produced by Hepworth with an exceptionally strong cast, which includes Alma Taylor, G. H. Mulcaster, John MacAndrews, Esme Hubbard, Charles Vane, Maud Cressall, Gwynne Herbert, Fred Rains, Lionel d'Aragon, Bertram Terry, James Carew and Douglas Munro.

The fourth production, "Strangling Threads," is from the powerful play, "Cobwebs," which was written by Leon M. Lion and Naunton Davies. Alma Taylor will play the part of Irma Brian and James Carew, Campbell Gullen, Mary Dibley will be seen in the remaining important roles.

"Tit for Tat," a comedy-drama written especially for Henry Edwards and Chrissie White, is the fifth production.

"Comin' Thro' the Rye," Helen Mather's sweet love story, will be Hepworth's sixth release. This production is now in its seventh month of work and Alma Taylor will be seen in a type of role that will add considerably to her prestige. It is predicted that "Comin' Thro' the Rye" will prove to be one of the best box office pictures of the year as well as one of the best screen offerings of the season.

"Boden's Boy" will be the seventh production and will feature Henry Edwards and Chrissie White. This is a picturization of Tom Gallon's famous story.

Hepworth will announce shortly the cast which has been selected to play in "A Daughter in Revolt," which will be the eighth and last production for this season.

Aronson Closes Big Deal for Truart

While on his tour through the East and Middle West, Alexander S. Aronson, general sales manager for Truart Film Corporation, stopped at Pittsburg and negotiated the Truart franchise with Harry Lande, of the Lande Film Company. The territory covered by the franchise is Western Pennsylvania and West Virginia and includes the following productions already completed as well as those forthcoming under the Truart banners, "Women Men Marry," "The Empty Cradle," with the Elaine Hammerstein productions, commencing with "Broadway Gold" and "The Drums of Jeopardy," by Harold MacGrath.

Mr. Aronson also closed for the territory of Ohio and Kentucky with Mr. Lande and the Lande Film Distributing Company, which has offices in Cleveland and Cincinnati. The same productions are covered by this latter franchise as under that with the Lande Film Company of Pittsburg.

Sell N. Y. Rights on "Barefoot Boy"

Immediately following announcement that the C. B. C. Film Sales Corporation had been selected to distribute on the State Rights market "The Barefoot Boy" and other product of the Mission Film Corporation, Greater New York and Northern New Jersey rights to the big all-star feature were disposed of.

Contacts have been completed with Sam Zierler, whereby the Commonwealth Film Corporation, of which he is president, will handle the feature in the territory referred to.

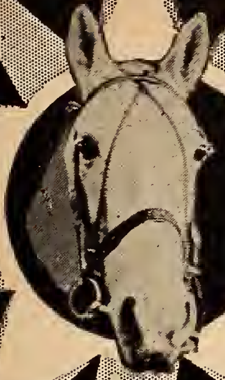
New Sunshine

"Dance or Die" is the title of the recently completed Sunshine comedy which Fox Film Corporation has scheduled for release in November. The two-reel laugh-getter is a travesty on the dance craze and its marathon issues.

PHIL GOLDSTONE *presents*

The great THRILL-O-DRAMA

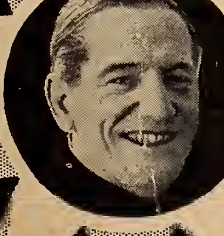
HIS LAST RACE



With the Greatest Cast Ever Assembled Including:

PAULINE STARKE
NOAH BEERY
GLADYS BROCKWELL
ROBERT McKIM
TULLY MARSHALL
ALEC B. FRANCIS
REX [SNOWY] BAKER
DICK SUTHERLAND
WILLIAM SCOTT
ROB'T KORTMAN
HARRY DEPP
PHIL HALL
EDWARD BURNS
BOOMERANG [*The Wonder Horse*]

Directed by:
REEVES EASON *and* HOWARD MITCHELL
Photography by: JACKSON ROSE
Art Direction by: GUSTAVE ERTL



Rocketts Translate the Life of President Lincoln Into Pictures

Covering a period from 1809 to 1865, during which thirteen Presidents of the United States sat at Washington, "The Dramatic Life of Abraham Lincoln," a picture story of the life and events of our martyr President, has been successfully filmed at Hollywood by the Rockett-Lincoln Film Company.

Done after nearly two years of research and eighteen weeks of actual shooting the picture is a great triumph of the cinema over the stage which, at best, has been able only to suggest Lincoln and not in any adequate manner to interpret his entire amazing career.

The stage has presented but a few scenes from Lincoln's life, while the picture-play requires one hundred and fourteen sets, more than one thousand scenes and over two thousand set ups of the camera to tell the story, and then only the high lights can be touched upon.

This picture play had its genesis in the purpose of Al and Ray Rockett, of the Rockett-Lincoln Film Company, to produce a great photo-dramatic historical subject in aid of the Americanization movement to preserve American ideals and the Constitution. Lincoln was chosen as the subject typical of liberty, democracy, patriotism and union.

The success of the Rockett picture hung upon the ability of the producers to find a player with the spiritual, mental and physical equipment to interpret the role of Lincoln, both as the young man and as the elder statesman. After a year's search, during which time every available professional Lincoln of stage and screen was considered, the right man was found in George A. Billings, who had never appeared before a camera and who had had but little stage experience. Mr. Billings is startlingly like Lincoln and his creation of the role in the picture play will establish an American screen classic. He is not an actor; he lives the part.

Phil Rosen, M. P. D. A., was alled from Famous Players Lasky direct the picture, which he did after months of preparation, and his masterly handling of Frances Marion's great script has placed him in the forefront of the world's directors.

The story of the picture play begins at the Kentucky birthplace of Lincoln and follows him to Indiana; to Illinois; to New Orleans, where he first saw African slavery; back to New Salem, Illinois, where he was successively clerk, store-keeper, inventor, soldier, postmaster, surveyor, state representative; to Springfield, where he became lawyer, elector, congressman, husband, father, and President of the United States; to Washington; to Gettysburg; to the battle fields; to Grant's headquarters, the field hospitals, Fort Stevens; to his death at Ford's Theatre and back to his old home in Springfield.

Among the one hundred and fourteen sets erected for the picture were the log cabin where Lincoln was born; the home in Indiana; the old slave market, New Orleans; Lincoln's flat boat; the village of New Salem with twenty-six log buildings; Lincoln's home and law office at Springfield, Illinois; the Lincoln-Douglas debates; Black Hawk war; the East Room of the Whit eHouse; Fort Sumter; Fort Stevens; Gettysburg; Grant's headquarters; President Lincoln's Cabinet Room; Lee's surrender; Pennsylvania Avenue from the White House to the Capitol, a mile and a quarter long; the field hospitals; Ford's Theatre; the great catafalque, etc.

Miles of earth works were constructed for the war scenes which, staged by army experts and acted by ex-service men, are said to be as convincing as real war. Exact copies of troop movements of the Civil War were used and designed to display the valor of both the Blue and Gray.

The cast of characters reads like a page from United States history, the numerous players being scientifically selected according to type, the principals being, aside from Mr. Billings: Ruth Cifford, Eddie Burns, Pat Hartigan, Otis Harlan, Wm. Humphrey, Wm. Moran, Wescott B. Clark, Fay McKenzie, Irene Hunt, Chas. French, Danny Hoy, Lillian Leighton, Peaches Jackson, Louise Fazenda, Nell Craig, Mickey Moore, Homer Willetts, Eddie Sutherland, Walter Rodgers, Alfred Allen, Earl Schenk, Dolly McLean, Willis Marks, Drexel Biddle, Alfred Hart, Mabel Trunelle, George Dromgold and others.

Ruth Clifford, as Ann Rutledge; Nell Craig, as Mary Todd Lincoln; Wm. Humphrey, as Stephen A. Douglas; Wm. Moran, as John Wilkes Booth; Homer Willets, as John Hay; Walter Rodgers, as General Grant; Irene Hunt, as Nancy Hanks Lincoln; Wescott B. Clark, as Thomas Lincoln; Danny Hoy, as Abraham Lincoln the boy, and many others will come out of the picture with added honors and some will be started on their way to the electric lights.

Messrs. Rockett claim for the picture a nation-wide influence for good in teaching the wholesome lessons of Lincoln's life to the rising and future generations, a liberal education in United States history and a visual demonstration that there is no entertainment so rich in all elements of the drama as real life properly picturized.

Every child in the United States will be given an opportunity to see this Lincoln picture and the producers believe that because of the innumerable tie-ups with schools, women's clubs, fraternal, welfare, military and patriotic organizations, as well as of the peculiar charm of the subject, "The Dramatic Life of Abraham Lincoln" will in time be seen by not less than one hundred million people in America alone and by five hundred millions in the world. The picture will be ready for release in September.

Sale Finishes Film

Charles "Chic" Sale com-leted his first C. C. Burr fea-ure this week and will spend his vacation between pictures in vaudeville. Immediately upon finishing his last scenes t the Burr Glendale Studio, Sale left for Chicago, where ie is headlining this week at he Palace Theatre. Next week "Chic" is booked for the Orpheum Theatre in St. Louis. Meanwhile, Director Gregory La Cava is cutting and editing the first picture.

"The Torrent" Goes to Goldstone

"The Storm," by Langdon McCormick, produced by Universal, was such a big success that many of the producers were after the photoplay rights of "The Torrent," by the same author, the rights finally being secured by Phil Goldstone, who announces he will make of "The Torrent" a big spectacular production featuring an all star cast. Langdon McCormick, the author, will personally supervise the script and production.

Finishes Filming C. B. C. Picture

Actual production has been completed by Producer Harry Cohn on "Forgive and Forget," the new C. B. C. Film Sales Corporation feature. The first print is on the way to the company's New York offices, where final editing and titling will immediately be done so that the feature may be released on schedule time on the special Box Office Winners' series.

Directed by Howard M. Mitchell, "Forgive and Forget," features in the cast Estelle Taylor, Pauline Garon, Wyndham Standing, Josef Swickard, Raymond McKee, Philo McCullough, Vernon Steele, and Lionel Belmore. "Forgive and Forget" is a story of modern marriage.

Feature Series for Grand-Asher

Samuel V. Grand, president of the Grand-Asher Productions, Inc., has announced that Elliot Dexter and Bryant Washburn will each make five pictures for Grand-Asher. Work on this first Dexter picture, tentatively titled, "The Man Who Forgave," will begin August 27 under the direction of R. William Neill. The high lights of the supporting cast are Mildred Harris, Robert Edeson, Anders Randolf, Sydney Bracey, Grace Carlisle and Jeanne Carpenter. The story was written by Adam Hull Shirk and adapted by Florence Hein.

Bryant Washburn's first production will probably be called, "Try and Get It." This is a screen adaptation by Jules Furthman of a Saturday Evening Post story, "The Ringtailed Gallawampus," by Eugene P. Lyle, Jr. The picture, which will be under the direction of Cullen Tate, formerly with Cecil B. DeMille at the Lasky Studio, also will have a remarkable supporting cast, including Billie Dove, Lionel Belmore, Joseph Kilgour, Edward Horton and Rose Dione.

Gerson Begins on New Series

The Gerson Pictures Corporation of San Francisco began work on August 13 on a new series of six five-reel action melodramas, directed by Tom Gibson, and featuring the popular film star, Ora Carew, supported by Jay Morley and a capable cast of players.

The Gerson organization will not seek a national release for this series, but will themselves release them to the state right market one a month. The recent output of the company includes twelve "Plum Center Comedies," featuring Dan Mason, F. B. O. release, and "The Cricket on the Hearth,," a feature picture with an all star cast to be released by Selznick in September. All studio work on this series of pictures will be done at the company's own studio at 1974 Page Street, San Francisco, Cal., with locations in and near the city.

To Begin Second for Mammoth

With the return last week of A. L. Jaffe, one of the directing heads of the Mammoth Pictures Corporation to the Coast, plans were laid for the production of the next picture which the Fisher Productions will make for distribution under the Mammoth banner.

It is expected that within a short time announcements of far-reaching import will be issued concerning the affiliation of several important Coast production units with the Mammoth organization. The plan upon which the Mammoth will handle its distribution was formulated by Victor B. Fisher and has met with the unqualified commendation of a large portion of the independent exchangemen in the United States.

Arrow Gets First of New Cobb Series

The Arrow Film Corporation is in receipt of "The Sting of the Scorpion." This is the first of the new series of ten Western features starring Edmund Cobb, made by Ashton Dearholt Productions of Los Angeles, and to be distributed by Arrow. "The Sting of the Scorpion" is from an original story by Daniel F. Whitcomb and was directed by Richard Hatton.

Announcing

"Irving Productions"

A SERIES OF FOUR SUPER FEATURES OF QUALITY, MERIT AND DISTINCTION . . . DISTINGUISHED CASTS—EXCEPTIONAL STORIES—INTERNATIONALLY FAMOUS DIRECTORS AND ARTISTIC, CLEAN, WHOLESOME ENTERTAINMENT.

Now in Production

"TRAPPED"

A MELODRAMA OF THE SEA—OF HE-MEN—WEALTH—SOCIAL POSITION — BRUTALITY — ROMANCE — LOVE — ADVENTURE — AND THRILLS.

A PROMINENT CAST OF REAL BOX OFFICE VALUE, INCLUDING JOHN BOWERS, JUNE NORTON, JOSEPH J. DOWLING, SHELDON LEWIS, EDDIE BURNS, CLAIRE McDOWELL, SPOTTISWOODE AITKEN, CESARE GRAVINA, J. FARRELL MacDONALD, MARTHA MARSHALL AND OTHERS. DIRECTED BY JOHN B. O'BRIEN. PHOTOGRAPHED BY DEVERAUX JENNINGS.

THINK IT OVER MR. EXHIBITOR!

IRVING PRODUCTIONS
HOLLYWOOD STUDIOS

6642 SANTA MONICA BLVD., HOLLYWOOD, CALIF.

Bromberg Now Largest Independent Exchange Operator in the Country

Arthur C. Bromberg, president of Progress Pictures Company, operating at present in eight Southeastern States, with the home office in Atlanta, Ga., and maintaining branches in Charlotte, N. C., and New Orleans, La., last week closed a deal with W. E. Shallenberger, president of Arrow Film Corporation, whereby he secured fifty-two two-reel comedies, three serials and twenty-six feature pictures, including the new series of Edmund Cobbs and Arrow's Big Eight, for distribution in Texas, Oklahoma and Arkansas.

Mr. Bromberg opened his newest branch in Dallas, Texas, where he has taken over the third floor of the Film Exchange Building, and shortly will open a branch in Oklahoma City to cover that territory. On the occasion of the opening of the new exchange in Dallas, Mr. Bromberg and his organization held a reception at which practically all of the film celebrities were present.

It is Mr. Bromberg's plan to release one special a month, one episode of a serial weekly (he having contracted with Arrow for three serials—"Nan of the North," "The Blue Fox" and "The Santa Fe Trail"), one feature a week and one comedy a week. His first release will be "Jacqueline" or "Blazing Barriers," the James Oliver Curwood special with which he has been having splendid success in the territory he already controls. He also releases the first episode of "The Santa Fe Trail" on September 4.

This deal, which was concluded with President Shallenberger upon the occasion of his visit to Dallas sometime ago, places Arthur Bromberg in the enviable position of being the largest independent exchange operator in the United States. Adding the three states, which he now takes over, to his already large holdings, makes him a dominant figure in the Southeastern and Southwestern part of the United States, he controlling eleven states.

The new progress exchange will release "Jacqueline" or "Blazing Barriers," "Lost In a Big City," "None So Blind," "Man and Wife," "The Streets of New York," "The Rip Tide," "The Broken Violin," "The Little Red Schoolhouse," three Arrow serials, fifty-two Arrow comedies, ten Edmund Cobb Westerns and sixteen features not yet named by Arrow, in addition to which he will have a series of Bill Patton Westerns from Anchor and Big Boy Williams Westerns from Aywon.

In commenting upon the closing of the deal, Dr. Shallenberger said: "I am particularly happy over the closing of this contract with Arthur Bromberg. I consider him one of the livest and most representative exchangemen in the United States. Mr. Bromberg has progressed steadily for many years and has gradually builded up his business, taking over other exchanges in his territory, adding to his product and increasing his organization to meet the demands of his business until he is the largest single operator of independent exchanges in the country."

Independent Co. Outlines Plans

Among the aggressive independent producers and distributors of motion pictures is the Independent Pictures Corporation, of which Jesse J. Goldburg is president. That company has completed plans for the production of six super-special feature attractions, the first of which is titled "Vanity of Men," the second "Indecent Clothes," the third "The Diary of a Physician," and the fourth has a working title of "In the Spider's Web."

Mr. Goldburg, at his office, made a significant statement when he stated that his organization was prepared to produce and release a series of twelve outdoor subjects, but that a survey of conditions and the demand of the market caused him suddenly to abandon that plan and proceed along the lines of the production of super attractions only.

Mr. Goldburg stated: "To me it is an altogether encouraging sign to have discovered that the tastes and demands of the patron has been elevated to a point where they are content only with motion pictures that are altogether artistic with a solid dramatic theme, the parts played by actors and actresses of real competence. They distinguish between the star whose reputation is created through prolific publicity and advertising, and the star who rightfully earns his or her position because of superior ability. This means simply that meritorious pictures only will prove of profit to the producer, the distributor and the theatre owner."

Commonwealth Lists Available Features

Commonwealth Film Corporation, which, under the guidance of its president, Samuel Zierler, has grown to a commanding position among independent distributors, begins the new 1923-1924 season with a remarkable line-up. In features and in short subjects Commonwealth presents a list that for quality and variety measures up to the offerings of any distributing organization, independent or otherwise.

Here is a list of those now available:

"Daughters of the Rich." A Gasnier production, based on the novel by Edgar Saltus; rich in investiture, talented in cast. Ethel Shannon, Miriam Cooper and Gaston Glass are among the star names.

"A Wife's Romance," the fifth in the series of productions of this star by the Samuel Zierler Photoplay Corporation. A Spanish romance.

"The Last Hour." Milton Sills and Carmel Myers in a love-melodrama.

"You Are Guilty." Featuring James Kirkwod in a drama of self-renunciation. Doris Kenyon, Robert Edeson, Mary Carr, Edmund Breese are among the others in this picturized version of Roy K. Middleton's magazine story. An Edgar Lewis production.

"For You, My Boy." A beautiful story of boyhood and father-love. An odd feature is that its charming love-story is told in 300 feet.

"Why Women Re-Marry." A story of mating and mis-mating, with Milton Sills in the principal role.

"The Passionate Friends." Based on the novel by H G. Wells. A story of love after marriage.

"The Greatest Menace." Dramatic epic of politics and the underworld.

"You Are in Danger." A melodrama of the spirit world, with Pauline Starke, Carmel Myers, Mitchell Lewis.

"Luck." A magnificent feature comedy with Johny Hines, Violet Mersereau, Flora Finch, Robert Edeson, Polly Moran and Edmund Breese"

"Restles Wives." Issola Forrester's magazine story of divorce.

"The Fire Patrol." Picturized from the famous old melodrama of the same name.

Nails Rumor

Nathan Hirsh, president of the Aywon Film Corporation, denies that any one else is producing or distributing the Big Boy Williams series. Mr. Hirsh states that Aywon is the only organization that has a contract with Big Boy Williams, and that he knows of only two subjects in which Big Biy Williams is starred which will be handled by any other organization than Aywon.

Others' Enthusiasm Inspires Sax

Sam Sax, national sales manager for L. Lawrence Weber and Bobby North, who is on a flying trip through the South, wires that never in his experience has he seen such enthusiasm as exhibitors and exchangemen are showing for his offerings, "Marriage Morals" and "Don't Marry For Money."

"All of which," appends S. S., "proves more forcibly than ever that this is an Independent Year."

Weber and North on "It's a Boy"

L. Lawrence Weber and Bobby North are hard at work on production plans of "It's a Boy," the next on the program to follow Will Nigh's "Marriage Morals" and B. P. Fineman's "Don't Marry For Money." The success of the last two pictures has been such that it has prompted the producers to speed the preliminary work on the new comedy.

"It's a Boy" is by William Anthony McGuire, author of "Six Cylinder Love" and other Broadway successes, and enjoyed a run at the Sam Harris Theatre, New York.

Johnson to Make 8 for F. B. O.

J. I. Schnitzer has landed for Film Booking Offices of America a two-year-and-a-half contract with Emory Johnson, providing for eight productions.

The contract also provides that Emory Johnson's mother, Mrs. Emilie Johnson, shall prepare all of the stories and write all the scripts for the Johnson attractions, in addition to assisting her son in filming the productions.

Following the completion of "The Mail Man," the final scenes of which are now being shot at the Powers Studios in Hollywood, Mr. Johnson will begin to work under the terms of his new agreement with F. B. O.

Mr. Schnitzer declared: "Future Johnson attractions will be produced on a more lavish scale than anything he has attempted in the past. He will, howover, continue to produce only pictures which are fashioned for aggressive showmanship. His pictures will be made for exploitation."

Shaw to Direct Metro Film

Milton E. Hoffman, production manager of Metro Pictures Corporation, has selected Harold Shaw to direct the picturization of "The Living Past," one of the Metro Premier Features of the 1923-1924 program.

"The Living Past" is taken from William J. Locke's famous novel, "The Tale of Triona."

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 195.

SHOW SENSE

"C·C·Burr's unfailing sense of box office value, plus square dealing, assures him of one hundred per cent distribution through our organization."

S. M. Moscow
Pres. Moscow Films Inc.
Boston, Mass.

"RESTLESS WIVES"

Written by Izola Forrester
A vigorous, virile society melodrama
Scenario by Mann Page

"YOUTH TO SELL"

As published in Ainslee's
under the title "The Gray Path,"
by Izola Forrester
A new angle on the divorce problem
Scenario by Gerald C·Duffy

"The AVERAGE WOMAN"

From the Saturday Evening Post story
by Dorothy De Jagers
Even as you and I
Scenario by Mann Page

"LEND ME YOUR HUSBAND"

A sensational, original and enthralling
Drama — by Marguerite Gove
A great show for the wives who wouldn't
Scenario by Marguerite Gove

The four outstanding attractions of the season.
Wire or write to-day for a franchise.

C·C·BURR PICTURES

MASTODON
FILMS INC.
C. C. BURR, Pres.
133-135-137 West 44th St.
New York City, N. Y.

Blue Ribbon List of Independent Exchanges

NEW YORK

RENOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines features. Miscellaneous features; Eddie Polo and Adventures of Tarzan serials; Eddie Lyons and Billy West comedies; Prizma and Burlingham educationals.

CAPITAL FILM EXCHANGE. 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissue Chaplins, two reels. Joe Rock, Hall Room Boys, Monty Banks and Bill Franey short subjects.

BOSTON

FRANKLIN FILM CO. 78 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Miscellaneous big features. Watch for coming announcements.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N. 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novelties. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1028 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

RENOWN PICTURES, INC. 831 South Wabash Avenue. See Renown, New York City. Same product.

BUFFALO

RENOWN PICTURES, INC. 505 Pearl Street. See Renown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Flesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler series.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. Toy Building. See Celebrated, Chicago. Same product.

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS. 413 Film Building. Warner Brothers' Screen Classics. I Am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood, and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mather Building. Seven Richard Talmadges. Seven Franklyn Farnums. Eight Jack Hoxies and six Neal Harts. Charles Chaplin revivals. "Deserted at the Altar."

ATLANTA

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Arrow specials, including "Jacqueline or Blazing Barriers," "The Little Red Schoolhouse," "Lost in a Big City," "The Rip Tide," "Man and Wife," "The Streets of New York," "The Broken Violin" and "None So Blind."

CHARLOTTE, N. C.

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta.

NEW ORLEANS

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta and Charlotte.

C. C. Burr Films Fire Scene at Fort Lee

C. C. Burr brought back visions of the palmy days at Fort Lee, New Jersey, once the busiest film-making center in the East, when he recently took his Charles "Chic" Sale production unit over to the New Jersey town for several days' filming of exteriors, under the direction of Gregory La Cava.

With his studio located at Glendale, Mr. Burr naturally uses Long Island locations for exteriors on most occasions. However, the Burr location expert could not find the type of schoolhouse required on the island. So, arrangements were made with the officials at Englewood Cliffs, adjoining Fort Lee, for the use of the old school. The building now houses the county recorder's office. The Burr forces staged thrilling fire scenes at the school.

The series of "Chic" Sale features is being produced by C. C. Burr for distribution through Associated Exhibitors.

Exhibitors Eager for Selznick Productions

"The eagerness with which the exhibitors throughout the country have been anticipating the release of the two big Myron Selznick Master-Pictures, 'Rupert of Hentzau' and 'The Common Law,' has been evidenced by the consistent stream of bookings which are coming in daily from every exchange," announces David R. Blyth, director of sales and distribution for the Selznick Distributing Corporation.

"With 'Rupert' only released for a few days and 'The Common Law' not scheduled until September 1, these early bookings and definite play dates, coupled with an impressing number of pre-release presentations, are most gratifying," Mr. Blyth said.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 195.

"Enemies of Children" Is First Mammoth

Victor B. Fisher, general manager of the Mammoth Pictures Corporation, has issued an announcement to the effect that the first release of his concern will be "Enemies of Children." This picture, which is based upon George Gibbs' novel, "Youth Triumphant," was finished last week at the coast studios of the Fisher Productions, Inc., and prints and negative were rushed to New York.

The cast contains some of the best known screen players. Heading the cast is little Virginia Lee Corbin and Anna Q. Nilsson. Raymond Hatton, George Seigman, and Eugenie Besserer are cast for important roles. Joseph Dowling, Ward Crane, William Boyd, Kate Price, Lucy Beaumont, Mary Anderson, Boyd Irwin and Claire McDowell are seen in parts for which they are eminently suited.

Sam Moscow Buys Burr's Specials

Samuel Moscow, president of the Moscow Films, Inc., is the latest of the prominent Independent exchangemen who have shown their faith in C. C. Burr Pictures by contracting for the Burr 1923-24 Big Four Specials in advance of production.

"C. C. Burr's unfailing sense of box-office value, plus square dealing, assures him of one hundred per cent. distribution through our organization," states Mr. Moscow in announcing his purchase.

Signs for Mammoth

Negotiations between Victor B. Fisher, general manager of the Mammoth Pictures Corporation, and Gene Marcus, of the Twentieth Century Exchange organization, of Philadelphia, were brought to a successful conclusion last week. Mr. Marcus' concern signed up the entire output of Mammoth producing companies.

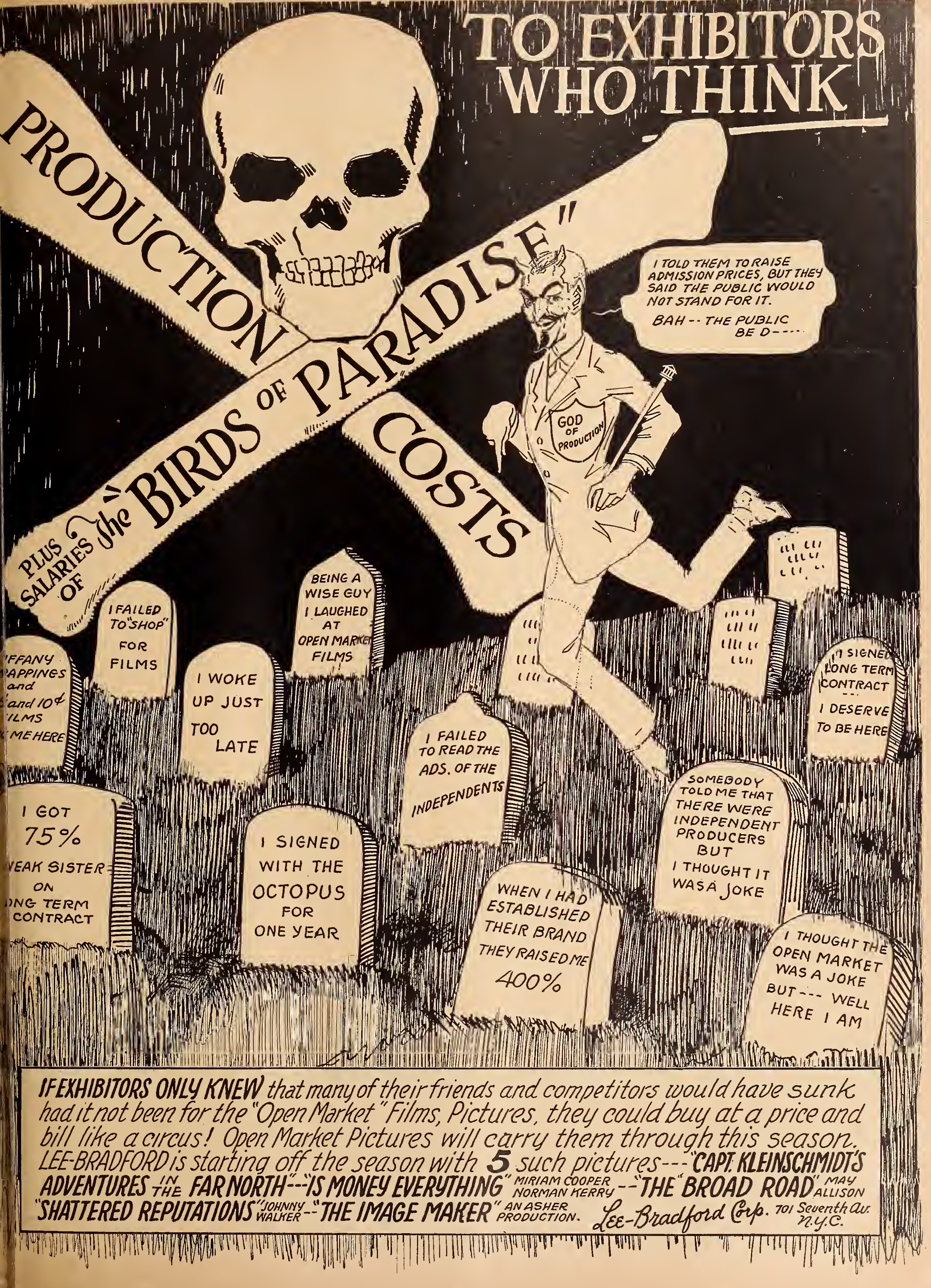
Oldknow Praises C. B. C. Film

High praise has been received by the C. B. C. Film Sales Corporation on "Yesterday's Wife," from Oscar Oldknow, president of the Southern States Film Company, of Atlanta and Dallas.

Mr. Oldknow wrote: "We have just screened 'Yesterday's Wife' and believe that this is the best picture you have ever made and feel confident that we will do big business on the picture, for it is one that an exhibitor can't help but make a barrel of money on."

Finishes Work on "The Mail Man"

Having finished shooting "The Mail Man," at the Pat Powers studio, Emory Johnson has begun to personally supervise the cutting of the picture which is slated for late autumn release by Film Booking Offices. Johnson is also planning a trip to New York at the end of September to begin shooting his next F. B. O. production, many of the scenes of which will be taken in the east.


TO EXHIBITORS WHO THINK
PRODUCTION COSTS
PLUS SALARIES OF "the BIRDS OF PARADISE"
I TOLD THEM TO RAISE ADMISSION PRICES, BUT THEY SAID THE PUBLIC WOULD NOT STAND FOR IT. BAH -- THE PUBLIC BE D----
GOD OF PRODUCTION
FFANY APPINGS and and 10¢ ILMS ME HERE
I FAILED TO "SHOP" FOR FILMS
I WOKE UP JUST TOO LATE
BEING A WISE GUY I LAUGHED AT OPEN MARKET FILMS
I FAILED TO READ THE ADS. OF THE INDEPENDENTS
"I SIGNED LONG TERM CONTRACT I DESERVE TO BE HERE
I GOT 75% WEAK SISTER ON ONG TERM CONTRACT
I SIGNED WITH THE OCTOPUS FOR ONE YEAR
WHEN I HAD ESTABLISHED THEIR BRAND THEY RAISED ME 400%
SOMEBODY TOLD ME THAT THERE WERE INDEPENDENT PRODUCERS BUT I THOUGHT IT WAS A JOKE
I THOUGHT THE OPEN MARKET WAS A JOKE BUT --- WELL HERE I AM

IF EXHIBITORS ONLY KNEW that many of their friends and competitors would have sunk had it not been for the "Open Market" Films, Pictures, they could buy at a price and bill like a circus! Open Market Pictures will carry them through this season. LEE-BRADFORD is starting off the season with **5** such pictures--- **"CAPT. KLEINSCHMIDT'S ADVENTURES IN THE FAR NORTH"**--**"IS MONEY EVERYTHING"** MIRIAM COOPER NORMAN KERRY--**"THE BROAD ROAD"** MAY ALLISON **"SHATTERED REPUTATIONS"** "JOHNNY WALKER"--**"THE IMAGE MAKER"** AN ASHER PRODUCTION. Lee-Bradford Corp. 701 Seventh Av. N.Y.C.

Grand-Asher Expansion Credited to Well Oiled Mechanism

The output of the Grand-Asher Corporation is being increased by a comfortable margin, according to reports of productions and comedies now under way in the coast studios of that branch. Explaining this growth, Samuel V. Grand says that he and Harry Asher found the key to the situation in establishing a harmonious organization, with the right kind of a business force and stars of undoubted worth.

The Grand-Asher Corporation now owns the Grand Studio at 1438 Gower street, Los Angeles, and controls the output of another—the Berwilla Studio, also in Los Angeles. At the Grand Studio, which has been equipped with one of the large indoor stages in Hollywood, three units are constantly at work producing features for Grand-Asher, starring Bryant Washburn, Elliot Dexter, Billie Rhodes, etc. The first of these feature productions, "Mine to Keep," starring Bryant Washburn and Mable Forrest, has just been released and is running now in first run New York theatres. Two more features, "The Love Trap" and "Other Men's Daughters," both with Washburn and Forrest, are ready for release, and the fourth, which will star Billie Rhodes, who has been leading lady for Joe Rock in his series of Grand-Asher comedies, was written by Adam Hull Shirk and is called "Leave It to Gerry."

It has just been announced by Mr. Grand that Elliot Dexter and Bryant Washburn will each make five pictures for Grand-Asher. Work on this first Dexter picture, tentatively titled "The Man Who Forgave," will begin August 27, under the direction of R. William Neill. The high lights of the supporting cast are Mildred Harris, Robert Edeson, Anders Randolph Sydney Bracey, Grace Carlisle and Jeanne Carpenter. The story was written by Adam Hull Shirk and adapted by Florence Hein.

Bryant Washburn's first production will probably be called "Try and Get It." This is a screen adaptation by Jules Furthman of a Saturday Evening Post story, "The Ringtailed Gallawampus," by Eugene P. Lyle, Jr. The picture, which will be under the direction of Cullen Tate, formerly with Cecil B. DeMille at the Lasky Studio, will also have a supporting cast including Billie Dove, Lionel Belmore, Joseph Kilgour, Edward Horton, Rose Dione, etc.

Sid Smith, Monty Banks and Joe Rock are working on a series of twelve two reel comedies. In these pictures fine sets are used and every detail of production is done with great care. Charles Lamont is directing Sid Smith; Herman Raymaker and Harry Edwards are directing Monty Banks, and Arvid Gillstrom and Reggie Morris are directing Joe Rock.

The leading lady for Sid Smith is Duane Thompson. Others in this unit are Jack Henderson and Harry Cornells. With Monty Banks are Catherine Bennett and Ena Gregory, Billy Kelley and William Blaisdell. Joe Rock's leading lady was Billie Rhodes until she was chosen for feature productions. Betty Gallagher is now taking her place and Fatty Alexander is also identified with this unit.

Mr. Adam Hull Shirk is at the head of the scenario and west coast publicity department. F. Heath Cobb is the director of exploitation and manager of the New York office.

Mr. Harry Asher in the New York office supervises the plans of distribution. In this office Edward M. James maintains the Grand-Asher legal department which was established for consultation on all business matters connected with the company.

The Art Department is headed by J. Morgan Goetz, formerly with Associated Editors, now with the eastern office.

The technical art department is headed by Earnest Hickson, who has been engaged to design personally the sets for the comedies.

"The Third Warning" Is First Release

The first release of the new series of eight features starring Jane Thomas that the Clifford S. Elfelt Productions will make for the independent market is "The Third Warning." The story dwells on mysterious adventures of lovable Southern folks, embracing spectacular scenes.

Foreign Plans

The Independent Pictures Corporation has contracted with Inter Ocean Film Corporation for the distribution of its product throughout the foreign territories, and Paul W. Cromelin, president of Inter Ocean, looks forward to a most successful exploitation of the Independent product in the foreign market.

Elfelt Goes to Coast

Clifford S. Elfelt, head of Clifford S. Elfelt Productions, of New York and Los Angeles, left this week for the Coast where production will start on the first Elfelt feature, "The Third Warning."

Elfelt Sells Rights

Herman Rifkin, of Eastern Film Corporation, of Boston, this week closed with Clifford S. Elfelt Productions for the New England rights to a series of westerns starring J. B. Warner.

Buys Warner Western

Tony Luchese and Oscar Neufeld, of De Luxe Film Company, of Philadelphia, have purchased the rights to six J. B. Warner westerns and the eight Jane Thomas features from the Clifford S. Elfelt Productions, according to announcement made this week by Roger Ferri, distribution manager for that firm.

Added to Cast of Grand-Asher Film

Several important additions to the cast of "Leave It to Gerry," a Grand-Asher picture in which Billie Rhodes is to be featured, have been announced by Producer Ben Wilson. They are Ena Gregory, Grace Wood, little Billie Lord, Blanche Payson and Glen Cavender.

C. B. C. Buys Rights to Two Stories

Motion picture rights to two more well known magazine stories have been purchased by the C. B. C. Film Sales Corporation and will be picturized by it, it is announced this week.

The first of these is "Circumstances Alter Divorce Cases," by Lewis Allen Brown, which appeared in the Theatre Magazine recently. The other story is Evelyn Campbell's "Prejudice," which appeared in the True Story Magazine.

C. P. Skouras Lauds "Mothers-in-Law"

"Mothers-in-Law" had its world premiere last week at the New Grand Central Theatre in St. Louis. Charles P. Skouras, who controls this and other important houses in St. Louis, after the opening wired to Al Lichtman, president of Preferred:

"'Mothers-in-Law' is a great audience picture. It gives thorough satisfaction to our patrons, and business increased daily throughout the run."

Fighting Bloods Open on Broadway

"So This Is Hollywood," the second of H. C. Witwer's Fighting Blood series had its premiere at the Central Theatre New York last week.

As a fight series these pictures have met with the approval of Broadway with the newspaper critics as a whole praising them highly. George O'Hara continues as the star of the second series with Louise Lorraine and Mary Beth Milford in the principal supporting roles.

Changes Title

The title of the Gilbert E. Gable production based upon Honore de Balzac's novel, "La Peau de Chagrin" (or "The Magic Skin"), which is one of the first group of eleven pictures to be released by Goldwyn Cosmopolitan this fall, has been changed from the usual English title to that of "Slave of Desire" as being a better box office title and as more adequately covering the theme of the great French novelist's story.

Brief Trade Notes

Bryant Washburn, who has just finished three feature pictures for Grand-Asher which were produced at the Berwilla Studios by Ben Wilson, will be in New York City early in October when he will, in conference with officials of the Grand-Asher Corporation, decide upon new plays in which he will star.

The names of the three completed productions are "Mine to Keep," "The Love Trap" and "Other Men's Daughters."

May Murray, starring as a noted Russian actress, has begun work on "Fashion Row," her new vehicle in the Murray-Leonard productions sponsored by Tiffany. "Fashion Row" is an original story especially written for Miss Murray by Sada Cowan and Howard Higgin. The entire cast has not yet been selected in support of the star, but those already chosen are Craig Biddle, Jr., the young scion of society who has the role of a press agent; Freeman Wood and Earl Fox.

When A. Carlos, president of Carlos Productions, Inc., which unit is producing at the Coast for Truart Film Corporation distribution, leaves Los Angeles this week he will take with him the first print of "The Unknown Purple," an eight-reel super production, and "Fast Freight," starring Richard Talmadge. Carlos Productions are negotiating for other Broadway successes, and it is expected both of the producing units will be busy within a fortnight upon their respective second pictures.

Asserting that there has been no slump in the Independent market, Charles Seeling made it known this week that he will add a new producing unit to his organization about August 25. This will be an all-star unit and will be directed by Ernest Van Pelt of Sacred Film fame.

Sam Sax, national sales manager for L. Lawrence Weber and Bobby North, left Tuesday for the South in the interests of "Marriage Morals" and "Don't Marry for Money." Mr. Sax departed in response to rather urgent inquiries anent these two productions.

Same Actor for Universal's 2

Tom Santschi is completing the second of two important characterizations for Universal.

The first one was the polished heavy of "Thundering Dawn," a Universal-Jewel all-star production directed by Harry Garson, in which Santschi appears with Anna Q. Nilsson, J. Warren Kerrigan, Winifred Bryson and others.

The second is one of the leading roles with Priscilla Dean in "The Storm Daughter," which George Archainbaud is directing. The alternate role is that of William B. Davidson.

Hirsh Reports Sale

Nathan Hirsh, president of the Aywon Film Corporation, announces the sale of the new series of six George Larkin features to Mr. Rifkin, of the Eastern Feature Film Company, of Boston, Mass., for the territory of New England.

Five Year Contract

Arthur H. Sawyer, of Associated Pictures Corporation, at present in New York, announces the consummation of contracts whereby he has obtained the services of Barbara La Marr for a period of five years, involving four special vehicles per year, starring Miss La Marr for release by Associated First National.

C. B. C.

**ANNOUNCES WITH GREAT PRIDE
THE ACQUISITION FOR THE
STATE RIGHT MARKET
OF THE EXQUISITELY HUMAN
MISSION FILM CORP.
PRODUCTION, SUGGESTED BY
THE IMMORTAL POEM OF
JOHN GREENLEAF WHITTIER**

FRANKIE LEE

JOHN BOWERS

"THE BAREFOOT BOY"

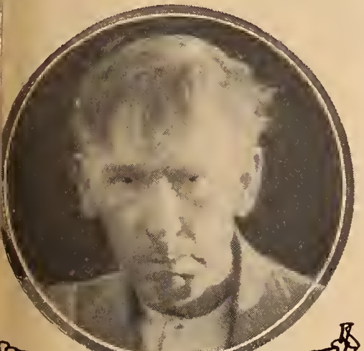
SYLVIA BREAMER

MARJORIE DAW

*HIS CYCLE—FROM LOVELESS VALLEY OF
YOUTH TO ROMANTIC SUMMIT OF LIFE*

With an All Star Cast Never Surpassed
in Any Feature Production

JOHN BOWERS
SYLVIA BREAMER
RAYMOND HATTON
OTIS HARLAN
GERTIE MESSINGER
GEORGE PERIOLAT
FRANKIE LEE
TULLY MARSHALL
MARJORIE DAW
BRINSLEY SHAW
VIRGINIA TRUE BOARDMAN
LOTTIE WILLIAMS
GEORGE McDANIEL


TULLY MARSHALL

OTIS HARLAN

A DAVID KIRKLAND PRODUCTION

**Story by
WALLACE C. CLIFTON**

Territories Available Now

**C. B. C. FILM SALES CORP.
1600 Broadway, New York**

RAYMOND HATTON

BRINSLEY SHAW

VIRGINIA TRUE BOARDMAN

GERTIE MESSINGER

EXHIBITORS BOOK

The New Series of

6 GEORGE-LARKIN

Features

A Brand New Sure-Fire Series That Is Packed with Romance—Drama—Rapid-Fire Action and Genuine Thrills

BIG BOY WILLIAMS 6

Features

Another New Breath-Taking, Whirlwind, Western Series That Is Jammed Full of Stunts and Action

State Right Exchanges that have not closed for their territory yet, inquire at once

AYWON FILM CORPORATION

NATHAN HIRSH
President

729 SEVENTH AVENUE
NEW YORK

THE HOME OF HITS

RENOWN EXCHANGES

NEW YORK - CHICAGO - BUFFALO

FORTHCOMING RELEASES

"The Empty Cradle"	with Mary Alden and Harry T. Morey. Adapted from the novel "Cheating Wives."
"Women Men Marry"	E. K. Lincoln, Florence Dixon. High class society drama. An Edward Dillon Production.
"East Side—West Side"	Kenneth Harlan, Eileen Percy. A Love Romance of the Great Metropolis.
"The Spider and the Rose"	Alice Lake, Robt. McKim, Gaston Glass, Noah Beery, Louise Fazenda, Frank Campeau and numerous other stars.
"Temporary Marriage"	Kenneth Harlan, Mildred Davis, Stuart Holmes, Tully Marshall, Myrtle Steadman.
"Gold Madness"	An Oliver Curwood story with Guy Bates Post and notable supporting cast.
"Bright Lights of Broadway"	Lowell Sherman, Doris Kenyon, Edmund Breese, Tyrone Power.

A SERIES OF FIVE TRUART SUPER-PRODUCTIONS STARRING

ELAINE HAMMERSTEIN

FIRST PRODUCTION NOW SHOWING

"BROADWAY GOLD"

SUPERVISION EDWARD DILLON

THE SECOND PRODUCTION

"THE DRUMS OF JEOPARDY"

BY HAROLD McGRATH

SUPERVISION EDWARD DILLON

RENOWN PICTURES, INC.

NEW YORK
729 Seventh Avenue
J. Bellman, Mgr.

BUFFALO
505 Pearl Street
Joe Miller, Mgr.

CHICAGO
806 So. Wabash Avenue
Jerry Abrams, Mgr.

RENOWN HAS THE ENTIRE TRUART FRANCHISE

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

ALICE ADAMS. (6 reels). Star, Florence Vidor. A Booth Tarkington small town story that hits 'em where they live. They'll like it. Usual advertising brought pretty good attendance. Draw loggers and small town class in town of 4,034. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. Good picture in every way, only film in poor condition. People well pleased. Used cutouts, window cards, other accessories. Had excellent attendance. Draw small town class in town of 1,500. Admission fifteen cents. Tom Marksley, Opera House (450 seats), Blenheim, Ontario, Canada.

F. B. O.

COLLEEN OF THE PINES. (4,738 feet). Star, Jane Novak. Good Northwest picture. Played three days to good business. Draw high class in large city. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

FATAL MARRIAGE. (4,630 feet). Star cast. From story "Enoch Arden" made about 1915. Interesting on account of famous story and the stars, but poor Lillian had to portray such an unhappy and drab character that picture can hardly please many present day fans. Used ones, slides (stock and special), photos, announced on monthly program. Had poor attendance. Draw rural class in town of 400. Admission 25-15, occasinally 30-20. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

REMITTANCE WOMAN. (6,000 feet). Star, Ethel Clayton. Our patrons were somewhat disappointed in this one; it surely is not as good as some of her earlier releases. Personally I should rank it as fair but would not recommend it too highly. Moral tone not bad: suitable for Sunday. Fair attendance of mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

THIRD ALARM. (6,700 feet). Star cast includes J. Walker. The picture was wonderful. It is a picture worth while seeing If you have not booked this picture, do so; you can't go wrong. Good moral tone, suitable for Sunday. Had fair attendance of mixed class in town of 1,000. Admission 10-25. Frank Fera, Victory Theatre (200 seats), Rossitier, Pennsylvania.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. For a thrilling melodrama this one has never been beat. A regular small town clean-up production that stand all you give it in the way of publication. Had good attendance. Draw rural and small town class in town of 1,474. Admission 10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. My people were enthusiastic about this. All set now for "Westbound Limited." Used ones, threes, slide (stock and special), photos, announced on monthly program. Had extra good attendance. Draw rural class in town of 400. Admission 30-20, 25-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your expeience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

First National

PENROD AND SAM. (6,275 feet). Star cast. Great picture. A roar from start to finish. Drew well in spite of heat. Advertising slants, freckled face contest. Had good attendance. Draw wealthy and medium class in city of 75,000. Admission 28-40-55. W. H. Lusher, Strand Theatre, Pasadena, California.

PENROD AND SAM. (6,275 feet). Star cast. The most popular audience picture we ever ran. Pleased one hundred per cent. Many came back second time. Usual newspaper brought good attendance. Draw best class. J. A. Fleurnoy, Criterion Theatre, Macon, Georgia.

PENROD AND SAM. (6,275 feet). Star Ben Alexander. Here's a real picture with a kick in every foot of it. I am not kidding you when I say it is one of the very best pictures produced this year by anybody. Pleased as near all of them as it is possible for a picture to do. It is a gem among pictures; the best of the best. Thanks. Moral tone best in the world: suitable for Sunday (or any day.) Had big (pleased) attendance, drawing fashionable class in city of 10,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

PILGRIM. (4 reels). Star, Charlie Chaplin. In our opinion not as good as "The Kid." We ran "The Boat," a Keaton comedy, with this, and Keaton got two laughs to Charlie's one. Church people took no offense. Used threes, ones, photos, heralds, slide. Had fair attendance. Draw rural class in town of 200. Admission 25-10. D. B. Rankin, Co-operative Theatre (240 seats), Indana, Kansas.

REFUGE. (6,000 feet). Star, Katherine McDonald. The worst yet offered by Katherine McDonald, which is saying a lot. Pay for it, boys, and then forget it. Had poor attendance. Draw all classes in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre, (956 seats), Liberal, Kansas.

ROSE O' THE SEA. (6,037 feet). Star, Anita Stewart. A pretty good picture that gave general satisfaction here. It is rather elaborate and seemed to go over well. Advertising slant, the star. Average attendance, drawing all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

ROSE O' THE SEA. Star, Anita Stewart. Good production. Will go over anywhere as a good ordinary program release. Had good attendance. Draw all classes in town of 1,000. Admission 25-15. Jack Kaplan, Rivoli Theatre (372 seats), South Fallsburg, New York.

Fox

SKID PROOF. Star, Charles "Buck" Jones. Good. All pictures of this class draw exceptionally well. Had good attendance. Draw small town class in town of 7,300. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

SKY HIGH. (4,546 feet). Star, Tom Mix. While this picture in plot and story is weak and rather inconsistent. the typical Mix stunts and the Canyon of the Colorado scenery put it over in good style. Average draw and pleased close onto one hundred per cent. Draw labor and family class in city of 80,000. Admission ten cents. M. F. Meade. Olive Theatre (450 seats), St. Joseph, Missouri.

SNOWDRIFT. (4,617 feet). Star, Charles Jones. This picture will do. He had a good fight in the picture. I'd advise the people to get this one 'cause it was good. Used ones, threes, sixes. Had very good attendance. Town of 2,700. Admission 10-15. Harry Mitchell, Monarch Theatre (477 seats), Farmington, Missouri.

STEPPING FAST. (4,608 feet). Star, Tom Mix. "Stepping Fast" was good. The way he caught the auto it was funny. I'd like to see this picture again. Used sixes, threes, ones, slides. Had good attendance. Town of 2,700. Admission 10-15. Harry Mitchell, Monarch Theatre (477 seats), Farmington, Missouri.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. Usual style Mix picture. Had fair attendance. Drew all classes in town of 1,000. Admission 25-15. Jack Kaplan, Rivoli Theatre (372 seats), South Fallsburg, New York.

THREE WHO PAID. (4,850 feet). Star, Dustin Farnum. Good western. Pleased everyone. Not suitable for Sunday. Had good attendance. Drew mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

WHO ARE MY PARENTS? Star cast. An exceptionally good picture that delights the average audience. You can step on this one with the assurance that it will probably make good on your campaign. Better than most Fox releases. Limited advertising slants; but cast has some celebrities. E. W. Collins, Liberty Theatre (700 seats), Jonesboro, Arkansas.

WITHOUT COMPROMISE. (5,173 feet). Star, William Farnum. Fair program picture that pleased about seventy-five per cent. Personally like William Farnum's acting but fans do not; however Fox makes us take everything in order to get Jones and Mix's pictures, a somewhat unfair policy for the little fellows in the woods. Picture has a little rough stuff in it and the acting is splendid; good photography, film in fine shape. Moral tone good. Used ones, threes, slide, dodgers. Had fair attendance. Draw all classes in town of 1,000. Admission 10-20, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WITHOUT COMPROMISE. (5,173 feet). Star, William Russell. Good program picture but neither of the Farnums draw enough for me to pay for the postage, to say nothing about the film. I wonder where Fox got the idea these Farnums were such knockouts that he should have to ask twice as much as they are worth. Draw from town of about 2,000 and surrounding country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, (426 seats), Neillsville, Wisconsin.

Goldwyn

ALWAYS THE WOMAN. (5,450 feet). Star, Betty Compson. Punk. Walked out on me. Why don't they take such junk off the market? Used lobby, ones, threes, newspaper. Had fair attendance. Draw town and oil field class in town of 800. Admission 10-20, 10-25. G. W. Tockey, Dixie Theatre (250 seats), Wynona, Oklahoma.

BACKBONE. (6,750 feet). Star cast. A fair picture. Was disappointed as it was heralded as a great offering to me. Had poor attendance. L. M. Zug, Rialto Theatre, Jerome, Idaho.

BACKBONE. (6,750 feet). One naturally runs many bad pictures in the course of time but this one easily took the biscuit as a complete frost and I can lick the guy that made it on less space than a dime covers; I know I am safe for no one will admit making it. Moral tone none; suitable for the junk heap in my opinion. Had fair attendance drawing fashionable class in city of 10,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. Good picture, one that pleased all. Acting of Lon Chaney wonderful. Good drawing card. Advertised regular to fair attendance. Draw all classes in town of 2,500. Admission 15-30, 25-50. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. Too gruesome. Failed to please anyone. Just why they make these kind of pictures is beyond me. Had light attendance. L. M. Zug, Rialto Theatre, Jerome, Idaho.

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. A masterful piece of acting; Chaney, in our opinion, doing the best work of his brilliant career. A little gruesome, part of it, but it all had a meaning. Book it, brother, if your people know good acting when they see it; this one will please, thrill and satisfy them. Moral tone, can't say for that. Suitable for Sunday, hardly. Big attendance, drawing fashionable class in city of 10,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. A dandy picture with much entertainment value. It has that something in it that put it over big. Every one liked it and you will do well to play it and get behind it. It has nothing to get them in, but once in, it pleases them. Moral tone very good. Suitable for Sunday or any day. Fair attendance, drawing fashionable class in city of 10,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. One of the best comedy dramas I have ever run. Pleased one hundred per cent. Had fair attendance for hot weather. L. M. Zug, Rialto Theatre, Jerome, Theatre (800 seats), Guthrie, Oklahoma. Idaho.

HUNGRY HEARTS. (6,540 feet). Star cast. A very good picture. A great deal like one we had once before. Used paper, 11x14, slide. Had fair attendance. Draw mixed class. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

Between Ourselves

A get-together place where we can talk things over

Dear Exhibitor Friends: Having a wonderful time, getting sunburned 'n everything.

But Straight From the Shoulder won't quit buzzing around in the old bean.

It's got to be still better, still more useful the coming year.

Thanks for contributing to the enjoyment of my vacation.

I sure do wish you all a big year.

VAN.

HUNGRY HEARTS. (6,540 feet). Star cast. Fair program. Two reels too long. People simply will not come to see that "extra two reels of padding." Film fair. Used ones, threes, photo, slide. Had fair attendance. Draw small town class in town of 1,200. Admission 10-25. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

INVISIBLE POWER. (6 reels). Star, House Peters. Good crook story that failed to pull for me. Had poor attendance. Draw general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

LAST MOMENT. (6,000 feet). Star, Doris Kenyon. First half of this feature was nice comedy and looked like a good one; but the last reels are so blood-curdling that it will give you a nightmare. Better not boost it. Light attendance. Draw farmers and retired farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

LOST AND FOUND. Star, Pauline Stark. Clad in a sunny smile and a bale of hay, this picture, a colorful, delightful episode of life in the languorous South Sea Island, portrayed Pauline Stark and co-stars to splendid advantage. The picture should please all seeing it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

LOST AND FOUND. Star, Antonio Moreno. Personally would call this a good program picture, but the public called it a special and raved over it. Had good attendance. Draw all classes in town of 1,000. Admission 25-15. Jack Kaplan, Rivoli Theatre (372 seats), South Fallsburg, New York.

MAN WITH TWO MOTHERS. (4,423 feet). Star cast. Pleasing light picture in five reels. Not much to it, but they liked it on a hot day, so why worry. Film was rotten. Used ones, threes, photos, slide. Had good attendance. Draw small town class in town of 1,200. Admission 10-25. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

OLD NEST. (8,021 feet). Star cast. Rupert Hughes production. This is a good production and pleased the older people. The film was not in so extra good condition. Used ten ones. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, (250 seats), Winter Theatre, Albany, Minnesota.

REMEMBRANCE. (5,650 feet). Star cast. Another good picture in the special class. Book it and boost it. Good photography. Condition good. Used sixes, threes, ones, slide, lobby. Had fair attendance. Draw all classes in city of 700,000. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

REMEMBRANCE. (5,650 feet). Star cast. No excuse for a flimsy, long drawn out affair of this kind; very little, if any, entertainment value in it. Rupert Hughes certainly had a bad dream when he made this; should have ditched it when he got a look at it; certainly will hurt him. Few knew what it was all about. Moral tone, not much. Suitable for Sunday in the country. Good attendance, drawing fashionable class in city of 10,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. A very good picture. Everyone said it was the best we had for some time. Used paper slide, 11x14. Had good attendance. Draw mixed class. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast, includes Lon Chaney, Billie Dove. Good sea picture. Plenty of thrills in the big fight aboard the ship. Fair attendance, drawing high class in large city. Admission 20-30. C. R. McCown, per G. P. Bannuza, Strand Theatre (350 seats), Nashville, Tennessee.

CORDELIA THE MAGNIFICENT. (6,800 feet). Star, Clara K. Young. Went over fairly well. For classical stuff and superfluous costuming Clara is the "berries." Regular advertising brought fair attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

CRINOLINE AND ROMANCE. (6 reels). Star, Viola Dana. Extra good. Pleased ninety per cent. This type of picture assists us in keeping true to our policy—"Better pictures for better people." Extra advertising brought X-L-N-T attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

CRINOLINE AND ROMANCE. (6,000 feet). Star, Viola Dana. The best Dana we have had in a long time. Lots of good laughs. Extra good attendance, drawing mixed class in town of 3,300. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

FOG. (6,500 feet). Star cast. Title is against the picture. Drew poorly for me, but the picture was good. Pleased majority of those present. Extra advertising brought fair attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

FORGET ME NOT. (6,000 feet). Star, Bessie Love. A good picture that few came to see. It is good entertainment but hard to get them in on. Advertising slants, I found none. Poor attendance, drawing all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre, (700 seats), Jonesboro, Arkansas.

GARMENTS OF TRUTH. (6 reels). Star, Gareth Hughes. Old, but pleasing picture. Star, very good. Condition fair. Photography, good. Used sixes, threes, ones, slide. Had good attendance. Draw all classes in city of 700,000. Admission ten cents. Stephen G. Brenner, Eagle Theatre, (218 seats), Baltimore, Maryland.

HER FATAL MILLIONS. (6,000 feet). Star, Viola Dana. An excellent little comedy that pleased. Usual advertising brought good attendance. Draw loggers and small town class in town of 4,034. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

JUNE MADNESS. (5,600 feet). Star, Viola Dana. Pretty good comedy drama. Draw all classes in town of 1,000. Admission 25-15. Jack Kaplan, Rivoli Theatre (372 seats), South Fallsburg, New York.

TRIFLING WOMEN. (9 reels). Star, Ramon Navarro. It is a heavy, ancient costume play which our people are tired of. It was very good and the cast did excellent work. While it will hold attention people will not come in. Advertising slants, doubled up in every way. Had very light attendance. Draw general class in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

TRAILING AFRICAN WILD ANIMALS. (6,000 feet). The best puller I have had this summer; due to extremely hot weather. Other pictures would got get them in; but it was not so with this one. Picture was well received; if you want something to get them in this hot weather, go after this. Bought it right and made some money on it. Advertised with everything to good attendance. Draw usual class in town of 2,500. Admission 15-30, 25-50. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

Paramount

ADAM'S RIB. (9.562 feet). Star cast, Cecil B. DeMille production. A distinct disappointment, everything considered. Would carefully consider this at the price asked. Played this two days. The first day good, the second day patrons "wiser up" and "absenteed." Advertised with everything. Had poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ADAM'S RIB. (9,562 feet). Star Cast includes Sills, Garon. They hung it onto us for price on this one and we found when we screened it that we had ten reels of the most long-drawn-out affair we had ever stayed awake and tried to look at. On the same program we had an Educational comedy that we bet money would cost more to produce than this cost to make. Billed "Adam's Rib" like a circus; the other fellow got the money. I lost about as much in one day as I ever did. When they say Cecil B. DeMille to us we are going to be gone from home: we object to kicking in our share of his salary too darn long. Brother Cecil, you should dream faster—you are slipping. Draw society class in town of 7,000. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

ANNA ASCENDS. (5,900 feet). Star, Alice Brady. I read a report on this from "Straight from the Shoulder" and it said "Anna Ascends" for a piece of cheese. The brother that sent in that report was absolutely right. Oh! boy! what a flivver; lay off of it. Regular advertising to poor attendance. Draw all classes in town of 2,500. Admission 15-30, 25-50. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

BEYOND THE ROCKS. (6,740 feet). Star Gloria Swanson. Good picture. Well acted. Pleased eighty-five percent. Used sixes, threes, ones, heralds, slides. Had good attendance. Draw all classes in town of 2,000. B. F. Trammell, Moran Theatre, Moran, Texas.

BONDED WOMAN. (7,718 feet). Star cast. Fair program picture that went over O. K. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

BONDED WOMAN. (7,718 feet). Star, Betty Compson. For our town, no good. Everybody said oh, what a story. One of the poorest pictures that I have seen Betty Compson in for a long time. Usual advertising brought fair attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

BOUGHT AND PAID FOR. (5,601 feet). Star, Agnes Ayers. Good box office attraction. William Noble, Rialto Theatre, Oklahoma City, Okla.

Thanks for Many Like This

"Dear Van: Here's my bit toward that two weeks' rest. Straight From the Shoulder can not be classed as a mushroom affair, but is the result of lots of worry and plenty of hard work, so go to that vacation, old boy, and have the time of your life. Best wishes." H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

BURGLAR PROOF. (5 reels). Star, Bryant Washburn. Good program picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

BURNING SANDS. (6,909 feet). Star cast. Those that didn't walk out on this picture went to sleep. The story was poor, so was the acting and direction. No excuse for releasing such stuff. It just kills the business. Had poor attendance. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CRIMSON CHALLENGE. (4,942 feet). Star, Dorothy Dalton. This is a good Western picture, but we made a mistake of running on a Monday instead of a Saturday. Westerns are good in these residential towns only on a Saturday. Regular advertising brought poor attendance. Draw residential class in town of 2,000. Admission 10-30. J. N. Fisher, Lyric Theatre (200 seats), Versailles, Kentucky.

ENCHANTMENT. (6 reels). Star, Marion Davies. Didn't see this one personally, but our patrons complimented us very highly on this one. Miss Davies has a very good following here, and her past pictures have been well received. This one was rated as about, the best one we've played. Regular advertising brought good attendance. F. P. Werner, Queen Theatre, Trinity, Texas.

FIND THE WOMAN. (5.144 feet). Star, Alma Rubens. Poor print. Could not run it. Had good attendance. Draw small town class in town of 1,500. Admission fifteen cents. F. M. Knight, Opera House (400 seats), Blenheim, Ontario, Canada.

GAME CHICKEN. (5 reels). Star, Bebe Daniels. A very good picture, should please most of them. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

GHOST IN THE GARRET. (5 reels). Star, Dorothy Gish. The first two reels are tame but wait till the haunted house scenes come. If they don't laugh at this one there's something wrong with them. Porter Strong is great. Had fair attendance. Draw town and country class in town of 680. Admission 10-30. E. A. Oestern, Lyric Theatre (175 seats), New Albion, Iowa.

GLIMPSES OF THE MOON. (6,502 feet). Star, Bebe Danields. A good story for the women, but men patrons roasted it. Nothing big to the picture. Used lobby, newspaper, billboard. Had poor attendance. Draw mixed class. Admission 10-20-25. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

GREEN TEMPTATION. (5,000 feet). Star, Betty Compson. An excellent picture which will please your higher class trade. Draw mostly farmers now in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

HEART RAIDER. (5,075 feet). Star, Agnes Ayres. Picture full of action and pep and a good picture to book. William Noble, Capital Theatre, Oklahoma City, Oklahoma.

IMPOSSIBLE MRS. BELLEW. (7,155 feet). Star, Gloria Swanson. A very good picture. Good acting. Gloria Swanson always draws good business in Oklahoma City, and in this one she was good, very good. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

LANE THAT HAD NO TURNING. (4,892 feet). Star, Agnes Ayres. Can't hand this one so much, but it seemed to please fairly good. Is a little old, but you will always have some old ones left on hand when you tackle a Paramount contract. About the only way you can keep up with them is to run Paramount six nights a week, and that won't work in these hick towns. Print in very good condition. The star, as usual, was good. F. P. Werner, Queen Theatre, Trinity, Texas.

MAKING A MAN. (6 reels). Star, Jack Holt. Just a little program picture that didn't pull here. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MAN FROM HOME. (6,895 feet). Star, James Kirkwood. Despite the fact that this one flopped for me at the box office I call it an excellent picture of entertainment value. Well done from every angle and if you can get them in they'll like it. Advertising slants, author and fame of the play. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (750 seats), Jonesboro, Arkansas.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. This chap is a positive "flop" as a star; keep off if you can. His next picture, they say, is worse than "Billings." Draw health seekres and tourists. Advertised as usual. Attendance was putrid and worth it. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NE'ER-DO-WELL. (7,714 feet). Star, Thomas Meighan. Good entertainment. Business above the average. A good healthy clean picture. Used window cards, threes, ones. Had better than usual attendance. Draw family class in town of 1,700. Admission, 17 matinee; evenings, 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

NE'ER-DO-WELL. (7,414 feet). Star, Thomas Meighan. Not so good as it might have been. Those who read the book said too much good stuff was left out. In our estimation it is not as good as Selig's original. Usual advertising brought fairly good attendance. Draw lumbering class in town of 4,035. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

NORTH OF THE RIO GRANDE. (4,770 feet). Star, Jack Holt. A western picture of the better type. Pleased for us and did better than average at the box office. Advertising slants, cast, western atmosphere. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

OLD HOMESTEAD. (7,696 feet). Star, Theodore Roberts. A splendid show and those who saw it were enthusiastic about it, but not by far the drawing card it was expected to be; but watch James Cruze! Some day he will give us a knockout. Usual advertising brought fair attendance. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

OLD HOMESTEAD. (7,606 feet). Star, Theodore Roberts. Our audience certainly liked this one. Nothing but good comments. Theodore Roberts' work was very good in this picture. He made a lot of friends. Usual advertising brought fair attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

OLD HOMESTEAD. (7,606 feet). Star cast. It is old enough. Expect you have all had a crack at it. This was a good picture and I got almost enough in at the box office in two days to pay for it, which is all and more than these people expect you to do. Advertising slants, everything could think of. Had ordinary attendance. Draw all classes in city of 7,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

Pathé

SAFETY LAST. (6,400 feet). Star Harold Lloyd. Good comedy, but too long. Much of business in department store at first of film should be eliminated. Doesn't really get started until the last three reels. We did a fair business on it for a week. Used newspapers, lobby, slide, etc. Had fair attendance. Draw general class in city of 238,000. Admission, 10-15, 10-20. Earle Hall, Kentucky Theatre (796 seats), Louisville, Kentucky.

SAGE HEN. (6 reels). Star, Gladys Brockwell. A good picture. This makes the second time I ran it. Regular advertising brought good attendance. Draw working class in city of 14,000. Admission, 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

Preferred

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star cast. Was surprised at this. Expected to see a poor production, but pleased all who saw it and personally thought it was a good picture. Attendance good to regular advertising. Draw all classes in town of 2,500. Admission, 15-30 25-50. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star Edith Roberts. A very good picture. Should please all seeing it. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

United Artists

FALL OF BABYLON. Star cast. Just fair. Scenes are elaborate, however, even though it is considered "First Class" by the distributor, our patrons failed to make at least one comment in favor of it. Unusual exploitation brought good attendance. Draw small town and rural class in town of 282. Admission, 10-25. W. K. Russell, Lyric Theatre (136 seats), Cushing, Iowa.

GARRISON'S FINISH. (8,000 feet). Star, Jack Pickford. Fine picture from start to finish. Everyone praised it. Ones, threes, photos yielded good attendance. Draw mixed class in town of 3,300. Admission, 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

IRON TRAIL. (6,000 feet). Star cast. Not as good as we expected. Pleased about sixty per cent. Ones, threes, photos gave fair attendance. Draw mixed class in town of 3,300. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

Universal

DEAD GAME. (4,819 feet). Star, Hoot Gibson. I didn't advertise this as the most wonderful show ever produced, but according to the box office my patrons must have taken a different view. They flocked in despite the carnivals. Draw all classes in city of 110,000. Admission, 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

'Carl' Thanks 'Dave'

"Dear Van: You can tell Dave Seymour of Saranac Lake that I find his reports on pictures especially useful to me as his audience seems to have the same taste in pictures as ours does." Carl A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Tell them when they help you!

DELICIOUS LITTLE DEVIL. (6,000 feet). Star cast. Above average for entertainment. Print in excellent condition. Used photos, ones, heralds, slide. Had good attendance. Draw town, country and oil field class in town of 1,500. Admission, 10-22. W. F. Jones, Queen Theatre (280 seats). Olney, Texas.

FOOLISH WIVES. (10,000 feet). Star cast. As finally passed by the Ohio Board of Censors there is nothing to it. A complete flop here. Big newspaper campaign, billboards, ballyhoo. Attendance fair first day, poor second and third. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. "The Ghost Patrol" (4,228 feet). Star cast. I sandwiched these two in between the so-called "super-specials" and I guess they liked these the best. And the cost—"One born every minute" is about right. Used one three, one five. Had good attendance. Draw family and student class in town of 4,000. Admission, 10-22, 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

GIRL WHO RAN WILD. (4,506 feet). Star, Gladys Walton. Nothing extra; I'd pass it up again. Hardly suitable for Sunday. Fair attendance of farmers and people in town of 2,700. Admission, 17-28. Stanley G. Allen, Allen Theatre (250 seats), Chatham, New York.

Warner Bros.

RAGS TO RICHES. (Warner Brothers). Star, Wesley Barry. (6 reels). Fine picture with Wesley Barry doing very good work. It is seven reels, but is splendid entertainment all the way. Niles Welch, Ruth Renick, Russell Simpson and Dick Sutherland all do good work. Had good attendance. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

RAGS TO RICHES. (6,000 feet). Star, "Freckles" Barry. Excellent picture; pleased one hundred per cent. You won't go wrong booking this one. Better than I expected. Used one sheet and slide. Good attendance. Draw all classes in town of 900. C. E. Robinson, Town Hall, Carmel, Maine.

Comedies

THE PIRATE. (Fox). Two reels of acrobatic nonsense that had the audience laughing from start to finish. Add it to the program and it will do its share towards making your evening's entertainment. Lupino Lane does some very mirth provoking stunts. Played with "Without Compromise." Used ones. Had fair attendance. Draw all classes in town of 1,000. Admission 10-20, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RED HOT RIVALS. (Universal). A good one. Some new gags with the old ones put this over. Got a number of laughs. Regular advertising brought good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

SAILOR. (Vitagraph). Kept them laughing all the time. Used 11x14, ones, newspaper. Had fair attendance. Draw town and oil field class in town of 800. Admission 10-20, 10-25. G. W. Tockey, Dixie Theatre (250 seats), Wynona, Oklahoma.

SAILOR MADE MAN. (Associated Exhibitors). This will certainly please them all. Ran after "Grandma's Boy" and it pleased them better. Will add here that "Grandma's Boy" did not please my patrons as I expected it. They expected to see slapstick like he pulled in his one reelers which I showed in the winter. Fair attendance of general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

SAILOR MADE MAN. (4 reels). Star, Harold Lloyd. A great Lloyd. The first we have had for some time and the crowd got a lot of kick out of it. Used 11x14, paper. Had good attendance. Draw mixed class. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

SHRIEK OF ARABY. (4,158 feet). (United Artists). Star, Ben Turpin. Fair comedy. Okay moral tone. Not suitable for Sunday. Had poor attendance. William H. Mayhew, Broadway Theatre, Cicero, Texas.

SHRIEK OF ARABY. (4,158 feet), (United Artists). Star, Ben Turpin. An absurd film. Funny in spots. Very fair titles at times, and all in all a comedy that is just fair. On the other hand if they like this Ben Turpin, get it. Buy it right and take care in assembling your program and you can get some coin. I played this on a Saturday night and was very careful with my "fillers." Gave them a mighty good show in the single reels—varied, etc., and did fine with this picture. So under those conditions would advise any exhibitor to play it—where they are fond of Turpin. Again look out that you are not oversold on the comedy. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SIX A. M. (Crescent Film). Star, Monty Banks. This one, like all of Monty Bank's good. Find all of his comedies. This one has some new stuff on it, that's good. Draw middle class. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

YOUNG SHERLOCK. (Pathe). The gang kids are a good drawing card. This one is a dandy. Played it a five reel picture. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

Serials

BUFFALO BILL. (Universal). Good serial, but did not take so well. Missed out on third episode, and they lost interest; seems weak after first five episodes. Used banner, sixes, threes, ones, slide, photos. Had fair attendance. Draw all classes in town of 2,000. Admission, 10-25. J. S. Wilson, Star Theatre (170 seats), Valhalla, South Carolina.

BUFFALO BILL. (Universal). On seventeenth chapter. Very few are finishing this chapter play. With each chapter the reels are shorter. The two reels of this chapter were not over 1,300 feet in length. Had fair attendance. Draw all classes in town of 2,800. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

WHITE EAGLE. (Pathe). An extra good serial which kept up the interest to the end. Now running "Plunder," which is a higher class serial. On sixth chapter and seems to be getting better. Town of 2,000. Admission, 10-25. W. E. Tragsdorf, Trags Theatre, Neillsville Wisconsin.

Short Subjects

AESOPS FABLES. (Pathe). Had a misout on one of my fables and my patrons refused to be satisfied with a two-reel comedy. Absolutely the best short reel. Used ones. Draw church community in city of 250,000. Admission, 10-20. P. J. Del Grande, Parkland Theatre, Louisville, Kentucky.

BETTER THAN GOLD. (2,000 feet). Star, Roy Stewart. Average program picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

FIGHTING BLOOD. (F. B. O.). This series of both ring and romance pictures all good and extremely interesting and always draws big business. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

HODGE-PODGE. .(Education - Lyman Howe). The best one-reel subject on the market. Some sense and some nonsense. Draw small town patrons. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

INTERNATIONAL NEWS. (Universal). The news reel of surprises. No program complete without it. Prints always new. Used ones. Draw all classes in big city. Admission, ten cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

KNIGHTS OF THE TIMBER (Universal). Star, Roy Stewart. A good program picture: should please all seeing it. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

LEATHER PUSHERS (Universal). Star, Reginald Denny. Good. Fast action in every reel and full of interest from start to finish. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

100% NERVE (Pathe). Star, Leo Maloney. This picture has plenty of nerve, and a good picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

PATHE REVIEW (Pathe). A reel of interesting subjects that are varied with each issue. The colored section giving a variety that is more than pleasing. Draw best class in city fo 35,000. Admission 15-25, 15-30. P. A. Wills, Park Theatre, Champaign, Illinois.

RAPID AND TIRED. Star, Neal Hart. Rather entertaining program picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

REVIEW (Pathe). A one hundred per cent reel to finish out any program, beautiful scenes throughout that will attract the eye. Used ones. Draw church community in city of 250,000. Admission 10-20. P. J. Del Grande, Parkland Theatre, Louisville, Kentucky.

Every report you send may help hundreds of exhibitors to get wise to a good picture or to avoid a "lime." It only takes a little time but the result is a mighty worthy one.

USE THE BLANK BELOW.

UNIVERSAL TWO REEL WESTERNS. These two reelers are very good to run with a feature, having little action. A good short-subject drama for western fans. Fair prints. Draw mixed country patronage in town of 800. Admission 10-25. Guy C. Sawyers, Town Hall (250 seats), Chester, Vermont.

YOUNG KING COLE. (2 reels). Star, Reginald Denny. The public eat this stuff up, but seems to me producers could put some audience appeal in it without so much liquor and cabarets. Advertising slants, star, story. Had good attedance. Draw all classes in town of 2,500. Admission 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

WILLIAM HART CLASSICS. If your people like William Hart buy the classic Hart's pictures. We did, and are glad that we did. This is the third time we have run them, and we are still doing a good business with them. Have run three so far. All in fine shape. New prints and the price is right on them. Making a little change on them. Better than the average program business. William Thatcher, Royal Theatre, Salina, Kansas.

State Rights

MARSHAL OF MONEYMINT. (Arrow). Star, Jack Hoxie. A good program picture. That's all. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

ONLY A SHOP GIRL. (6,400 feet). Star cast. Plain picture. Will get by, but nothing to brag about. Had good attendance. Draw all classes in town of 1,000. Admission 25-15. Jack Kaplan, Rivoli Theatre (372 seats), South Fallsburg, New York.

OUT OF THE DUST. (J. McCarthy Production). Star cast. (6,000 feet). Good picture that will please ninety-five percent if you can get them in but I couldn't get them in to see it. No drawing power for me. Draw general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

SMILIN' ON. (Standard). Star, Pete Morrison. A western comedy drama full of pep and is about the best one made by this star. Condition very good. Used six, three, one, lobby, slide. Had good attendance. Draw all classes in city of 700,000. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

SMILIN' ON. (Standard). Star, Pete Morrison. You find this one a dandy western comedy drama. Pete extra good. Clean cut, western. The fight will go big. If your people like fight stuff tell them about it. Good comedy all the way. William Thacher, Royal Theatre, Salina, Kansas.

SPLENDID LIE. (Arrow). Star, Grace Davidson. (5,500 feet). I did not see this one myself but was told by patrons that it was a very good picture. Used sixes, threes, ones, slide, lobby. Had very good attendance. Draw all classes in city of 700,000. Admission ten cents. Stephen Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

STRANGER OF THE HILLS. (Aywon). Star cast. (5 reels). A fair western, nothing extra. Regular advertising brought fair attendance. Draw working class in city of 14,000. Admission, 10-20. G. M. Bertling Favorite Theatre (178 seats), Piqua, Ohio.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. (8,000 feet). It sure was a sure fire picture, and went as big as any picture ever did. We cannot praise this picture too much. Used four ones. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

WHAT'S WRONG WITH THE WOMEN? (Equity). Star cast. (6,000 feet). Ran this two days to good crowd and they were pleased a hundred per cent. Had competition first night; Ku Klux Klan initiation on edge of town. Used six, three, photos and heralds. Draw regular small town patronage. Admission 10-25. G. D. Hughes, Liberty Theatre (550 seats), Heavener, Oklahoma.

SHOOTIN' THROUGH. (Enterprise Dist. Co.). Star, Douglas Fairbanks. A splendid picture, but a little bit too old, as it has been coming and going for a long time. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

WHEN EAST COMES WEST. (Phil Goldstone). Star, Franklyn Farnum. (5,000 feet). Just an ordinary Western. Nothing to brag about. Fair attendance, at matinee but poor at night. Draw every class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

Fill In Tear Out Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .... **Star** .... **Producer** ....

Your own report ....

....

....

Moral tone .... **Suitable for Sunday?** .... **Attendance** ....

Size of Town .... **Type you draw from** ....

Name .... **Theatre** .... **City** .... **State** ....

Novelty and Variety of New Product Features Pathe Announcement

The policy which Pathe has steadily pursued of stimulating regular attendance at motion picture theatres through the release of a wide range and variety of subjects representing the best efforts of leading producers and screen favorites, is emphasized in its announcement for the season of 1923-24.

The highlights of this inviting program—outlined in detail on other pages of this issue—comprise some innovations that are among the best evidences that the motion picture industry is progressing along lines of the greatest interest and value to the increasing millions who support it.

Most conspicuous among these carefully prepared-for campaigns is the one that engages the cooperation of all classes of exhibitors in logical means of making regular patrons of the whole family. This is the perfecting of the well-balanced program of short subjects, together with material inducements offered to exhibitors for the regular scheduling of all-comedy programs, and "comedy days" at their theatres.

That the popular demand for good short comedies was never greater than it is today, Pathe declares to be demonstrated in all sections. The further step of establishing definite "comedy days"—already taken with success by many theatre owners—finds its profit-insuring keynote in the enormously successful development of the two-reel comedy as a drawing feature to be depended on. It adds the needed final touch of exploitation advantages which extends to the entire all-comedy program the advertised attractions commanded by popular dramatic features.

Notable from the start, on this account, have been the "Our Gang" two-reel comedies. They are "featured" wherever played—and that is now practically everywhere. During the coming year, in addition to thirteen "Our Gangs" Pathe will release thirteen other two-reel comedies from the Hal Roach Studios starring Will Rogers, and an equal number featuring Stan Laurel. From the Mack Sennett Studios will come thirteen Mack Sennett two-reelers, and six or eight comedies of the same length starring Ben Turpin. In all probability there will be still others.

Another important Pathe contribution is the ten-episode "short story" serial novelty beginning with the recently released "Her Dangerous Path," with Edna Murphy, from the Hal Roach Studios. Two other examples will be released during the season—"The Way of a Man," adapted from Emerson Hough's novel of western pioneer days and now being produced under the supervision of George W. Seitz, and "Leatherstocking," a serial screen version of J. Fenimore Cooper's immortal "Leatherstocking Tales." These three novelties in the way of Patheserials, contrasted with current fifteen-episode releases and Ruth Roland's forthcoming "Ruth of the Ranges," is expected to bring from exhibitors valuable opinions respecting the relative merits of these two serial forms.

Regarding feature productions Pathe's policy is unchanged. When it acquires features of distinctive quality and entertainment value—such, for instance, as are represented by productions in the class of "The Call of the Wild," "Nanook of the North," "The Isle of Zorda" and "Black Shadows"—they will be announced for release.

Harold Lloyd's Latest Plans

In the minds of several thousand exhibitors and a great multitude of picture patrons Harold Lloyd's feature comedies are the biggest attractions on Pathe's entire list of product now before the public or for future release. Of Lloyd's first release for the new season, "Why Worry?" the statement is made that release date—Sept. 16—will see first runs opened in every key centre in the United States.

Before the end of the season Pathe will release at least one other Lloyd feature of those contracted for. This, now in production at the comedian's new independent Hollywood Studios, is called "The Girl Expert." It marks Lloyd's beginning as his own producer, following his amicable separation from the Hal Roach producing organization, owing to the need of both for expanded studio facilities.

Lloyd's engagement of Jobyna Ralston under a three years' contract as his leading lady, following her pronounced success in "Why Worry?" completed the personnel of his independent producing organization.

Fred Newmeyer and Sam Taylor, directors of many Lloyd comedies, continue as members of his present staff, on which also are Tim Whelan and Ted Wilde, "gag" men; Robert A. Golden, assistant director; Walter Lundin, staff cameraman; Gaylord Lloyd, Roy Brooks, Charles Stevenson and Wallie Howe, members of casts, and Gene Kornman, still photographer.

William R. Fraser, Lloyd's uncle, is general manager of the Harold Lloyd Corporation, and John C. Ragland is eastern representative. All product for some time to come is under contract for Pathe release.

Two-reelers with Recognized Stars

Abundant evidence is at hand that the season of 1923-24 will be marked by unusual prominence given by exhibitors to their short comedy programs. The campaign looking to this result, which has been pushed by Pathe with special vigor during the past two years, has received added impetus from the proved drawing power of noted brands of two-reel comedies.

These cleverly constructed and carefully produced two-reelers, presenting favorite comedy stars and casts, and released with exploitation accessories as appropriate and attractive as usually, are issued in connection with big dramatic "features," have established themselves as the "box office backbone" of popular varied programs. With the single exception of the standard news reel they are declared to have accomplished more in the way of promoting Pathe's campaign for comedy special days and all-short subject bills than any other type of product.

Owing to the rapidly increasing volume of business done with two-reel comedies, and to their influence in enlarging the market for one-reel comic items of the all-comedy program, Pathe has created a new sales department charged with the handling of them. Before the new season is far advanced the work of this department will be increased by the addition of new lines of two-reel comedy product which will bring the grand total of this list up to at least sixty-four subjects for the year, all from celebrated studios and featuring public comedy favorites.

The forthcoming new product of this type includes: From the Hal Roach Studios, thirteen two-reel comedies, starring Will Rogers, thirteen featuring Stan Laurel and probably six of another brand. From the Mack Sennett Studios, thirteen two-reel Mack Sennett comedies with celebrated favorites in the casts, and six or eight others starring Ben Turpin.

The tremendously popular "Our Gang" comedies made at the Roach Studios will number thirteen for the year. These studios also supply the all-animal single-reelers known as "Dippy Doo Dads," which have added a valuable new form of comic interest to Pathe's special comedy day programs. Universally attractive items on these programs will be more single-reel Hal Roach Comedies starring Snub Pollard. A continuation of the weekly Aesop's Film Fables and Topics of the Day releases is also announced in Pathe's product program for the new season.

In connection with its announcement of new two-reel comedy brands Pathe gives assurance to exhibitors that no expense is spared to make each of these comedies as distinctive from every viewpoint that enters into quality as are any of the so-called "super productions."

Exploitation of Short Subjects on Large Scale

Concurrent with the listing of many additions to its programs for 1923-24, Pathe announces that its Exploitation Department will inaugurate a new constructive exploitation service to accompany short subject releases.

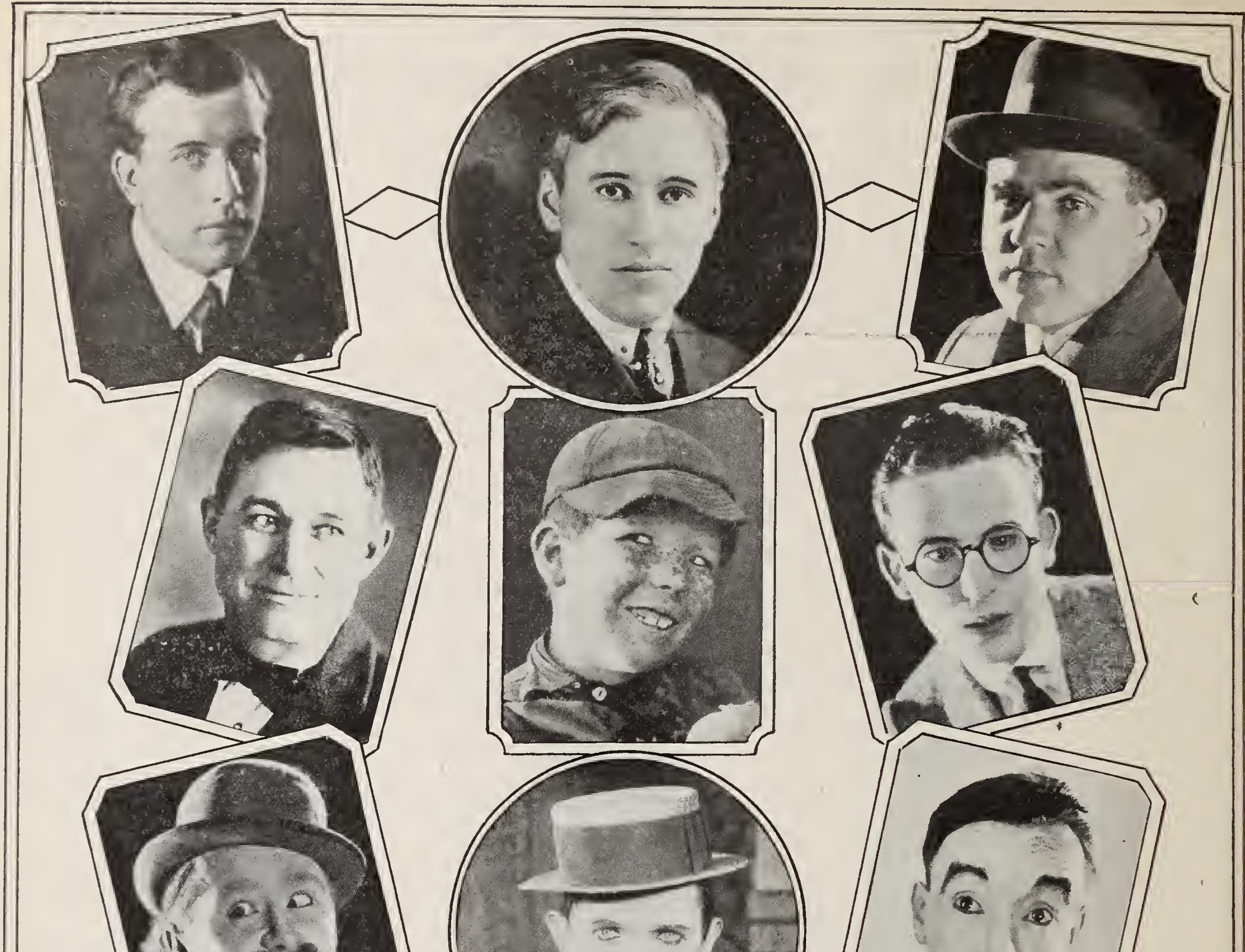
Exhibitors who have expressed a desire to exploit pictures, using quality as their yardstick rather than length of film, will be given full and ample opportunity to demonstrate their alertness as showmen in connection with the new array of Pathe product.

In the first place, short subject programs will be suggested, devised and encouraged. Second, Pathecomedy night will be suggested as an attractive novelty connected with the playing of all-comedy programs. Third, Pathe's plan will stimulate the attendance of patrons three times a week who now go to the theatre only twice in each seven days.

The new constructive exploitation will revolve around novelty, variety and the ideas that have made the vaudeville show so popular. In order to launch this campaign successfully for the exhibitor's benefit, Pathe's plans call for an augmented array of exploitation material for each and every item on its programs, so that the showman will have a diversified line of accessories to help him put his show, his ideas and his personality across.

There will be posters, ads, lobby displays, black and whites, press sheets, cuts, mats and a trailer on each two-reeler, besides a nation-wide publicity campaign that will be correlated in all the prominent cities.

This effort will be co-ordinated with Pathe's new sales force which is now being organized to handle two-reel comedies exclusively.



THERE'S LUCK IN THIS THIRTEEN, PATHE ENTHUSIASTICALLY TESTIFIES

Top to bottom and left to right: George B. Seitz, Mack Sennett, Hal E. Roach, Will Rogers, Mickey Daniels, Harold Lloyd, Ben Turpin, Stan Laurel, "Snub" Pollard, Ruth Roland, Edna Murphy, Jobyna Ralston, Marie Mosquini

New Season Promises Wide Acceptance of Pathe Programs of "Shorts"

Widely published announcements of the wealth of attractive new lines of two-reel comedy product added to Pahte's standard short subject output are stated to have furnished exhibitors with a fresh stimulus toward extending their use of programs of varied interest arranged to attract the whole family. The new season promises to see wide adoption of this policy as one of the most certain means of assuring stabilized attendance.

With the addition of Ben Turpin, Mack Sennett, Stan Laurel and Will Rogers two-reel comedies to the Pathe list, more than an average of one varied program a week will benefit by the drawing power of these two-reelers, aided by their exploitation advantages. From the first issue of the "Our Gang" comedies, for example, the adoption of the policy of regularly presenting short subject programs is reported to have made tremendous strides.

Pathe's reports from different sections show that picture audiences are made up of a few characteristic groups, and that the preferences of these groups are very plainly indicated. These preferences—outside of dramatic features—are particularly strong for comedy and for the news reel; other groups are drawn to the theatre by the serial episode, by the tense action of two-reel dramas, by the animated cartoons.

As illustrations of the kind of short subject programs that are rapidly increasing in favor at the beginning of the season, Pathe supplies the following:

SHORT SUBJECT PROGRAMS FROM CURRENT PATHE RELEASES

Ben Turpin in "Where's My Wandering Boy This Evening?"	Comedy	2
Leo Maloney in "Tom, Dick and Harry"	Western	2
Pathe News	News	1
Aesop's Film Fable	Cartoon	¾
Topics of the Day	Topics	⅓
		6 rls.

"Our Gang" in "Dogs of War"	Comedy	2
Pathe Review	Magazine	1
Stan Laurel in "Collars and Cuffs"	Comedy	1
Ruth Roland in "Haunted Valley"	Serial	2
		6 rls.

Mack Sennett's "Nip and Tuck"	Comedy	2
Paul Parrott in "The Uncovered Wagon"	Comedy	1
Pathe News	News	1
Leo Maloney in "Steel Shod Evidence"	Western	2
		6 rls.

"Snub" Pollard in "The Green Cat"	Comedy	2
"Our Gang" in "Lodge Night"	Comedy	2
Stan Laurel in "Gas and Air"	Comedy	1
Pathe Review	Magazine	1
		6 rls.

"Her Dangerous Path" with Edna Murphy	Short Story Serial	2
"Down to the Sea in Shoes," Sennett	Comedy	2
"The Pearl Divers," Fable	Cartoon	¾
Topics of the Day	Topics	⅓
Pathe Review	Magazine	1
		6 rls.

Paul Parrott in "Post No Bills"	Comedy	1
Lloyd-Daniels-Pollard, in a re-issue	Comedy	1
Pathe Review	Magazine	1
"Nine of Spades"	Bridge-Whist	1
"The Festive Haul"	Comedy Scenic	1
Pathe News	News	1
		6 rls.

"Our Gang" in "Lodge Night"	Comedy	2
Leo Maloney in "Yellow Men and Gold"	Western	2
Pathe News	News	1
Paul Parrott in "Jack Frost"	Comedy	1
		6 rls.

Leo Maloney in "In Wrong Right"	Western	2
Stan Laurel in "Oranges and Lemons"	Comedy	1
Pathe Review	Magazine	1
Topics of the Day	Topics	⅓
Aesop's Film Fable	Cartoon	¾
		6 rls.

Paul Parrott in "Take the Air"	Comedy	1
"Her Dangerous Path" with Edna Murphy	Short Story Serial	2
"Skylarking," Mack Sennett	Comedy	2
Pathe Review	Magazine	1
		6 rls.

Stan Laurel in "Short Orders"	Comedy	1
"Pitfalls of a Big City," Turpin	Comedy	2
"The Cat That Failed," Fable	Cartoon	¾
Topics of the Day	Topics	⅓
Pathe News	News	1
		6 rls.

"Be Honest," a Dippy Doo Dad	Comedy	1
"Snub" Pollard in "The Mystery Man"	Comedy	2
Leo Maloney in "Warned in Advance"	Western	2
Pathe Review	Magazine	1
		6 rls.

Paul Parrott in "For Guests Only"	Comedy	1
"Yellow Men and Gold"	Western	2
"The Pace That Kills," Fable	Cartoon	¾
Pathe News	News	1
Topics of the Day	Topics	⅓
		6 rls.

Stan Laurel in "Kill or Cure"	Comedy	1
Paul Parrott in "The Uncovered Wagon"	Comedy	1
Leo Maloney in "Steel Shod Evidence"	Western	2
"Where's My Wandering Boy This Evening?"	Comedy	2
		6 rls.

HAROLD LLOYD IN "WHY WORRY?"

If the star isn't worrying in the scene, he must be a confirmed optimist. But, at any rate, he has moral, mental, and physical encouragement of a sort to bring tears of envy

ILLUSTRATING THE GREAT VARIETY OF PATHE'S OFFERINGS
"Our Gang" in "No Noise"; "The Call of the Wild"; the "Dippy Doo Dad" novelty, "Stepping Out." Hal Roach produced all of them.

Hal Roach's Ninth Year with Pathe

With the opening of the new season Hal Roach celebrates his ninth consecutive year as a producer of comedies on Pathe programs. During that period he has produced, and Pathe has released, more than 400 of the celebrated single-reelers known everywhere as Hal Roach Comedies. This is a recognized record in business cooperation, and one of which both producer and distributor are proud.

Starting with a little money and Harold Lloyd, Hal Roach began making single-reel pictures which, to his surprise, Pathe accepted and later made the basis of contracts which have been continuous ever since.

Building up his organization on the basis of the exhibitor's need of single-reel comedies, Roach was soon turning these out at the rate of one every week. Today this product has reached a point of perfection that compares advantageously with single reels of any type of production.

Making one comedy reel each week for a period of nine years has given Roach an insight into that production specialty which has established him as an adept in the psychology of audiences and a shrewd showman who thoroughly understands the commercial angle. The experience of these nine years goes into every new single-reeler produced at the Roach Studios.

More than 200 of these have been shot, sealed and shipped to Pathe to date. This in itself is a record for continuously consistent effort to give the exhibitor what his public demands.

After Harold Lloyd, Snub Pollard starred in the series; then Paul Parrott and Stan Laurel.

The new year will see the "Dippy Doo Dads" all-animal, single reel novelties from the Roach Studios following up the instantaneous success scored by the examples already released.

Snub Pollard, who holds the Roach record for playing in more single-reelers and in more theatres than any other comedian featured in single reels, will again be seen as the star in this series beginning with an early fall release. It is said on good authority that the one reel Hal Roach Comedies play regularly in more than eight thousand theatres during the life of the film.

Pathe News Promises Unexampled Service

Exhibitors everywhere are assured by Pathe News that its fresh record of unexampled service made during the last twelve months is to be accepted as a promise of even more thorough and speedy screening of big world events during the coming season.

A material expansion of Pathe News facilities for covering and transmitting wide world happenings and topics of interest is announced. To conclude arrangements looking to this result Editor Emanuel Cohen is now on a tour of European centers where Pathe News maintains branch offices and organizations. These points are headquarters of the staff cameramen whose feats of film news reporting and resourceful methods of breaking speed records in transmission of their negatives has done so much for Pathe News.

To the alertness and experience, and the tireless energy of these members of its foreign staff Pathe News is largely indebted for the outstanding film news "scoops" of recent years which have drawn from American exhibitors the warmest expression of praise and confidence. The great Smyrna tragedy, other critical events connected with the war in the Near East, the famine in Russia with the distribution of American relief, political crises throughout Europe growing out of the world war, the revolution in Ireland with its poignant human sacrifices and martydoms, and such convulsions of nature as the recent destructive eruption of the Mount Aetna volcano, promptly screened by Pathe News are illustrations of the achievements of these men, who refer to them as "all in the day's work."

While Editor Cohen is abroad completing the details of expanding service at the European sources, the Pathe News organization and facilities for exceptional service in connection with events in the home country are being strengthened and added to. With all these details perfected—for filming big news and big topics and speedily transmitting the prints to exhibitors—such feats of foresight and celerity as recently were illustrated in connection with President Harding's tour, his sudden death, the 3,000-mile journey of the funeral train and the obsequies at Washington and Marion, Ohio, are reasonably certain to become regularly "all in the day's work" of Pathe News.

PATHE SUBMITS FOR LIGHT SCREEN ENTERTAINMENT

PROPAGANDA FOR "BACK TO THE FARM" MOVEMENT
Mack Sennett has sensitive Ben Turpin investigate "Pitfalls of a Big City"

Pathe Review Expands Its Range

In the news of attractive new program material of particular interest to exhibitors everywhere is the Pathe Review announcement of interesting results of long preparation for the season just beginning. These preparations amount to a material expansion of the Review's range of natural subjects and industrial and scientific novelties for its weekly issues during 1923-24.

These subjects will include not only "Camera Visits" to the more important cities of the Continent, but others that lend themselves to color work. Along these lines production has begun on a short series dealing with American flowers. There will also be Pathecolor treatment of subjects along human interest lines.

Pathe Review has arranged on a broad and elaborate scale for the new season a studio production program involving the building of studio sets that would do credit to first-class feature productions. Here will be created a series on the History of Fashions, to be released this fall in three consecutive numbers of the Review. The series has the benefit of the cooperation of New York's most famous fashion designers; both ancient and modern gowns have been specially made and used in the production of this series.

The technical staff of the Review has evolved a number of absolutely new mechanical effects which are promised to figure in future issues. For obvious reasons, the precise nature of these effects is not revealed in advance of their screen demonstration.

It is announced that the Pathe Review Popular Science subjects which have been so favorably commented on throughout the country will be continued with many improvements in their presentation. As heretofore, these items will be produced in one of the finest motion picture laboratories in the East.

The best results in the photographing of these subjects is assured by the use of the latest improvements in microscopical and stop-time cameras.

Arrangements have been made to insure a steady supply for Pathe Review of the finest foreign negatives made. The first of these foreign consignments to be received for fall release have been screened and proved to be of exceptional merit.

Film Fables and Topics of Day

For the coming season Pathe announces that the most widely used of all animated cartoon subjects, Aesop's Film Fables, will continue to make their unique weekly appeal on its varied programs. Now midway in their third year, these modernized highly comic adaptations of the wisdom of the ancient Greek philospher are declared by exhibitors to be even more popular than when, in the early months of their release, they literally took picture patrons by storm.

Wholly different as a type of screen production, yet almost rivalling the Fables in popularity, is the Topics of the Day series, which Pathe will continue to release weekly as heretofore. The reel is suited to the needs of almost any kind of program, and the volume of exhibitors' expressions of appreciation is stated to be constantly increasing.

HERE ARE SCENES FROM TWO OF PATHE'S FAMOUS SERIALS
Edna Murphy in "Her Dangerous Path," one of Hal Roach's "Short Stories"; Ruth Roland in "Ruth of the Range"

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

"Fashion Follies" Defeat Mermaids

The latest Century Follies Girls comedy, which formerly was known as "Sea Girls" is now "Fashion Follies." The change came after the picture reached the Universal New York office, for reviewing and release date.

This girlie comedy, directed by Al Herman, will start the Follies Girls series of Century Comedies. The new title came after discussion ensued for a title that would appeal to mixed audiences. "Fashion Follies" was chosen, for it covers "sea girls" as well as the "fashion revue" sequences of the play.

A release date is being decided upon, as soon as titles for the other pictures of this series are chosen and passed by Century officials.

Kyne's "Harbor Bar" Titled "Cap'n. Dan"

Associated Authors, Inc., announce that Thompson Buchanan's film production of Peter B. Kyne's famous novel, "The Harbor Bar," is to be released through Allied Producers and Distributors Corporation under the title of "Cap'n Dan."

The picture features Monte Blue and Joan Lowell, a new screen find, and Evelyn Brent. It has a strong supporting cast which includes such well-known screen players as Andrew Waldren, Charles Gerrard, Ralph Faulkner and Tom Kennedy.

Mr. Buchanan is now engaged in cutting, editing and titling "Cap'n Dan," expected to be released this fall.

May McAvoy Comes Back to Screen

May McAvoy is returning to the screen after an absence of many months in "Her Reputation," a forthcoming Thomas H. Ince production which will be released in September through Associated First National Pictures. The story is by Talbot Mundy and Bradley King. Lloyd Hughes has the leading masculine role. John Griffith Wray directed, under the supervision of Thomas H. Ince.

Big Fox Production Continues Success

According to the San Francisco press, "If Winter Comes," now in its fourth week at the Columbia, continues to break all box-office records for a photoplay at the Geary Street Theatre. The screen version produced by William Fox of the Hutchinson novel, evidently has taken the town by storm, to judge from the patronage and praise it is receiving.

Five Universal Units on Location Work

With practically all of the stages at Universal City crowded with big sets for pictures now in the course of filming, five of the most important companies on the lot have packed up their kits and have gone away on location.

Priscilla Dean, star of the Universal Jewel productions, is busily engaged at Laguna Beach, making a number of exteriors under the direction of George Archainbaud for her current production "The Storm Daughter." Much of the action centers around a fishing village situated on a rugged coast. It was for the purpose of securing this type of locale that Miss Dean and her company journeyed to Laguna. Members of the cast are Thomas Santschi, Bert Roach, Cyril Chadwick, William B. Davidson, and J. Farrell McDonald.

Santa Cruz Island has been selected by Director William Craft for his latest chapter of "The Beasts of Paradise," a thrilling serial starring William Desmond. Mr. Craft and his company which includes Eileen Sedgwick, William H. Gould and Ruth Royce, plan to spend the better part of the week in and around the Island.

Jack Hoxie is also away on location at the present time. Hoxie and his players left Universal City early in the week for Lone Pine, California, for location work on "The Moon Riders," directed by Robert North Bradbury. Those who have important parts include William Welsh, Elinor Fields, Fred Kohler and Ralph McCullough.

"The Steel Trail," Bill Duncan's big railroad serial now being produced under personal direction of Duncan, is forging ahead. Duncan and his company are now at South Fork, California. Edith Johnson and Harry Carter are among the stock players who have journeyed north with Mr. Duncan.

Edward Sedgwick has his company at Chatsworth Lake, California, making a number of exteriors for Hoot Gibson's latest starring vehicle, "The Extra Man," a five-reel feature production. Other members of the company are Billie Dove, the petite brunette, who plays the feminine lead; James Neill and William E. Lawrence.

Barker Shooting Film of Upright Novel

Reginald Barker is now shooting on his next production under Metro-Louis B. Mayer auspices. It is, "Pleasure Mad," adapted from Blanche Upright's novel, "The Valley of Content."

It is interesting to note in this connection that Marjorie Rambeau is at the present time appearing on the stage in Los Angeles in "The Valley of Content" and it is very likely that the piece will be brought to Broadway within the next few months. Also, it is more than probable that the title of the stage play will be made to conform with that of the screen version, which Mr. Barker is making, and that both will be called "Pleasure Mad." This, of course, will greatly enhance the publicity possibilities for both versions and help to exploit the title to a considerable extent.

Huntly Gordon, Mary Alden, Norma Shearer, William Collier, Jr., Winifred Bryson, Ward Crane, Frederick Truesdell and Joan Standing enact the principal roles in "Pleasure Mad."

Vitagraph Offers Film for Benefit Performance

Commodore J. Stuart Blackton, in a letter to Governor Warren T. McCray of Indiana, has placed at the disposal of the Paul Dresser Memorial Association, Inc., of Terre Haute, of which the governor is an ex-official member of the executive committee, his coming Blackton production, "On the Banks of the Wabash," to be used at a benefit performance to raise funds to carry on the work of erecting a fitting memorial to the Indiana composer.

The Blackton production, which was inspired by Paul Dresser's famous song, will be released by Vitagraph and is one of the twenty-six specials which Albert E. Smith, president announced for the 1923-24 season. The story is laid in a little town along the banks of the Wabash River, in the very neighborhood where Dresser lived in his boyhood.

Ben Lyons in Films

Ben Lyon is the latest popular stage juvenile to successfully invade the ranks of screen players. After a career behind the footlights in Broadway productions he has signed a long term contract with Associated First National Pictures which will assure him of important roles in forthcoming First National productions.

Lyon's first notable appearance before the camera will be in "Potash and Perlmutter," Samuel Goldwyn's initial independent production for First National.

Western, Exhibitor Boosts Fox Films

Concerning Fox Educational Entertainments, Mrs. A. Hall, of the Dupo Theatre, Dupo, Illinois, writes:

"I have been using Fox Educational Entertainments for several months and find them entertaining as well as instructive. Before Fox Educational subjects came on the market I found it difficult to get satisfactory educational films. Fox entertainments are just what I wanted."

Bible Theme Film Ready for Screen

As the production of "The Ten Commandments" nears completion, Cecil B. DeMille announces the addition of Agnes Ayres to the list of players featured in the tale evolved around the Decalogue by Jeanie Macpherson. Agnes Ayres has been chosen for an important dramatic Biblical episode of the production.

Mr. DeMille will finish "The Ten Commandments" this week after a stretch of preparation and production which has lasted over eight months.

Song Tie-Up

A song tie-up has been arranged by Preferred Pictures with G. Schirmer, the music publishers, on Rida Johnson Young's play, "Maytime." Schirmer is printing one million copies of a photoplay edition of the "Sweetheart" song

The cover of this edition will show a scene from the picture, featuring Ethel Shannon and Harrison Ford. Tie-ups will be made with music stores throughout the country, with window displays of the song and scenes from the picture simultaneously with the showing of the film.

To Play at Rialto

"The Broken Wing" has just been booked to play the Rialto, New York, early in October.

This is the first of the fifteen Preferred Pictures which will be released during the new season. It is a film version of one of the biggest Broadway stage successes in recent years. A musical comedy version of the play is to be presented by Oliver Morosco this season. The picture is a Tom Forman production.

"David Copperfield" for September

September 23 will witness the official release of "David Copperfield," the picturization of Dickens' masterpiece, a statement by Associated Exhibitors announces.

An all-star cast appears in "David Copperfield," and the presentation is in eight reels.

Changes in Casts

According to a wire received at the home office of Preferred Pictures from B. P. Schulberg, Fred Gambol will play the role of the fat drummer in "The Virginian," instead of John Steppling as previously announced. Steppling has been added to the cast of "Maytime," and will portray the character of Joshiah Wayne.

"Potash and Perlmutter" to Get Long Runs Everywhere

"Potash and Perlmutter," Samuel Goldwyn's first independent production, has met with, perhaps, the most enthusiastic reception ever accorded a comedy drama by the combined elements which go to make up First National. As is familiarly known, First National is constituted of twenty-six franchise holders, and to please these twenty-six men with any one common effort is in itself an accomplishment, yet Mr. Goldwyn with "Potash and Perlmutter" seems to have done so.

Moe Mark and Joseph Plunket, of the Strand, New York, have set the picture for September 19, a pre-release date, and Mr. Mark is confident that the picture will stay three weeks.

Sam Katz, head of Balaban & Katz, Chicago, announces "Potash and Perlmutter" for September 24 at the huge Chicago Theatre, and voluntarily began advertising the picture this week, four weeks in advance of the play-date.

Detroit, Kunsky's territory, has offered Mr. Goldwyn the option of playing in either the new Capitol, with its 4,500 seats, or going into the Adams Theatre, across the park, for an indefinite run.

Ferrandini & Pryor will open their new Richmond theatre with "Potash and Perlmutter" the final week in September and will open their new house at Charlotte, N. C., with Mr. Goldwyn's first production.

Sol Lesser, head of the West Coast Theatres, upon witnessing "Potash and Perlmutter" in a projection room, immediately wired colleagues at Los Angeles advising them to hold an indefinite number of weeks at the Kinema Theatre for this film. Mr. Lesser is converting the Kinema into a long run theatre.

The Imperial Theatre at San Francisco will house the famous Montague Glass epic indefinitely. Jules Mastbaum at Philadelphia is arranging an indefinite run.

Guy Wonders, manager of the Rivoli Theatre, in Baltimore, is to make special efforts during the stay of the picture in his house.

More than unusual in the matter of foreign presentation "Potash and Perlmutter" is to come in for extraordinary long runs in London, Paris, Berlin, Vienna and Warsaw, and already arrangements have been made by the First National foreign branches for long runs in these cities, in all of which the original play enjoyed extended engagements during the last ten years.

"Potash and Perlmutter" is scheduled to be released September 24.

SAMUEL GOLDWYN

Support Gilbert

Barbara La Marr and Bessie Love support John Gilbert, the Fox star in "St. Elmo," of the list of 25 special productions to be released by Fox Film Corporation this season.

"Virginian" Finished at Schulberg Studio

"The Virginian" has just been completed at the studio of B. P. Schulberg, producer of Preferred Pictures.

Mr. Schulberg is highly enthusiastic over this production, and in a wire to Al Lichtman, president of Preferred, he said: "I am confident that 'The Virginian' is going to be one of the really big pictures of the season. Tom Forman has taken the supreme masterpiece of Western fiction and has made a picture worthy of the book. This picture has a tremendous audience appeal, and I have absolute confidence that it will be one of the biggest money-makers ever given to exhibitors."

"The Virginian" is a Tom Forman production of the book by Owen Wister, which for twenty years has been considered one of the greatest western novels ever written. Kenneth Harlan plays the title role, and Florence Vidor is leading woman.

To Spray Europe with 18 Warner Classics

Gus Schlesinger, general manager of Warner Brothers' foreign department, leaves for Europe on the Majestic, September 1, to look after the Warner interests on the other side. While in Europe, Mr. Schlesinger will make a complete tour of all countries where motion pictures are shown.

One of the foreign manager's most important mission is to complete the negotiations for the eighteen Warner Classics of the Screen, now in course of production. He will take prints of the first three: "The Gold Diggers," "Little Johnny Jones" and "The Printer's Devil,' and will arrange for their distribution throughout Europe. Mr. Schlesinger also will carry a print of the Warner Special, "Where the North Begins," produced by Harry Rapf.

In London Mr. Schlesinger will confer with Al Feinman, Warner Brothers' publicity and exploitation representative, on a general publicity campaign which has already started.

Mr. Schlesinger made his last visit to Europe arranging for the distribution of the Warner Brothers' productions of last year.

Pioneer Perils Shown in Vitagraph Pictures

The perils of the gold seekers of '49 are vividly depicted in one of the most thrilling and sensational scenes ever enacted in "Pioneer Trails," the next David Smith production on the Vitagraph list of twenty-six specials for 1923-24, recently announced by Albert E. Smith, president.

The long train of landships of the prairie carrying three hundred men, women and children is attacked by Indians. The location used for this thrilling fight is one of the most beautiful western scenes ever shot by a motion picture camera, it is stated. It is in the valley with rolling mountains in the background and the horrors of redskin cruelty as practiced in the early days in the West are portrayed with startling realism, Vitagraph reports.

"Tea—with a Kick" Makes a Pre-release Hit

Victor Hugo Halperin's "Tea—With a Kick," the first of the features made by Halperin Productions for Associated Exhibitors release, had a pre-release run at Grauman's Million Dollar Theatre, Los Angeles, last week. Edwin Schallert, picture reviewer, had this to say in the Los Angeles Times:

"Somebody turned a nice, clever trick when they made the feature picture that is showing there. It's one of the few true light comedies that we've had on the screen in many a day."

The leads are Creighton Hale and Doris May. Ralph Lewis, Rosemary Theby, Schnitz Edwards, Za Su Pitts, Dale Fuller, Chester Conklin are also in the cast.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 195.

"Richard, the Lion Hearted" Ready for Release by Allied Producers

From a story familiar to millions of book lovers the world over, "Richard, the Lion-Hearted," a magnificent pictorial romance based on Sir Walter Scott's celebrated novel, "The Talisman," has been filmed by Associated Authors with a wealth of lavish settings and historical interest, and is now announced for immediate release by Allied Producers and Distributors Corporation.

"Richard, the Lion-Hearted" inaugurates something new in the motion picture industry. While it forms in itself a complete and finished narrative, at the same time this big feature supplies a gap in the story of "Robin Hood" as produced by Douglas Fairbanks.

Combined with the Douglas Fairbanks feature this picture presents a pictorially comprehensive record of that historical period between the time King Richard left England on the Third Crusade until his return, and the story of the "lion-hearted" monarch's adventures in Palestine has been pictured with the fine sweep of an epic and the warm appeal of romance and exceptionally strong heart interest.

As the initial offering of Associated Authors, "Richard, the Lion-Hearted" represents the best efforts of three nationally known photoplay authors and directors,—Frank Woods, Thompson Buchanan and Elmer Harris. It was produced under the personal supervision of Frank Woods, with the other two experienced motion picture men in close advisory cooperation.

"Richard, the Lion-Hearted" was produced on a scale that makes it truly a "spectacle." Massive sets were constructed as the background for the stirring tale that has been a world favorite for many decades. Gorgeous costumes, weapons, and scores of properties typical of the period of the Third Crusade were obtained with great effort and after weeks of painstaking research. Hundreds of riders, archers and swordsmen were rigidly trained so that they might portray accurately the thrilling conflicts and battle scenes between the Crusader King's armies and the hordes of wily Saracens from whom King Richard sought to wrest the Holy Land and the Holy Sepulchre.

Special care was exercised in the selection of a cast and Associated Authors, in choosing the star were of one opinion—that the role of King Richard should be played by none other than Wallace Beery, whose convincing characterization in "Douglas Fairbanks in Robin Hood" won him such a tremendous fan following.

Kathleen Clifford was cast for the role of Queen Berengaria, and Marguerite de la Motte, who has won an enviable niche for herself in costume parts, was engaged to play Lady Edith Plantagenet. John Bowers, whose popularity extends wherever movies are known, is seen as Sir Kenneth, Knight of the Leopard, whose courageous struggle against overwhelming odds from beginning to end form one of the most interesting and thrilling angles of the story. Charles Gerrard, as the Sultan Saladin, ruler of the Saracens, Tully Marshal, Clarence Geldert, George Seigman and Wilbur Higby complete the remarkable cast.

Without regard to expense two continents were searched for the beautifully imposing properties that embellish the many impressive scenes. Turkish rugs are almost priceless, Palestine potteries, specially constructed furniture of ebony and mother-of-pearl, chests reproduced from originals in the British Museum, jewelled mirrors and combs, and antiques of almost every description were obtained. For some of the stupendous fight scenes a reproduction of the historical city of Joppa was erected.

Merchandise and Barry Series to Be Advertised Together

A new angle of co-operative mercantile advertising recently developed by the Warner Brothers through the special efforts of Lon Young, will be an exploitation medium for all exhibitors who have contracted for "The Printer's Devil," "George Washington, Jr.," and others of the series of Warner Classics of the Screen.

Each manufacturer who has entered the tie-up is furnished with play dates in the different towns where his dealers are located. On the Wesley Barry series of Warner productions, the exhibitor has more than 100,000 window displays waiting for him to help exploit his picture. These tie-ups call for appropriate photographs, life-sized cut-outs of the star and interesting lay-outs of Wesley Barry using or applying one of the selected kinds of merchandise arranged for. The Harlowe & Luther Drug Co., on the corner of Broadway and 46th Street, New York, is at the present time using such a display, tied-up with the Ingersoll Redipoint Pencil Co.

This tie-up with the Ingersoll Redipoint Pencil Company calls for window displays with 22,000 dealers handling the Ingersoll merchandise, and in all displays Wesley Barry is shown, either in a life-sized figure or else in a special lay-out display. The Ingersoll Company has also appropriated the sum of $100,000 to carry on this tie-up in advertisements in important publications.

Many other tie-ups have been arranged. Among them are the Van Houton Cocoa Co., Ben Weiner Clothing Co., Walter Janvier Drug Co., U. S. Rubber Company, tying up with Keds; Pittsburgh Water Heater Co., F. A. D. A. Radio Sets, Hohner Harmonicas, and the Westinghouse Electric Company.

To further the importance, each manufacturer has arranged to do his share in the tie-ups by using many columns of advertising space in newspapers and in his own advertising mediums.

"Covered Wagon" Goes Big at First Showing Outside U. S.

Orange, Australia, a country town with a population of 7,000, has won the race for the honor of being the first city outside the United States to present "The Covered Wagon" to the general motion picture public. Cables received from Managing Director John W. Hicks, Jr., of the Famous-Lasky Film Service, Ltd., by the foreign department of the Famous Players-Lasky Corporation, report the Australian premiere of the great American picture as one of the greatest triumphs ever scored by the screen. Hundreds were turned away from the first performance, which attracted attention throughout all Australia.

The picture will open at Melbourne on September 8 for an indefinite run and premieres for Sydney and other Australian cities will be announced shortly.

Heat and Rain "Meat" for Baltimore Houses

Despite excessively hot weather reports from Baltimore would indicate that "Enemies of Women" and "The Spoilers," two Goldwyn Cosmopolitan specials, played to big houses this week in Maryland's capital.

The New Theatre and the Century Theatre, with comfortable seating capacities, came through all kinds of intolerable weather with the report that they were unable to accommodate many patrons.

Title Changed

Goldwyn Pictures Corporation announces that it has changed the title of Victor Seastrom's first picture, the screen version of Sir Hall Caine's latest novel, from "The Master of Man" to "The Judge and the Woman."

The change was decided upon because of the fact that several pictures have recently been released which bore titles similar to "The Master of Man"—so similar that confusion was sure to result in the minds of exhibitors and picture patrons alike.

John Barrymore to Appear in Another

Reports from the West Coast indicate that Warner Brothers are making preparations for the filming of the screen adaptation of the Clyde Fitch play, "Beau Brummel," in which John Barrymore will be starred. From a list of some two hundred names, Mary Astor was the lucky young woman chosen to play the opposite role. Irene Rich has also been cast.

The filming has been scheduled to commence in September. Dorothy Farnum has completed the scenario and Jack and Harry Warner are making preparations for the settings. John Barrymore is now in Europe, but is expected to leave shortly for America.

Cosmopolitan Signs Nat Pendleton

Nat Pendleton, well-known professional wrestler, has returned to the silent drama. The Cosmopolitan Film Company has signed Pendleton in connection with "Yolanda," starring Marion Davies. Since winning the world's wrestling championship at the Olympic Games in 1920, Pendleton has been wrestling professionally.

Fire Super Shown at Rialto

"The Midnight Alarm" produced by David Smith, and one of the twenty-six specials scheduled for release by Vitagraph during the season of 1923-24, played for one week at the Rialto Theatre, New York City.

The cast is headed by Percy Marmont, Alice Calhoun, Cullen Landis, Joseph Kilgour, J. Gunnis Davis, and Maxinne Elliott Hicks.

Conklin to Be in "Anna Christie"

Chester Conklin, comedian, has been signed by Thomas H. Ince for an unusually interesting bit in Ince's screen adaption of "Anna Christie." The role, while it offers comedy relief from some of the tensest emotional scenes of the drama, nevertheless required some fine dramatic touches. "Anna Christie" will be released by First National this fall.

Chaplin's Latest Different, Says Los Angeles Reviewer

The motion picture rveiewer for the preview section of the Los Angeles Times gives high praise to Charles Chaplin's seven reel feature photodrama, "A Woman of Paris," which is scheduled for premier showing in New York in October, prior to release through United Artists Corporation.

The reviewer declares there is not a slow movement in the whole film.

"A Woman of Paris" was written and directed by Mr. Chaplin and features Edna Purviance and Adolphe Menjou. In the course of his lengthy review the Times' critic says:

"Of late there has been considerable concern among producers over the fact that instead of developing along original lines the photoplays have been becoming more and more the victims of technical conventions of production and presentation. There has been a growing sameness in the manner of handling situations; originality has been, in most instances, lacking in the way of putting over scenes, emotions, plot developments and characters.

"People who have not made a study of the technicalities of photoplay production and plot building will probably not realize why they find this picture so refreshing. They will probably say that it moves along quickly—that there isn't a slow movement in the whole film. But those who study screen plays will find it packed with innovations.

"A Woman of Paris" was nearly eight months in the making, and almost 400,000 feet of film were used. The painstaking way in which Mr. Chaplin went about his work is shown by the fact that the big scene between mother and son—Lydia Knott and Carl Miller—was photographed 110 times.

"There is no 'fuzzy stuff'; there is no 'trick lighting'; no gauzes are used. Credit for this must be divided between Mr. Chaplin, who ordered simplicity, and Rollie Totheroh, who handled the cameras."

Fox Starts Work on "Big Dan"

Work has begun at the Fix Film Corporation Studios in Hollywood on "Big Dan," the next Charles Jones starring vehicle. William Wellman is directing the picture. Marian Nixon will play the feminine lead.

Metro Preparing to Film "Happiness"

Preparations are being made at the Metro studios in Hollywood for the arrival of Laurette Taylor next month to start work on "Happiness," the first of the two pictures which this noted actress will make for Metro for the coming season. Miss Taylor will begin production soon after her arrival on the west coast.

Vitagraph Starts on "Man from Brodneys"

"The Man From Brodney's," the David Smith production picturized by C. Graham Baker from the novel by George Barr McCutcheon has been cast and work will begin immediately at the Vitagraph studios in Hollywood. This production is one of the twenty-six specials which Albert E. Smith, president of Vitagraph, announced for the season of 1923-24.

J. Warren Kerrigan heads the cast and other leading roles have been assigned to Alice Calhoun, Wanda Hawley, Pat O'Malley, Miss Dupont, Bertram Grassby and Kathleen Key. Others who have important parts in this great special are Arthur Hoyt, Glen Cavender, Henry Hebert, Robert Bolder, Otto Hoffman, Dave Clifton, Eugene Beaudino, Charles Wellesly and Henry Barrows.

Mabel Normand Film Portrays Movie Life

Mabel Normand has so far recovered from her recent injury, sustained when she was thrown from a horse, that she has been able to resume golf playing, a telegram to Arthur S. Kane, president of Associated Exhibitors, states. It was feared at first that her collar-bone had been broken, but this proved incorrect.

In "The Extra Girl," Miss Normand's first starring production for Associated, Mack Sennett, her producer, is said to have touched the high spot for which he has been long striving. The part is that of a country girl, irrepressible but lovable and alluring, who, longing to achieve fame on the screen, deserts her home, her sweetheart and her girlhood friends, and journeys to Hollywood, casting her lot with countless other seekers after places of prominence in the great institution of picture-making.

"The Extra Girl" is to have its world premiere at the Mission Theatre, Los Angeles, on the completion of the run of "Merry-Go-Round," which is now in progress.

Planning Distribution of Principal Pictures

With the arrival in New York City of Sol Lesser, president of Principal Pictures, speculation is rife as to what plans will be made for the distribution of the Principal product during the coming twelve months.

Notwithstanding that Mr. Lesser is the vice-president of First National, his distribution channels have not been decided upon. The award will be made entirely upon the merits of each proposition submitted. Several well known distributors are said to be in negotiations with the eastern offices of Principal Pictures.

Formerly, releasing arrangements were made by Principal Pictures after the production was completed, each picture, or series of pictures, being arranged for separately. Now the entire output for the coming year will be contracted for before Mr. Lesser leaves for Europe, September 9.

Schulberg Announces Cast for "Maytime"

Work on "Maytime" has been started at B. P. Schulberg's studio. Mr. Schulberg has just announced the completed cast which will enact the Preferred version of Rida Johnson Young's famous stage play, which has been running on the stage for six years.

Ethel Shannon and Clara Bow will be the leading women players, and Harrison Ford, leading man in "Little Old New York," will be the hero. William Norris, who played in the stage version will have the comedy part of Matthew, and other prominent players will be Wallace MacDonald, Netta Westcott, Josef Swickard, Martha Mattox, Robert McKim, Betty Francisco, Edna Tichenor and Mertha Sterling.

The production of "Maytime" will be the most elaborate of all the Preferred Pictures to date. It is being made by Gasnier on a large and beautiful scale, it is stated.

LUDWIG G. B. ERB,
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"Daytime Wives" Goes Big

Andrew J. Cobe, managing director of the Central Theatre, New York, this week announced that "Daytime Wives," the F. B. O. production which opened at his theatre this week, broke all house records in the way of a gross for an opening day.

The picture opened on Sunday matinee and from the time that the doors opened until they were closed that midnight not a seat was left unoccupied. The gross for the day was in the neighborhood of $2,200.

The picture, which was directed by Emile Chautard, was exhibited after a nation-wide publicity campaign through the medium of a "Daytime Wives League," an organization of stenographers and office employees around the country who fell for the title and the principle it stood for.

The story is from the pens of Lenore Coffee and John F. Goodrich and carries a cast consisting of Derelys Perdue, Wyndham Standing, Grace Darmond, William Conklin, Edward Hearn, Katharine Lewis, Kenneth Gibson, Christina Montt, Jack Carlyle, Craig Biddle, Jr.

Elaborate Press Sheet for Metro-Mayer Film

Press sheets for the Niblo production, "Strangers of the Night," a Metro-Louis B. Mayer attraction, have just come off the press and cover thoroughly every angle of publicity, exploitation and advertising on the screen version of Walter Hackett's stage play, "Captain Applejack."

The front cover, suitable for a lobby or window card, is done in two colors and shows a striking pose of Enid Bennett as a pirate. Several pages are devoted to exploitation, many original and novel stunts being described such as the guessing contest, the treasure hunt idea and the tagging stranger stunt. Then there are tie-ups, novelty pirate hats, cartoons, card tricks and a hundred and one other suggestions. Each idea is fully and carefully outlined so that it can be put over with the least possible outlay of time and money. Newspaper stories have been given expert attention.

Completes List

After searching for three months for suitable types for the cast of Thomas Meighan's new Paramount starring vehicle, "Woman-Proof," the list of players has been completed.

Goldwyn-Cosmopolitan Hits Play to Capacity Business All Over

Goldwyn-Cosmopolitan pictures have hit Broadway with a bang this summer. Five of them in succession have scored smashing hits along the Great White Way. Two of them are now running in pre-release showings in "legitimate" theatres at advanced admission charges.

Cosmopolitan's "Enemies of Women," from Vicente Blasco Ibanez's novel, with Lionel Barrymore and Alma Rubens, set the ball a-rolling, opening first at the Central Theatre and then being transferred to the Rialto, the Rivoli and the Cameo theatres. It corralled fifteen weeks of Broadway time and is now going strong throughout the country where it is having pre-release showings in the big cities.

Next in order of showing came Goldwyn's "Three Wise Fools," King Vidor's production of Austin Strong's play, which was originally produced on Broadway by John Golden. The screen version has been called five times as good as the stage version by the men who produced it on the stage, and the great audiences which jammed the great Capitol Theatre for two weeks to see it, bear out John Goldens' statement. It was received by the critics with as much enthusiasm as by the picturegoers. Other cities are now endorsing New York's enthusiasm.

Cosmopolitan's new stellar vehicle for Marion Davies, "Little Old New York," from Rida Johnson Young's play of that name, has established itself at the new Cosmopolitan Theatre—formerly the Park—for a long stay. It was hailed by the New York reviewers as one of the best pictures yet produced and one which gave Marion Davies rank with the topnotchers among film stars. The play ran all year on Broadway and the film version has started in to beat that record. Sidney Olcott directed the picture.

Distinctive's George Arliss picture, "The Green Goddess," taken from the stage melodrama by William Archer in which Winthrop Ames starred Mr. Arliss on the stage, has settled down for a long stay at the Sam H. Harris Theatre. The critics were again unanimous in their praise of this photoplay, declaring that it was one of the best yet produced.

The reception accorded to Goldwyn's Jesse D. Hampton production of Rex Beach's Alaskan novel, "The Spoilers," was just as enthusiastically unanimous as it had been for the four other Goldwyn-Cosmopolitan releases. It, like "Three Wise Fools," was retained at the Capitol Theatre for a second week, and that in the heart of summer.

With five such big Broadway hits in its first group of releases, Goldwyn-Cosmopolitan holds six more in reserve, all of which are destined to make something of a splash on the Broadway screen on their own account. These are "Red Lights," a mystery picture; Elinor Glyn's "Six Days," Distinctive's "The Steadfast Heart," Tod Brownings first Goldwyn picture, "The Day of Faith"; Gilbert E. Gable's "Slave of Desire," from Balzac's "Magic Skin," and Emmett Flynns first Goldwyn picture, "In the Palace of the King," by F. Marion Crawford.

"Jealous Fools" Half Finished

Maurice Tourneur's newest production, "Jealous Fools," is half finished and will be ready for First National release in another month. It marks Mr. Tourneur's first original script for the screen in years, and offers the type of melodrama that has identified a majority of his foremost successes of the past.

Arrangements are being completed for the staging of a series of important scenes along the waterfront of San Francisco and the entire company will leave for the North shortly.

Every effort will be made by the producer to keep this picturization down to the popular footage of six reels in accordance with the policy of M. C. Levee, producer of Tourneur pictures.

In the cast are Jane Novak, Earle Williams, Bull Montana, Ben Alexander, Marion Feducha and George Siegman. Assisting Mr. Tourneur in the direction are Scott R. Beall and Jack Tourneur, son of the director, who makes his debut with this picturization. Arthur L. Todd is photographer.

Washington Reviewers Praise "Rouged Lips"

First press reports upon "Rouged Lips," Viola Dana's initial Metro vehicle of the season, stamp it an unqualified success. It opened last week at Loew's Palace, Washington, D. C., and the newspaper reviewers of that city welcomed it heartily.

The Washington Times in a lengthy review states that "Rouged Lips," in which Miss Dana's supporting cast is headed by Tom Moore, "rises head and shoulders above the welter of program pictures we've been saddled with lately."

The Washington News said "it is the best picture Viola Dana has made for a long time. It is a story of the stage and its little people, written by the capable Rita Weiman. It is filled with the atmosphere of back stage—authentic and compelling. It is, what is more to the point, darn good entertainment."

Support Charles Jones

Ruth Clifford and Maurice Flynn, two well-known screen celebrities, once stars in their own right, play the leading roles in support of Charles Jones, the Fox star, who is featured in "Hell's Hole," the special for September release.

Battista Picture for Fall Release

Little Miriam Battista, who had just completed her work in Distinctive's "The Steadfast Heart," is making a week of personal appearance at Loew's, Toronto, Canada, in connection with one of her photoplays.

The cast of "The Steadfast Heart" includes Marguerite Courtot, Mary Alden, Joseph Striker, William B. Mack and Joseph Depew. This production will be released in the early Fall through Goldwyn Cosmopolitan.

"Merry Go Round" Still Making the Rounds on Broadway

"Merry Go Round," the Universal Super Jewel, is just recording its fifth booking in the Times Square section of Broadway. With its entrance into the Broadway Theatre the week of August 26, every one of the big town houses in New York City will have had a standing room run with "Merry Go Round." It began at the Rivoli in July. Business was so exceptional that they kept it over for a second week. It then moved to the Rialto. Then it had a three-week's run at the Central. After that it ran for two weeks at the Cameo.

Making Exteriors in "No More Women!"

Following the completion of the cast and a few interior scenes made at the Ince studios, Culver city, Elmer Harris's "No More Women!" company, at work on the third Associated Authors' production for autumn release through Allied Producers and Distributors Corporation, is now at Lake Arrowhead. The company will remain at the lake for exteriors for two or three weeks and then return to the studios where a score of sets now are in preparation.

"No More Women!" has been adapted to the screen by Elmer Harris from his own story. Mr. Harris is supervising the production. Lloyd Ingraham is directing this picture. Matt Moore, Madge Bellamy, Kathleen Clifford, H. Reeves-Smith, Clarence Burton, and George Cooper are in the cast.

Miss Shannon Day and Stanhope Wheatcroft were recently added.

Buys Foreign Rights to Clifton Picture

Reginald Ford, of Paris and London, last week purchased the foreign rights of "Down to the Sea in Ships," Elmer Clifton production. Mr. Ford and the producers both declined to state the sum handed over in the international deal.

While visiting in New Bedford, where many pictures were made, he was able to secure an old, three-masted whaling ship and over 3,000 relics of those days.

Mr. Ford cabled to Paris and offered to make his curios a gift to the City of Paris. The offer was promptly accepted, and this whaler, along with the wide assortment of implements, will be placed on exhibition in the River Seine at the Place de la Concorde. Arrangements have been made in which the City of Paris will loan this floating museum to London, to be exhibited in the Thames at the time of the showing of "Down to the Sea in Ships" in London.

"I consider 'Down to the Sea in Ships' one of the finest achievements of the cinema in recent years," Reginald Ford declared.

Following his return to Paris next month Ford will close plans to form a combine and take the control of three companies that have offices in the principal cities in Europe.

Song Title for New Binney Picture

"Three O'Clock in the Morning" is the title which has been given the first of the productions starring Constance Binney for distribution by Associated Exhibitors. Executives of Associated had their first view this week of the finished picture.

"Three O'Clock in the Morning" is cast with Mary Carr, Richard Thorpe, Edmund Breese and Edna May Oliver.

The production, by C. C. Burr, follows closely the lines of Mann Page's story, "Clipped Wing," from which it was adapted.

Mary Pickford Engages Two New Directors

Mary Pickford is about to fulfill her promise of two pictures this year. Almost simultaneous with the New York premier at the Lyric theatre, September 3, of "Rosita," her recently completed offering, Miss Pickford will launch a new cinema venture—a photoplay version of the widely read Charles Major novel, "Dorothy Vernon of Haddon Hall."

This announcement is made by Miss Pickford herself. She also adds that she has just signed two new directors, Marshall Neilan, who will preside in the making of "Dorothy Vernon of Haddon Hall," and Ernst Lubitsch, who sponsored "Rosita," and who will now direct Miss Pickford in one picture each year for three years. This is the first time Miss Pickford ever has signed two contracts of such importance in a single day; also the first time she has ever engaged a director under a long term arrangement.

"Don't Scream" Now in New York

"Don't Scream," which was formerly and tentatively known as "Pal Puts It Over," reached New York after three previews on the Pacific coast.

The new title was chosen to supplant the original on account of its brevity. The cast is headed by Pal, the new dog star of the Century Film Corporation. Al Herman directed.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 195.

Premieres for Two Big Fox Films

New York and Chicago will be shown the William Fox film version of A. S. M. Hutchinson's "If Winter Comes," directed by Harry Millarde, at premieres in both cities on September 3 and 2, respectively.

The Broadway opening, scheduled at the Times Square Theatre, has been prepared for one of the most elaborate and distinguished first nights a motion picture has ever had in the East. The theatre itself has been given over to the film for the first time in its history.

In Chicago the drama goes into the Sam H. Harris Theatre, which heretofore has been devoted exclusively to offerings of the spoken stage. Considerable preparation, here, too, has been given the pending exhibition.

"Michael O'Halloran" in New England Houses

Gene Stratton-Porter's "Michael O'Halloran," distributed by Hodkinson, is showing in New England territory. The picture will play three first run houses in Boston, day and date booking, beginning August 27 and continuing through the week. Two other bookings are considered by the Hodkinson outfit as particularly important showings. One is Fay's Theatre of Providence, R. I., and the other is Grauman's Million Dollar Theatre at Los Angeles.

An exceptional exploitation campaign has been planned in connection with O'Halloran. Grosset & Dunlap, publishers, will issue a reprinted edition of Mrs. Porter's "Her Father's Daughter" and at the same time will publish a popular photoplay edition of "Michael O'Halloran," thus effecting a strong tie-up in literary circles.

Complete "Skid Proof"

"Skid Proof," the latest Charles Jones' release to be completed at the William Fox West Coast studios, is called a racing romance from Broadway to the Golden Gate. The picture was directed by Scott Dunlop.

Begin Work on "Dust of Desire"

Camera work on "Dust of Desire," Norma Talmadge's love drama of Arabia, was started by First National this week, under the joint direction of Frances Marion and Chester Franklin.

"Dust of Desire" was chosen by the producers in fulfillment of Miss Talmadge's desire to do something strikingly different from her latest roles. This picture will present Norma as an Arab dancing girl.

The addition of Maude Wayne, to play Maureen Desmard, marks the completion of the cast. The other principals supporting Norma are Joseph Schildkraut, Arthur Edmund Carewe, Earl Schenck, Hector V. Sarno, James Cooley, Theodore Lorch, Laurence Wheat, Mario Carrillo and Albert Prisco.

New Theatre Opens

The Rialto Theatre, the newest motion picture house in Cedar Rapids, Iowa, opened its doors on August 18th, with a full week's run of Vitagraph's "The Man Next Door" and Larry Semon in "The Midnight Cabaret." For the third week it booked "Masters of Men." The Rialto Theatre was formerly the Crystal. It has been remodeled and now is said to be one of the finest theatres in Iowa.

Newspaper Reviewers Laud Leah Baird Film

The Associated Exhibitors feature, Leah Baird in "The Destroying Angel," was the attraction at Manager L. S. Fohlman's Capitol Theatre, Dallas, Tex., last week, and scored a triumph, according to advices received at Associated's home office.

The reviewer of the Dallas News said: "'The Destroying Angel' is by far the most pretentious production in which Miss Baird has appeared in recent years. A strong and unusual story is found in the plot."

The Times-Herald said in the course of its review: "Laughs alternating with thrills and excitement enacted by the gifted Leah Baird and a cast of clever screen artists who also are stars, was the surprisingly good offering at the Capitol in 'The Destroying Angel.'"

Another important booking calls for this feature's round of the Marcus Loew circuit of theatres in Greater New York.

Camera Grinding Out "The Spice of Life"

The supporting cast has been chosen for Reginald Denny's new Jewel picture, "The Spice of Life." Camera work is under way.

Harry Pollard, the director, has taken the company to Monterey where the scenic beauty of the country thereabouts is being used to full advantage.

Beatrice Burnham plays the chief supporting role opposite Denny. Others in the cast include: Hallam Cooley, C. L. Sherwood, Leo White, Arthur Millette, Wm. Carroll, Laura La Vernie, Gordon Clifford, Lucille Ward and Eugene Cameron.

Dolores Rousse Signs Fox Contract

Because of her excellent work in "No Mother to Guide Her," the Fox Film Corporation special for the coming year, Dolores Rousse has been signed to a long-term contract to appear in leading feminine roles in pictures to be made at the West Coast Studios, it was announced this week. Miss Rousse will depart shortly for Los Angeles.

Santel Reassigned

Having completed "Lights Out," his firse feature production for Film Booking Offices at the Pat Powers' studios in Hollywood, Al Santel has been assigned by General Manager Emile Offeman to film "Flaming Waters," from an original story by E. Lloyd Selden. According to report, Eddie Hearn, recently signed by F. B. O., will have the featured role.

A Universal Purchase

"Clay of Ca'lina," a recent popular Saturday Evening Post serial by Calvin Johnston, has been purchased by Universal for Herbert Rawlinson. It is an underworld story, in which an unsophisticated Southern boy gets mixed up with a trio of New York crooks.

Bentley with Burr

Robert Bentley, who appears in C. C. Burr's All-Star comedy: "The Life of Rielley," on the Hodkinson program, has been re-engaged to appear in the initial Charles "Chic" Sale feature under the Burr management.

Monster Exploitation for "Black Oxen"

First National will creat advance interest through the newspaper serialization of "Black Oxen." Newspapers whose circulations total, according to A. B. C. audits, more than five million, have agreed to run the story in sixty-seven installments, each of which will bear the credit line: "Published by arrangement with Associated First National Pictures, Inc. Watch for the screen version directed by Frank Lloyd with Corinne Griffith as Countess Zattiany."

When First National purchased the screen rights to Gertrude Atherton's story, it also acquired the newspaper serialization rights. In order to obtain the maximum value, the privilege of publication was not offered to the press until the approximate release date was ascertained. Under the present arrangements with the newspapers, publiction will not start until on or immediately after October 15th. This means that the serialization will be concluded shortly before the presentation of the picture throughout the country.

Fourteen Hearst newspapers in as many large cities, will publish "Black Oxen" with the announcement of the forthcoming picture. These cities are New York, Boston, Chicago, Los Angeles, San Francisco, Atlanta, Rochester, Baltimore, Washington, Milwaukee, Syracuse, Fort Worth, Detroit and Seattle.

Among other big city newspapers which will start publication of the novel are: Kansas City Star, Louisville Courier Journal, Omaha Bee, New Orleans Item, St. Louis Times, Des Moines Register and Tribune, Buffalo Times, Cleveland News, Pittsburgh Press, Albany Times-Union, Racine Journal News, Minneapolis Star, St. Paul News, New Bedford Standard, South Bend Tribune, and Charlotte Observer. This list will be increased by many smaller publications, according to the report.

To Make Feature Films of I. W. Irving Stories

One of the most important production deals of the year is the formation of the Irving Producing Organization to make feature pictures of stories written by I. W. Irving, the well-known author and scenario writer.

There will be four pictures produced during the year, the first of which, entitled "Trapped," has just gone into production at the Hollywood Studios under the direction of John B. O'Brien, with a cast of all-star players. The story deals largely with sea adventures.

Director O'Brien has had a wide experience in the directorial field. He directed a number of Mary Pickford's notable successes, including "Hulda From Holland" and "The Foundling." He has also directed Bessie Love, Lillian Gish, Ralph Lewis, Mae Marsh, Blanche Sweet, Alice Brady and many others.

Irving announces that he selected the greatest specialists he could find in the formation of his producing organization and that no time, care or expense is to be spared in making the Irving Productions the most elaborate and artistic that can be filmed.

Plays Juvenile Lead in Blackton's Latest

James Morrison, who was brought from the coast to play the juvenile lead in J. Stuart Blackton's special, "On the Banks of the Wabash," which Mr. Blackton is producing in the Brooklyn studios of Vitagraph, began work last week.

It is Morrison's first visit East in several years, and he returned to the studio where he began his career in pictures.

Mr. Blackton is making rapid progress with his photoplay of the little Indiana town. The production has a typical Blackton all-star cast headed by such well-known box office ticket sellers as Mary Carr, Burr McIntosh, Lumsden Hare, Madge Evans, Mary McLaren, Marcia Harris and George Neville, as well as James Morrison.

The exteriors are to be shot at Roslyn, L. I., and a crew of carpenters and builders are busily engaged in erecting a village by the sound there.

Two Feminine Roles Unfilled in New Talmadge Cast

The cast of "Dust of Desire," Norma Talmadge's next First National starring vehicle, is complete with two exceptions; only two feminine roles remain to be assigned. Joseph Schildkraut heads the supporting cast, which includes Arthur Edmund Carew, Earl Schenck, Hector V. Sarno, Laurence Wheat, James Cooley, Albert Prisco and Mario Carrillo.

Preparations for the commencement of filming of this future First National release are being made by Frances Marion and Chester Franklin, who are to direct, assisted by David D. Fischer. Tony Gaudio will be cameraman.

Finish Mountainous Scenes Now in Studio

After a week of ideal weather amid the scenic glories of Arrowhead Lake, the Associated Authors' company of players making "No More Women!" for release through Allied Producers and Distributors Corporation, has returned to the Ince studios to complete the interior scenes of this Elmer Harris original story and production. The players include Madge Bellamy, Kathleen Clifford, Matt Moore, Shannon Day, Clarence Burton, Stanhope Wheatcroft, H. Reeves-Smith and the director, Lloyd Ingraham.

"Jingle" Contest for Pathe Film

The Colonial Theatre, Seattle, added a novel "jingle" contest feature to the newspaper tie-up ad exploitation it used in connection with its "Safety Last" engagement. Local merchants took liberal space in successive issues, and the theatre furnished the free tickets awarded to the "jingle" winners.

Mix Working on New Thriller

Tom Mix, who has finished "The Lone Star Ranger," the Zane Grey story selected for him by William Fox, is now at work on a new thriller, "The Flyin' Fool," taken from Max Brand's "The Gun Gentlemen." The picture is being directed by Lambert Hillyer. Betty Jewel plays opposite the star.

Doing It Thoroughly

Principal Pictures officials announce they are about to close a deal which will completely cover the United States with franchises for their five latest pictures, "Temporary Marriage," "Bright Lights of Broadway," "The Spider and the Rose," "East Side, West Side" and "Gold Madness." This transaction will cover the Minnesota, North and South Dakota territory.

Jacobs Arrives

Arthur H. Jacobs, who is presenting Frank Borzage productions through First National, arrived in New York last week with a print of "The Age of Desire," a screen adaptation of Dixie Wilson's celebrated novel. The cast is headed by Myrtle Stedman, William Collier, Jr., Mary Philbin, Josef Swickard, Frederick Truesdell and Frankie Lee.

A Hit in Mexico

Goldwyn's Rupert Hughes' story of the motion picture colony in Hollywood, "Souls for Sale," has been shown in Mexico City, and according to reports received from German Camus & Co., agents in Mexico for Goldwyn Cosmopolitan Distributing Corporation, it scored one of the biggest hits ever made by an American picture in that city.

MacLean Supported by a Notable Cast

Universally enthusiastic comments which are reaching Associated Exhibitors from all who have had previews of "Going Up," Douglass MacLean's first starring production for Associated, dwell not alone upon the superlative work of that popular comedian but also upon the uniform excellence of the supporting cast.

Theatregoers who recall the remarkable run of the musical comedy, "Going Up," at the Liberty Theatre, New York, starting in December, 1917, and the triumph which the piece enjoyed subsequently throughout the country, remember the hit which Edith Day scored in the role of Grace Douglas, for whose hand a thrilling aerial race is staged. Others in the cast are Marjorie Daw, Francis J. McDonald, Hallam Cooley, Hughie Mack, James Brooks, Wade Boteler, John Steppling, Lillian Langdon, Edna Murphy and Mervyn LeRoy. The production will be a Fall release.

Sign Miss Dwyer

Ruth Dwyer, leading lady for Eugene O'Brien in many pictures and the featured performer in "The Stealers," has been signed to a long-time contract by Fox Film Corporation and will make her first appearance in support of Charles Jones in the star's next picture, "Second Hand Love." The picture is now in the course of production at the Fox West Coast Studios.

Complete "Bad Man"

Edwin Carewe is due this week at the New York office of Associated First National Pictures with a print of "The Bad Man," which he completed recently at the United Studios, with Holbrook Blinn in the leading role.

Mae Murray Begins on "Fashion Row"

Mae Murray, whose recently completed picture, "The French Doll," is one of the first releases of the Metro Fall program, has started work on her newest Metro picture, "Fashion Row," according to the announcements from the West Coast. It is a story written especially for Miss Murray by Sada Cowan and Howard Higgins.

The picture is scheduled for release in December. It will be Miss Murray's second attraction on the 1923-1924 Metro program. One other Mae Murray attraction is included in this schedule to follow it.

"Fashion Row" is being made under the direction of Robert Z. Leonard. Miss Cowan and Mr. Higgins, both noted authors, wrote it directly for the screen. Miss Murray will wear approximately one hundred different gowns in the production.

Thorpe in Burr Film

Richard Thorpe, promising screen "find," is playing opposite Constance Binney in her first starring feature under C. C. Burr's management for release by Associated Exhibitors, now being completed.

Film Title Changed

The title of William Russell's forthcoming Fox Film Corporation release has been changed from "The Best Man Wins" to "When Odds Are Even."

Kerrigan Heads Cast of Vitagraph Picture

J. Warren Kerrigan will head the all-star cast of "The Man from Brodney's," according to an announcement made by President Albert E. Smith of Vitagraph. Four other stars will have prominent roles with Kerrigan in this special production which will be directed by David Smith. The five leading parts have been assigned as follows:

Hollingsworth Chase, "the man from Brodney's" and the hero of this famous George Barr McCutcheon novel, J. Warren Kerrigan, whose last picture was "The Covered Wagon"; Alice Calhoun, Miss Du Pont, Wanda Hawley, and Pat O'Malley.

McCutcheon's novel, which has been picturized by C. Graham Baker, is known to thousands of readers.

Jane Novak Has Feminine Lead

Jane Novak will play the feminine lead in Maurice Tourneur's "Jealous Fools," to be produced by M. C. Levee at the United Studios. Contracts were signed recently by Mr. Levee and Chester Bennett, who has Miss Novak under a long term starring contract for his own productions. The portrayal in "Jealous Fools" by Miss Novak will mark her return to the First National fold.

Varied Appeal Found in Hodkinson Releases

In order to supply a program that is varied in audience appeal the W. W. Hodkinson Corporation has taken particular pains to select for its Fall program attractions of many varieties, thus giving exhibitors the benefit of a continued run of Hodkinson Pictures free from monotonous repetition of the same kind of subjects.

The first of the four Summer and Fall productions distributed through the Hodkinson Corporation is an example of this. "Radio-Mania," produced by Herman Holland, and starring Grant Mitchell, supported by Margaret Irving, is the first on the list. This production deals with the question of talking by radio with the planet Mars.

With an entirely different appeal "The Mark of the Beast," produced by Thomas Dixon from his own story of the same name, presents one of the strongest and most appealing dramas seen upon the screen for some time.

"Michael O'Halloran," a picturization of Gene Stratton Porters popular novel of the same name, is another example of the widely different appeal in Hodkinson Pictures. It will make its appeal to those patrons who enjoy the simple heart appealing life dramas.

Distinctive in its appeal and formation, "Puritan Passions" puts the finishing touches to a well-selected and diversified program. It is a Film Guild Production to be released September 2 by Hodkinson. Although being unusual in plot construction, "Puritan Passions" is human and real. It is the story of a scarecrow who has been brought to life without a soul and used as a pawn to wreak vengeance on Gillead Wingate, the moral hypocrite of the town of Salem.

Universal Doing Big Business

Unprecedented summer business is reported by the New York exchange of the Universal Pictures Corporation. It is asserted that every week's business during the last two months has been better than the best week of the last year, or of the year before.

W. C. Hermann, manager of the exchange, explains the unusual success of Universal in the New York territory by calling attention to the number and quality of the big box-office favorites recently released by Universal.

Goldfish Pictured in Fox Films

Among the Fox Educationals for the new season is "A Goldfish Story," showing a "farm" in Indiana where they raise about 6,000,000 each year. The baby fish are first shown looking like black sardines; within a year they change to bright red and gold. There are views of sorting, shipping and counting, and of several fancy varieties, including moors and telescopes, worth from $50 to $300 each.

Filming Sleuth Story in Yonkers Studio

Rapid progress is being made at the Yonkers studios of Whitman Bennett Productions by Charles Giblyn director in filming "The Leavenworth Case," detective story by Anna Katharine Green. Producer Bennett will release "The Leavenworth Case" through Vitagraph. It will be the second of the specials he will contribute toward the twenty-six super features announced by Albert E. Smith, president for the season of 1923-24. Leading players are Seena Owen, Martha Mansfield, Wilfred Lytell, Bradley Barker, Paul Doucet, William Walcott, Francis Miller Grant and Fred Miller.

"Cap'n Dan" Film Is Being Edited

Having completed final location and interior shots, Thompson Buchanan is now busy cutting, editing and titling his Associated Authors' production "Cap'n Dan," adapted from Peter B. Kyne's story "The Harbor Bar," and slated for autumn release through Allied Producers and Distributors Corporation.

"Cap'n Dan" features Monte Blue, Joan Lowell, Evelyn Brent, Charles Gerrard, and has been directed by W. S. Van Dyke under personal supervision by Mr. Buchanan.

Many exterior scenes were filmed along the ragged sea coast near Laguna Beach, Calif.

Special 24 Sheets for Fox Film

Fox Film Corporation has prepared special twenty-four sheets of block design for the opening of "The Silent Command," the J. Gordon Edwards special production, both in New York and Chicago.

Both metropolises will be covered with the large, impressively-lettered posters this week as the premieres are scheduled for September 2 in New York, at the Central Theatre, and August 31 at the new Monroe Theatre, Chicago.

More than three hundred 24-sheet stands in New York City alone will bear the standards and about half this number in the Lake Michigan city.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Eminent Directors Working on Fox's "Sunshine Comedies"

The Sunshine Comedy produced by Fox Film Corporation and now one of the oldest brands of successful two-reel fun films on the market, has been embellished during recent weeks by one of the finest staffs of directorial craftsmanship in the comedy field.

Insistent demands for more Sunshines on the part of exhibitors has led the Fox organization to add considerably to the production resources of the famous line of mirth-makers.

And not only has advancement been made in the direction of the short subjects. Comedians from every stage and lot have been marshaled to complete the efficiency of the laugh-producers.

Much of the addition and elaboration of existing conditions relative to the making of Sunshine Comedies is due to the favorable reports from exhibitors in the United States, England, France, Italy, Japan and Australia.

Included in the staff of directors now engaged in their production are: Thomas Buckingham, Jack G. Blystone, who recently directed Tom Mix in "Soft Boiled," a special for 1923-1924; George (Slim) Summerville, Lou Seiler, Erle Kenton and Bryan Foy, son of Eddie Foy, the noted comedian, who was recently promoted from the scenario staff to handle direction.

August 26 saw the release of the latest Sunshine, "Jungle Pals," an excellent bit of fun work, with a trio of "humanzees" whose fame as flicker stars will soon be proclaimed.

"The Explorers" is scheduled for an early September release and "Unreal News Real" will be issued September 23. October 7 will be the date for distribution of "Dance or Die," previously announced as "The Marathon Dancers."

Scenic Tale Still Making a Hit

"And Women Must Weep," one of Educational's Wilderness Tales by Robert C. Bruce, with a special musical accompaniment, was presented at the Newman Theatre in Kansas City as a prologue to the feature, "Homeward Bound," last week. This adaptation of the George Kingsley poem, "The Three Fishers," is a dramatic story of life among the fishermen and their families in a little coast village. It has attracted unusual attention both for its beauty and its dramatic values, in this country and abroad. At the Newman it was presented with vocal accompaniment by the Misses Grace Elliot and Lillian Brown. A most effective introduction for the feature drama was provided in this way.

Christie Providing Comedies with a New Angle of Film

Advance information of the 1923-24 series of Christie Comedies for release through Educational Film Exchanges, Inc., indicates that Christie will this season contribute a number of unusual comedies to the Educational program.

The new series will be a radical departure from the last, in that there will be more broad comedy situations and faster action, it is stated. The same high quality in story, plot, settings and photography will be maintained, while more of the "gag" situations, which are proving so popular with the theatregoers, will be incorporated in each picture.

Action and thrills are promised in a number of the new comedies, particularly those featuring Jimmie Adams, whose two pictures under the Christie banner last season, "Green as Grass" and the blackface comedy, "Roll Along," were such decided hits with theatre audiences.

"Sunshine and Ice" Fox Film to Be Released September 16

The Fox Educational Entertainment, "Sunshine and Ice," to be released September 16, shows many particularly novel sights in South America. The railroad which threads its way across the lofty Andes Mountains is among the engineering wonders of the world. It has the distinction of being the highest railway in existence, climbing more than 15,000 feet above sea level.

Scores of peaks are always above the clouds. The peculiar formation of ice caused by the action of sun and wind is bizarre in appearance. Spires of ice, almost as large as a man in height and width, cover the ground for miles.

Then comes the descent into sunlit valleys where the inhabitants raise goats for a living. One of the humorous bits in the film is a five-year-old girl milking a goat. When the animal kicks over the milk bucket the little toddler registers remorse as deeply as the greatest of emotional actresses, it is stated.

Ingenious Exploitation Aids Supplied to Pathe Exhibitors

With millions of youthful movie fans delightedly absorbing Harold Lloyd "goggles" as fast as it has been possible to manufacture and distribute them, and the Ben Turpin moustache and "cock-eyed glasses" combination going with an almost equal rush, Pathe is expanding its exploitation novelties campaign to include most of the outstanding items among its current and forthcoming releases.

The "Our Gang" 2-reel comedies are found to lend themselves most happily to this sort of exploitation. The release of Harold Lloyd's new feature comedy, "Why Worry," has inspired the issue of a novelty feather dart with a tag attached. One side of the tag is for the exhibitor's imprint; the other bears the pertinent advice: " 'Why Worry?' Tickle away your troubles. See Harold Lloyd and be tickled pink!"

For "The Call of the Wild," Jack London's immortal dog story screened as a feature by Hal Roach, Pathe is issuing a novelty containing a special appeal to boys. The novelty now in preparation for the Will Rogers 2-reel comedy series, shortly to begin release, is also ingenious.

Century Has Comedy Called "My Pal"

"My Pal," now in the first week of production, will be Pal the dog's third comedy for Century. Al Herman will again direct the canine comedian in this picture.

Fox Release Sept. 30

"Full Speed Ahead" is the title of the next two-reel vehicle for the agile Fox comedian, Al St. John. It will be released September 30.

A Cook Two-Reeler

Fox Film Corporation announces September 30 as the date for the release of the next Clyde Cook special two-reel comedy. It is called "The Pinhead."

Salt Lake City Reviewer Praises Two Reel Comedies

That the value of two-reel comedies as real attractions to the movie fan is being appreciated by the newspaper reviewers throughout the country is attested by the following clipped from the motion picture reviewer's column of a Salt Lake City newspaper:

"The value of the one and two-reel comedies is rapidly beginning to be realized as attractions that add to the box-office receipts. Often these short films draw as much applause and enthusiasm from an audience as the main feature. This is particularly the case in modern day comedies which not only create an atmosphere but tend to leave an impression in the minds of the onlookers that is favorable to the theatre in which they are shown.

"The old time policy used to be drawn out comedies, chiefly featuring slapstick work. These soon became tiresome and were so overdone that naturally they fell into disfavor. Now comes the short, snappy style with something doing every minute."

More Hal Roach Comedies on Pathe List of Coming Season's Releases

For the coming season Pathe's list of releases is again enriched by the creative versatility of Producer Hal Roach, whose "Our Gang" series of 2-reel comedies and his single-reel all-animal "Dippy Doo Dads" are novelties which established themselves in the estimation of exhibitors and patrons. Pathe says:

"The latest Roach screen comedy invention is a series of 2-reelers dealing with the realistic adventures and bearing the general title of "The Spat Family." An overbearing, know-it-all brother, a determined sister, and the sister's plaintive monocled young English husband, form a triangle of characters shrewdly calculated to carry out Mr. Roach's "Spat Family" idea.

Pathe announces a series of six 2-reel "Spats" for the new season. The first release, scheduled for an early date, is called, "Let's Build."

SHORT SUBJECTS REVIEWED IN THIS ISSUE

- Companions (Educational).
- His New Papa (Educational).
- His School Daze (Universal).
- Pathe Review 36.
- Secrets of Life (Principal).
- Skylarking (Pathe).
- Take the Air (Pathe).
- Uncle Bim's Gift (Universal).
- Walrus Hunters, The (Pathe).
- Yankee Spirit (Educational).

"Secrets of Life"

Highly Entertaining and Great Box Office Attraction—Released By Principal Pictures Corp.

Reviewed by W. E. Keefe

The Secrets of Life, one reel subjects presented by Principal Pictures Corp., showing the life of the ant, the spider and the bee, are just about the finest short reel subjects that could be placed on any program.

Be sure to book these, for they surely hit on "all six." While the subject matter is highly scientific, it has been filmed by Louis Tolhurst in such a manner that the youngsters in the infant class get fully as much enjoyment out of them as a class of thoroughly dyed-in-the-wool biologists or a group of tired business men.

In reviewing scientific pictures it may seem rather strange to say that the comedy touches are good, but in witnessing the microscopic views of the bee, the spider and the ant there is laugh after laugh at the really comical manner in which the insects act, augmented by a series of sub-titles that in themselves are real gems of wit and humor. The insects are enlarged thosands of times by the inventor by the use of his special microscopic lens.

The wonderful strength of the ant is shown in the scientific manner in which an army of them build their homes and move big sticks of wood. The insects are shown as a highly organized engineering corps. How they breed, how they live and what becomes of the Queen Bee and the drones is graphically depicted. The spinning of the web by the spider, the hatching of the eggs, views of the spider walking safely through his web whereas other insects are caught in its silken meshes are shown in a highly entertaining manner.

One of the biggest dramatic scenes is where a big horsefly is caught in the web, to be later overcome and crushed by a big spider. This incident is filled with suspense. There is a big laugh where one of the insects is shown being afflicted with "cooties."

In making these scientific subjects highly interesting, Tolhurst, with the able assistance of Walter Anthony, the title editor, have done for the science of insect life on the motion picture screen what Dickens did for the youngsters in literature with his "Child's History of England" and what Charles and Mary Lamb did for the little folks with their tales of Shakespeare.

The Secrets of Life mark a grand, new epoch in showing what the screen can do for science.

"Pathe Review 36"

(Pathe—Magazine—One Reel)

Chemical reactions which reproduce striking natural phenomena are seen in Pathe Review, No. 36, called "Scenic Wonders of the Microscope." The mingling of sugar, epsom salts and alcohol produces the crater of an active volcano. Geysers, storm clouds and fireworks result from the mixture of other chemicals. The issue also shows in colors the wonders of the Grand Canyon of the Colorado.—S. S.

"Yankee Spirit"

Educational—Comedy—Two Reels

Here is a comedy that will add snap to any program. It is two reels of excellent entertainment with the important roles taken by children. Little Ben Alexander is an excellent actor, and a real boy. Back of the merriment there is an occasional touch of heart interest, as when his father refuses to let him enter the Boy Scout parade, and at the close a few genuine thrills when the bandits carry off the baby. Laughs are plentiful throughout and the comedy as a whole is distinctly above average.—M. K.

"Companions"

Educational—Songs—One Reel

In the second of the "Sing Them Again" series, the same congenial spirit of the first number is noticeable and wherever there is any sentiment in regard to the old songs, it should be appreciated. The humorous touches show originality and the number should be a pleasurable addition to your program.—M. K.

"His New Papa"

Educational—Comedy—One Reel

Domestic tragedies following a double marriage prove a medium for effective comedy in this Cameo production, featuring Cliff Bowes and Virginia Vance. Most of it is not more subtle than the main stunt of stumbling over a loose stair carpet, but it is done in a lively fashion that will get the laughs.—M. K.

"Take the Air"

(Pathe—Comedy—One Reel)

Paul Parrott is funny as the employee of a building construction company in "Take the Air," a single reel Hal Roach Comedy for Pathe. Hairbreadth escapes from falling to earth worry him not at all, probably because comrades of his suffer only headaches after the drop. The action is lively and the burlesque well done. —S. S.

Film Title Changed

The Sunshine Comedy, previously announced by Fox Film Corporation under the title of "Nobody Home," has been changed to "The Roaring Lion."

"Walrus Hunters"

(Pathe—Cartoon—One Reel)

"The Walrus Hunters" is an Aesop's Film Fable that will not suffer by comparison with any of its predecessors, wonderfully good though many of them have been. Paul Terry, the artist, in it again shows his vivid imagination and excellent drawing abilities. It consists mostly of a chase, but, believe us, it's a chase that makes you laugh so hard you "hurt inside," as a certain boy of eight years put it.—S. S.

"Skylarking"

(Pathe—Comedy—Two Reels)

In "Skylarking," Pathe's two-reel Mack Sennett comedy, featuring Harry Gribbon, there are some hilarious bits, showing him as the inventor of a wingede automobile that defies traffic cops, but also drags in places where facial contortions predominate and action is lacking. Two of the "gags" will be in bad taste for some audiences. The remainder are clean and comical. Two children, Josephine Adair and Jackie Lucas, do clever work.—S. S.

"Uncle Bim's Gift"

(Universal—Comedy—Two Reels)

Sidney Smith's famous cartoon characters "The Gumps" are introduced for the first time by real impersonators in a screen comedy by Universal. Andy, Min, the boy Chester and Uncle Bim are all presented with fair accuracy. Andy is particularly good as played by Joe Murphy. He pays five thousand dollars received from Uncle Bim to a real estate shark for a home that belongs to some one else. This comedy will be sure to get special attention and should amuse a great majority.

M. K.

"His School Daze"

(Universal—Comedy—One Reel)

A good deal of action is crowded into this one reel in which Bert Roach has the featured part. He poses as a school teacher in some riotous scenes, culminating in the accidental capture of a bandit gang. It should be fairly successful almost anywhere.—M. K.

Picture of Interest to Hikers

The current Vitagraph release of Urban Popular Classics is of particular interest to hikers who are enjoying tramps through the woods during the season of Indian summer, Vitagraph states. It is called "Sagebrushing Through Yellowstone National Park." In this great national preserve hikers who own their own camping outfit and who "go it alone" are called "sagebrushers." The scenes recorded by two youthful sagebrushers on a recent trip show the great geysers, the Grand Canyon and the terraces of Mammoth Hot Springs.

Vitagraph Release

"Lightning Love," a comedy produced by Larry Semon, is scheduled for release by Vitagraph in November.

Theatre Advertised on Sports Page

When Educational's latest Mermaid Comedy, "The Busher," which was adapted from the "You Know Me, Al," letters by Ring W. Lardner, was booked by the Coliseum Theatre, Seattle, the great popularity of the Lardner baseball stories among baseball fans and other sports lovers was taken advantage of in the Coliseum's advertising.

Space was taken on the sports page of the Seattle Post-Intelligencer for special advertising on this comedy subject with no reference to the other items on the program. An "ad" seven inches by one column was carried, with a picture of Lee Moran, featured comedian in this comedy, in one of his comical poses on the ball field.

The result of this ad was that a great many readers of the sporting page were attracted to the Coliseum Theatre to see this two-reel baseball comedy regardless of the feature picture.

A Coming Century Film Comedy

Bananas affixed to the "Yes, we have no—" has not been a rare statement, and with it comes the announcement from the Century Comedy studio that President Julius Stern plans to make "Yes, We Have No Pajamas" with the Century Follies Girls, and possibly Jack Cooper.

Clyde Cook Comedy Title Changed

Fox Film Corporation has changed the title of the recently announced Clyde Cook special two-reeler from "Nobody's Fool" to "Wet and Weary." The feature comedy will be released in November and is said to be an excellent record of the finest mirth-making abilities in the noted comedian's repertoire.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 195.

PROJECTION

EDITED BY F. H. RICHARDSON

From Massillon, Ohio

John A. Maurer, projectionist Lincoln Theatre, Massillon, Ohio, writes thusly concerning the Cinephor condenser:

Congratulations on the excellent article on the new Cinephor condensing system. I was fortunate enough to be able to try out one of them, and herewith submit my observations. Might remark that I have been a close student of matters optical for a number of years.

Is "For" It

First, let it be clearly understood that I am "for" this new condenser. In my opinion the Bausch and Lomb Company deserve credit for having made the initial effort to provide a really scientific system for receiving or collecting a maximum amount of light and sending it forward in a way which insures a maximum amount of the collected light reaching the screen, always provided, of course, that the projector optical system, as a whole, be handled intelligently. There is no doubt in my mind but that while the Cinephor costs more, it will nevertheless more than repay the added initial cost in improved screen results.

Net Results

I find that when using the Cinephor on one projector with fifty (50) amperes, it is necessary to use sixty (60) amperes on the other projector equipped with ordinary condenser in order to get equal screen brilliancy; also the light from the Cinephor has a "cleaner" quality, which is especially noticeable when projecting tinted film.

There are, however, a few things which demand careful consideration on the part of the projectionist. No difficulty will be experienced in installing the Cinephor, at least with the Simplex Type S lamphouse. The rectangle of light on the projection lens side of the aperture, however, falls upon the first surface of the projection lens with even intensity over its entire field. This means that the projection lens must be a lens of high quality, and if a condition exists which demands great depth of focus (such as a heavy angle of projection.—Ed.) there will be difficulty. Another effect of the short working distance of the Cinephor is that the aerial image, if it be considered as any longer existing, is so far from the lens with most focal lengths projection lenses, that it is entirely hopeless to try to reach it with the rotating shutter; also there would no longer be any advantage in reaching it, as it is no longer small.

This, of course, means that the rotating shutter must have a somewhat wider master blade. This latter, plus the fact that the screen is more brilliantly illuminated, threatens flicker if the projection speed fall much below normal.

Another Difference

Another difference between this and the old style condenser is that here the marginal zones of the lens have equal light collecting power with the center (due to the elimination of spherical aberration), hence the masking effect of a slide carrier will have greater effect. (Not true, I think, for reason that all or most light wasted on cooling plate comes from outer zones of condenser. —Ed.).

There is one thing wrong with the series of illustrations used in the article in May 26 number. In the photos showing the action of uncorrected (plano) condensers they have apparently placed this also at a distance of 12 inches from the aperture, with the latter presumably at the circle of least confusion in the light beam.

This is not by any means according to the lens charts, and is, as you have repeatedly pointed out, not a practical arrangement, in that it will not produce evenly distributed white light on the screen. It therefore follows that any conclusions as to the relative performance of the two systems which might be drawn from a study of this series of illustrations would be incorrect, unless it be understood that the sole purpose of the Cinephor illustrations is to show that the lens has been corrected for spherical aberration.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

Optical Glass

One exceeding meritorious point about Cinephor is that it is made of really high grade optical glass—a thing we have long needed. The fact that the expensive lens—the one in which the correction occurs—is most distant from the light source—the converging lens—makes it to all intents and purposes immune from breakage, hence its price is in the nature of a semi-permanent investment.

In closing I might remark that my projection lenses are Gundlach, five inch working distance and two and one-fourth inch free diameter. I am a camera fiend and wish to specialize in optics. Would appreciate any advice you may give looking to that end.

Depends Upon Object

Don't know that I could give any advice that would have value. Depends a good deal upon what ultimate object you may have in view. The thing to do first in the study of any subject is to get a firm grasp upon the fundamental principles which govern what one proposes to study. Without this grounding there can be no really intelligent study.

As to your remarks concerning the Cinephor, I shall invite the Bausch and Lomb Company to, either by their engineers or through John Griffith—who has visited Rochester to study the Cinephor—comment thereon, appending said comments to this at time of publication.

But first let me draw the attention of all projectionists to this man Maurer. Whether his various ideas be right or wrong, the man is NOT a mental idler, nor is he too selfish, mean and stingy to share his views with YOU.

Upon Whom We Depend

It is upon just such a man as this that we must depend for the advancement of the profession of projection, because he thinks his thoughts "aloud" (through the medium of printer's ink) and thus causes discussion —and discussion inevitably and automatically develops thought and study, even in the sluggard.

As long as we all remain silent, hugging our little knowledge stingily to our breasts, like a miser jealous of his gold, the profession will stand still or advance very slowly.

Men who write this department such letters as Maurer's do more to advance the profession of projection in one week than those many who could, but, either through laziness or for some other cause, won't, do in all their rather useless lives.

Does Not Understand

Recently M. P. Foster, Harrisburg, Illinois, wrote asking information concerning some trouble he was having with his G. E. series arc motor generator. Not being sure (I simply cannot remember all the details of all the various machines put out), I submitted his letter to the General Electric, but, through some error, it was returned without comment. I then consulted another manufacturer and made such reply to Brother Foster as seemed right.

What G. E. Says

Later I received the following from the G. E.:

The set in question is one of the two-lamp series outfits, designed and adjusted for use in connection with two 70 ampere lamps, operating in series alternately. We understand Mr. Foster is using in the neighborhood of forty-five amperes only, and from his letter take it that the proper adjustments have not been made. We believe the machine is possibly operating on the adjustments made at the factory.

Operating at 70 amperes, with the 70-ampere adjustment our engineers advise that the machine should run satisfactorily through a range of from 60 to 80 amperes, therefore you will understand that WITH AS GREAT AN UNDER-LOAD AS 45 AMPERES SOME ADJUSTMENT IS NECESSARY AND MUST BE MADE.

Regarding the operation of the machine runnig light—without load—will say that the short circuiting switches should be closed. The generator is designed for operating two lamps in series and the load would naturally and preferably be thrown off by closing the short circuiting switches around the lamps. Between times of operating the lamps, i. e., when no lamp is in use, the generator will run safely on short circuit, as under this condition no current will be flowing. This you will see from our curve sheet attached hereto.

Danger of Over-heating

Our generator must not be operated on open circuit voltage for more than a few moments at a time, due to danger of overheating the shunt field and rheostat, as on open circuit you will note that the voltage runs up as high as about 200.

You will, of course, understand that the danger of open circuit operation is not so great on the smaller ratings as it is on the larger machines.

For further assistance we attach hereto copy of instruction book 82550-C, referring you especially to section on operation, pages 6, 7 and 8. This will, we trust, give you the desired information, though should anything further be required we will be glad to supply it.

More Information Wanted

Yes, by gum, there is "something more." I could take this matter up with you privately and get wise without exposing my ignorance, to the everlasting joy of many squareheads, but I have always said that none of us are so super-human that we know it all, and you've got my goat.

You say, Mr. G. E., that with the short circuiting switches closed there will be no current flowing; also that on open circuit there is danger of heating the shunt field AND THE RHEOSTAT. With regard to the latter, it may be that you mean the shunt field rheostat, which would have been plain had you said "and its field rheostat."

Examining the Blue Book of Projection,

however, I see that a field rheostat is all the resistance your machines use, hence that's all right. But the other matter is not so easily determined. What I want to know is why there is "no current flow" when the shorting switches are closed and the generator thus short circuited. Maybe I'm a dumbhead, or have forgotten something, but unless it is that the overload causes the shunt wound generator to drop its voltage I can't seem to "get" you there. That the voltage might rise, and that such rise might cause overload in the shunt field is plain enough.

But the other—well, it is not clear to me and I'd like this point explained in some detail.

Dangerous Outrage

I have a copy of a paper published in Boulder, Colorado, in which the old, shop worn "Moving picture machine exploded" is played upon and made much of. The headlines read:

Sixteen Are Fatally Burned
Millions In Property Loss
As Movie Machine Exploded.

The publication of such misleading statements constitute a dangerous outrage, in that it adds to the likelihood of panic by setting up in the minds of the public a wholly erroneous idea that there is great danger in a moving picture theatre, even to the presence of an explosive machine.

I have been told that an insurance company recently put out a bulletin setting forth the great damage done by film explosions. I do not know that such a bulletin has actually been put out, but if the charge that it has is true, then the responsible ones who allowed its issuance should be called very seriously to account for aiding in the setting up of an absolutely groundless alarm in the minds of the public, which cannot but create a nervous tension which will create a highly dangerous condition when some perhaps unimportant accident occurs in a theatre.

As I have repeatedly pointed out, the only danger to an audience, beyond a possibility of an unpleasant experience with smoke, is PANIC. The walls of the projection room are, or certainly should be absolutely fireproof, so that all danger from fire, as such, is automatically eliminated.

If the projection room port shutters and VENTILATION SYSTEM be PROPERLY INSTALLED, there will not even be any smoke escape into the auditorium. The only danger, therefore, is PANIC.

What May Explode

There is only one possibility of explosion in connection with a projection room fire. In the old days when projector magazines were unknown, the film from the projector entered a large metal tank, on which the projector itself sat, in a loose pile. When a fire in that tank occurred, as it sometimes did, the cover of the opening to the tank, which was held open against the pressure of a spring, automatically closed. The gases, of course, formed in enormous quantities (light a pile of loose film and see it burn) and had to find means of escape. It sometimes blew the door of the tank off, or even blew the tank itself up.

From this arose the idea that films were explosive, and reporters, being always inclined to sensationalism, have never allowed that idea to die the death it richly deserved. The tank long since has been discarded in favor of the magazine and take-up.

JUST OUT
A Brand New
LENS CHART
By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming this fall.

Price $1.00
Postpaid

Chalmers Publishing Co.
516 Fifth Avenue New York City

One Uncertain Point

There is one point on which I am not quite certain. I have never yet heard of anything even approaching an explosion (when the facts were sifted out from the crazy statements of newspapers) in connection with a projection room fire. I remember once, about forty-five years ago, I watched the burning of a large mill in the heart of the city of St. Louis. The fire was a big one, and tremendous volumes of black smoke arose in the rather still air. Occasionally this smoke itself would appear to take fire, with an effect somewhat similar to a very mild explosion.

Whether it would be possible for the tremendous volumes of smoke from burning films to act similarly I do not know. I don't think so, but I do remember in one or two of the many film exchange fires there was an effect similar to a very mild explosion. This occurred only after the fire was at its height, and I have wondered if it were caused by the ignition of the smoke itself, or of gases generated by the great quantity of burning film. The fact remains, however, that no such effect has ever occurred in connection with a projection room fire, so far as I have ever heard. The "film explosion" idea is pernicious and DANGEROUS, for reasons I have set forth.

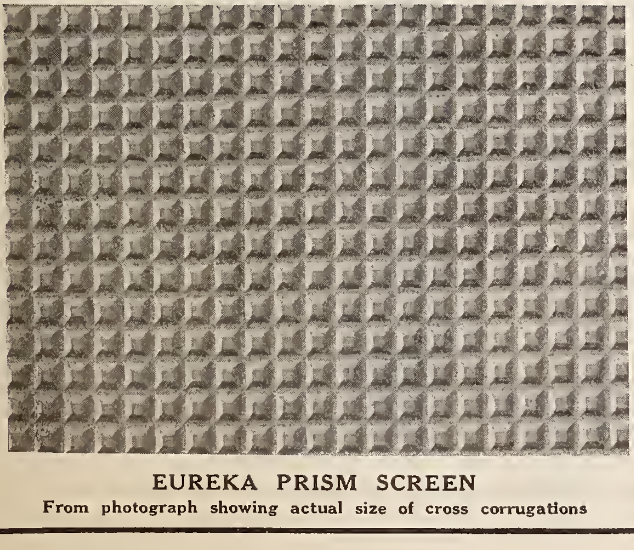
Impracticable

I am very frequently asked, by letter, to give advice to men who have invented some device having to do with projection. Often these men ask me to advise them, but merely tell me what the device will do, or is presumed to do, without either describing it or sending drawings or working model. Many of them wan tto know whether it would be worth while to patent their invention.

For the Benefit of All

For the benefit of all concerned let me say that it is for many reasons impossible to give intelligent advice regarding any device, or its probable value, unless one knows about all there is to know about it. In order to give valuable advice one must not only know the service that the device is to perform, but also exactly how it does it and the details of its construction. Advice given without complete knowledge is not honest advice, because while an invention may do the particular work it is designed to do, and while a device may be sadly needed to do just that very thing, still the construction of the invention may be such that it is commercially impossible; it may be so built that its operation is uncertain; its construction may be too light, too heavy or too complicated, or it may be impracticable for any one of many other reasons.

Don't waste energy asking my advice about inventions until you are ready to give me full, complete details concerning it, with a working model if possible.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From photograph showing actual size of cross corrugations

CASH IN ON ALL YOUR SEATS
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will permit even the occupants of boxes to enjoy the picture.

And it's the only screen that makes every seat a good seat.

The cross-corrugated surface (fully protected by exclusive patents) is the secret of its success.

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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres	Max Linder	Sept. 9		3,800
Garrison's Finish	Jack Pickford	Jan. 27	May 12	8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3	May 5	8,000
The Shriek of Araby	Sennett Prod.-Turpin	Apr. 28	Aug. 18	4,150

AMERICAN RELEASING

		Review	Consensus	Footage
Solomon in Society	Strauss Prod.	Jan. 6	Aug. 4	6,000
Milady	Featured Cast	Feb. 3	Apr. 7	7,622
One Million in Jewels	Helen Holmes	Feb. 10	Mar. 24	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	Mar. 24	6,462
The Grub Stake	Nell Shipman	Mar. 17	Apr. 14	8,061
Son of the Desert	W. Merrill McCormick	Mar. 24		4,144
Quicksands	Chadwick-Dix	Apr. 7	July 21	6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14	Aug. 11	6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28	Aug. 4	4,753
The Truth About Wives	Betty Blythe	June 9		5,973

ARROW

		Review	Consensus	Footage
Lost in a Big City	John Lowell	Jan. 20	May 12	8,000
Jacqueline	Star cast	Mar. 31	July 21	6,000
Man and Wife	Maurice Costello	Apr. 28		5,000
The Broken Violin	Star Cast	Apr. 28		6,000
Spawn of the Desert	Wm. Fairbanks	May 5		4.500
Little Red Schoolhouse	E. K. Lincoln	May 26	Aug. 25	5,700
Sheriff of Sun Dog	Wm. Fairbanks	June 2		4.949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts
The Santa Fe Trail	Historical serial	Aug. 11		15 parts
The Devil's Dooryard	William Farnum	Aug. 25		4,838

ASSOCIATED EXHIBITORS

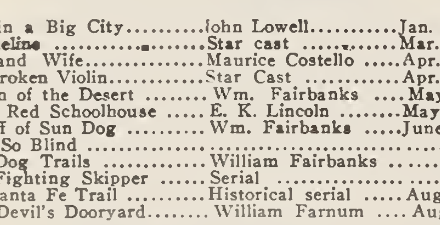
		Review	Consensus	Footage
A Bill of Divorcement	Constance Binney	Jan. 20	Mar. 24	5,819
The Tents of Allah	Mary Alden, Monte Blue	Apr. 7	June 9	7.864
Alice Adams	Florence Vidor	Apr. 28	Aug. 25	6,000
Is Divorce a Failure?	Leah Baird	May 5	Aug. 18	5,448
The. Destroying Angel	Leah Baird	July 14		6,000
The Man Between	Allan Forrest	July 21		5,176
Stormy Seas	J. P. McGowan	July 21		4,803

EDUCATIONAL FILMS CORP.

		Review	Concensus	Footage
Kick Out	Lige Conley	Mar 31		2,000
Family Tronbles	Eddie Barry	Mar. 31		1,000
Green as Grass	Jimmie Adams	Apr. 7		2,000
Movie Daredevil	Cartoon	Apr. 7		1,000
The Dude	Jimmie Adams	Apr. 14		1,000
Take Your Choice	Bobby Vernon	Apr. 14		2,000
Cold Chills	Louise Fazenda	Apr. 21		2,000
Traffic	Jimmie Adams	Apr. 28		1,000
Winter Has Came	Christie Comedy	Apr. 28		2,000
F. O. B.	Lloyd Hamilton	May 5		2,000
Speed Demons	Howe Hodge-Podge	May 5		1,000
From Windows of My House	Bruce Scenic	May 12		,000
Exit Stranger	Cliff Bowes	May 12		,000
Roll Along	Jimmie Adams	May 19		2,000
Small Change	Cameo Comedy	May 19		1,000
This Way Out	Mermaid Comedy	May 26		2,000
Between Showers	Cliff Bowers	May 26		1,000
Their Love Growed Cold	Cartoon comedy	June 2		1,000
Plumb Crazy	Christie comedy	June 2		2,000
Golf	Special	June 9		1,000
Shooting the Earth	Novelty	June 9		1,000
Mixed Trails	Bruce Scenic	June 9		1,000
Back to the Woods	Neal Burns	June 16		2,000
Sea of Dreams	Special	June 16		1,000
Backfire	Jack White prod.	June 23		2,000
Kinky	Cameo comedy	June 30		1,000
Three Strikes	Jack White prod.	June 30		2,000
A Lyin' Hunt	Novelty	July 7		1,000
Tail Light	Cliff Bowes	July 14		1,000
The Gray Rider	Bruce Scenic	July 14		1,000
Snooky's Treasure Island	Snooky"	July 21		2.000
Close Harmony	Sing Again series	July 28		1,000
Wrecks	Cliff Bowers	July 28		1,000
The Cat and the Fiddle	Howe Hodge-Podge	Aug. 4		1,000
West Is West	Cliff Bowes	Aug. 11		1,000
Dipping in the Deep	Hodge-Podge	Aug. 11		1,000
Plus and Minus	Cliff Bowes	Aug. 11		1.000
The Busher	Lee Moran	Aug. 18		2,000
Dark Timbers	Bruce scenic	Aug. 18		1,000
Navy Blues	Dorothy Devore	Sept. 1		2,000
Hold Everything	Bobby Vernon	Sept. 1		2,000

FAMOUS PLAYERS-LASKY

		Review	Consensus	Footage
The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Bella Donna	Pola Negri	Mar. 31	Jnly 7	7,905
Adam and Eva	Marion Davies	Feb. 24	Mar. 24	7,153
Racing Hearts	Agnes Ayres	Feb. 24	Apr. 7	5,600
The White Flower	Betty Compson	Mar. 10	Apr. 7	5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7	9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31	Jnly 14	5.695
The N'th Commandment	Cosmopolitan	Apr. 21	Aug. 25	7,339
The Glimpses of the Moon	Dwan-Daniel	Apr. 7	May 12	6,562
The Leopardess	Alice Brady	Apr. 7	July 14	5,621
Grumpy	Theo. Roberts	Apr. 7	May 5	5.621
The Go-Getter	T. Roy Barnes	Apr. 21	July 21	7.740
Prodigal Daughters	Gloria Swanson	Apr. 28	July 21	6.216
You Can't Fool Your Wife	Star cast	May 5	July 14	5,703
The Ne'er Do Well	Thomas Meighan	May 12	Aug. 4	7.414
The Rustle of Silk	Betty Compson	May 19	July 21	6.947
The Snow Bride	Alice Brady	May 26	Ang. 4	6,000



PERFECT PROJECTION

Upon the sound foundation of
PERFECT PROJECTION
Rests Picture Success
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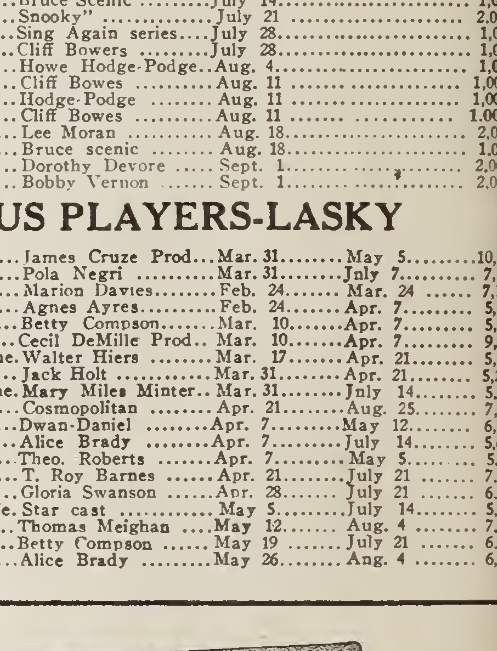


(Continued from preceding page)

		Review	Consensus	Footage
Sixty Cents an Hour	Walter Hiers	May 26	July 14	5,632
Fog Bound	Dorothy Dalton	June 9		5,692
The Heart Raider	Agnes Ayres	June 16		5,075
The Exciters	Bebe Daniels	June 16		5,039
Only 38	Wm. De Mille prod.	June 23		6,175
Law of the Lawless	Dorothy Dalton	June 30	Aug. 4	6.387
Woman With Four Faces	Betty Compson	June 30	Aug. 18	5,700
Peter, The Great	Emil Jannings	July 7		7,000
Children of Jazz	Theodore Kosloff	July 21	Aug. 18	6,080
A Gentleman of Leisure	Jack Holt	July 28		5,695
The Purple Highway	Madge Kennedy	Aug. 4		6,574
Lawful Larceny	Four stars	Aug. 4		5,565
Hollywood	Fifty stars	Aug. 11		8,100
Homeward Bound	Thomas Meighan	Aug. 11		7.000
Bluebeard's Eighth Wife	Gloria Swanson	Aug. 18		5,900
The Silent Partner	Leatrict Joy	Sept. 1		5,806

FILM BOOKING OFFICE OF AMERICA

		Review	Consensus	Footage
Crashing Thru	Harry Carey	Apr. 7	May 5	6,000
Westbound Limited	Ralph Lewis	May 5	Aug. 25	5,100
Wonders of the Sea	Williamson Undersea	May 19		5,000
Mary of the Movies	Star cast	June 2	Aug. 11	6,500
Pop Tuttle's Russian Rumor	Dan Mason	June 2		2,000
The Remittance Woman	Ethel Clayton	June 9	July 14	6,000
Divorce	Jane Novak	June 16		5,900
A Grim Fairy Tale	"Fighting Blood"	June 16		2,000
Rice and Old Shoes	Carter De Havens	June 23		2,000
End of a Perfect Fray	"Fighting Blood"	June 30		2,000
Desert Driven	Harry Carey	June 30	Aug. 18	5,840
The Mysterious Witness	Robert Gordon	June 30	Aug. 25	4,850
Human Wreckage	Mrs. Wallace Reid	July 14		7,215
Itching Palms	Tom Gallery	July 28		6,000
Judy Punch	"Fighting Blood"	July 28		2,000
The Flying Dutchman	Lloyd Carlton prod.	Aug. 4		5.800
The Miracle Baby	Harry Carey	Aug. 18		6,000
So This Is Hollywood	2d Fighting Bloods	Aug. 25		2,000
She Supes to Conquer	2d Fighting Bloods	Aug. 25		2,000

FIRST NATIONAL

		Review	Consensus	Footage
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17	6,228
Voice From the Minaret	N. Talmadge-O'Brien	Feb. 17	Mar. 31	6,685
Bell Boy 13	Douglas MacLean	Feb. 17	Mar. 24	4,940
Day Dreams	Buster Keaton	Feb. 24		
Scars of Jealousy	Thos. Ince Prod.	Mar. 17	Apr. 7	6,246
Daddy	Jackie Coogan	Mar. 17	May 5	5,738
The Love Nest	Buster Keaton	Mar. 17		2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24	June 2	7,425
Refuge	Katherine MacDonald	Apr. 14	Aug. 18	6,000
The Bright Shawl	Richard Barthelmess	Apr. 28	July 7	7,500
Wthin the Law	Norma Talmadge	May 12	Aug. 25	8,034
Slippy McGee	Wheeler Oakman	May 12	Aug. 25	6,299
The Lonely Road	Katherine MacDonald	May 26		5,102
Girl of the Golden West	Edwin Carewe prod.	June 2	Aug. 4	6,800
A Man of Action	Douglas MacLean	June 9		6,400
The Sunshine Trail	Douglas MacLean	June 9		4.500
Children of Dust	Frank Borzage prod.	June 23	Aug. 18	6,228
Penrod and Sam	Star cast	June 23		6.275
Circus Days	Jackie Coogan	June 30	Aug. 18	6,000
Wandering Daughters	James Young Prod.	July 7	Aug. 25	5,471
The Scarlet Lily	Katherine MacDonald	July 21		6,000
The Brass Bottle	Tourneur prod.	Aug. 4		5,290
Trilby	R. W. Tully prod.	Aug. 4		7.321
Ashes of Vengeance	Norma Talmadge	Aug. 18		10,000

FOX FILM CORP.

		Review	Consensus	Footage
The Net	J. G. Edwards Prod.			
Town That Forgot God	Harry Mılarde Prod.	Nov. 11	Mar. 3	10.461
The Buster	Dustin Farnum	Mar. 3	May 5	4,587
The Artist	Clyde Cook	Mar. 3		2,000
Good-by Girls	William Russell	Mar. 24	Apr. 21	4,746
Three Jumps Ahead	Tom Mix	Apr. 14	Aug. 11	4,854
Bucking the Barrier	Dustin Farnum	Apr. 21	June 9	4,566
The Fourflusher	Joe Roberts	Apr. 21		2,000
Schooldays in Japan	Educational	Apr. 21		500
Wild Waters	Scenic	Apr. 21		500
The Madness of Youth	John Gilbert	Apr. 28	July 21	4,710
Algeria	Educational	Apr. 28		1,000
The Author	Al St. John	Apr. 28		1,000
Lovebound	Shirley Mason	May 19	July 21	4,407
Clothes and Oil	Chester Conklin	May 19		2,000
An Alaskan Honeymoon	Scenic	May 19		500
Stepping Fast	Tom Mix	May 26	July 14	4.608
Three Gun Man	Hilliard Carr	May 26		2,000
Sentinels of the Sea	Scenic	May 26		1.000
Boston Blackie	William Russell	June 2	July 7	4,522
The Mummy	Sunshine Comedy	June 2		2,000
Crystal Jewels	Instructive	June 2		1,000
Snowdrift	Charles Jones	June 9		4,617
Land of Tut-Ankh-Amen	Instructive	June 9		1,000
Red Russia Revealed	Special	July 21		1,600
Soft Boiled	Tom Mix	July 28		7,054
Hell's Hole	Charles Jones	July 28		6,000
Where There's a Will	Sunshine comedy	July 28		2,000
Roaring Lions on a Steamship	Harry Sweet	July 28		2,000
Circus Pal	Sunshine comedy			2,000
Apple Sauce	Sunshine comedy			2,000
Tropical Romeo	Al. St. John			2,000
Skid Proof	Charles Jones			
St. Elmo	John Gilbert	Aug. 18		6.000
Skid Proof	Charles Jones	Aug. 25		5,565
Alias the Night Wind	William Russell	Aug. 25		4.145
Mysteries of Yucatan	Instructive	Aug. 25		1.000
Bag and Baggage	Gloria Grey	Aug. 25		6.000
The Man Who Won	Dustin Farnum	Sept. 1		5.500
Jungle Pals	Features apes	Sept. 1		2,000

GOLDWYN

		Review	Consensus	Footage
Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24	5.769
The Christian	Tourneur Prod.		Mar. 17	8,000
Mad Love	Pola Negri	Mar. 10	June 9	5,518
Lost and Found	House Peters	Mar. 31	Apr. 14	
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5.644
Sherlock Holmes	John Barrymore	May 20	June 3	8,233
Look Your Best	Rupert Hughes prod.		Apr. 14	5,314
Vanity Fair	Mabel Ballin		July 14	7,600
Souls for Sale	Rupert Hughes Prod.	Apr. 7	July 14	
Backbone	Edward Sloman Prod.	Apr. 7	July 7	6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12	10,501
The Last Moment	Star cast	June 2	Aug. 18	6,000
The Ragged Edge	Mimi Palmieri	June 16		6,800
The Spoilers	Jesse D. Hampton Prod.	July 7		8,928
Three Wise Fools	Claude Gillingwater	July 14	Aug. 25	6,946
The Love Piker	Anita Stewart	July 21		6.237
Little Oold New York	Marion Davies	Aug. 18		10,000
The Green Goddess	George Arliss	Aug. 25		9,100

HODKINSON

		Review	Consensus	Footage
Fun from the Press	Issued Weekly			1,000
Just Like a Woman	Marg'ite DeLaMotte	Mar. 17	Apr. 21	4,900
Winner Take All	Ernest Shipman prod.			6,000
The Rapids	Ernest Shipman prod.			6,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
The Pill Pounder	Charles Murray	May 12		2,000
Turkey	Sport film	May 12		1,000
So This Is Hamlet	Comedy	May 12		2,000
Romance of Life	Educational	May 12		1,000
The Critical Age	Pauline Garon	May 19	Aug. 4	4,500
Youthful Cheaters	Glenn Hunter	June 2	Aug. 4	5,700
The Mark of the Beast	Robert Ellis	June 16		5,988
Michael O'Halloran	True Boardman	June 23		7,000
The Rapids	Harry T. Morey	June 30	Aug. 18	4,900
The Ex-Kaiser in Exile	Special			2,000
The Immortal Voice	Bray-scientific	July 14		1,000
Wild and Wicked	Raymond McKee	July 14		2,000
The Cuckoo's Secret	Btau-instructive	July 14		1,000
Helpful Hogan	Charles Murray	July 14		2,000
Radio-Mania	Grant Mitchell	July 28		5.400
Pat's Patents	Comedy	Aug. 25		2,000
Fiddling Fool	Raymond McKee	Aug. 25		2,000
Col. Heezaliar in the African Jungle	Bray Comedy	Sept. 1		1,000

METRO

		Review	Consensus	Footage
All the Brothers Were Valiant	Chaney—Billie Dove	Jan. 27	Mar. 17	6,265
Crinoline and Romance	Viola Dana	Feb. 3	Mar. 24	6,000
Jazzmania	Mae Murray	Feb. 24	Apr. 7	8,000
Success	Murray Garsson Prod.	Mar. 3	May 5	7,000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17	Apr. 14	7,000
Where the Pavement Ends	Rex Ingram Prod.	Mar. 24	Apr. 21	7,706
Your Friend and Mine	Enid Bennett	Mar. 24	Apr. 21	5,750
The Handy Man	Stan Laurel	Mar. 24		2,000
Woman of Bronze	C. K. Young	Apr. 14	July 14	5,643
A Noise in Newboro	Viola Dana	Apr. 14	July 21	5,200
An Old Sweetheart of Mine	Elliot Dexter	Apr. 28	July 21	5,400
Soul of the Beast	Madge Bellamy	May 5	July 14	5.300
Her Fatal Millions	Viola Dana	May 5	Aug. 18	6,000
Trailing African Wild Animals	Martin Johnson	May 19	July 14	6,500
Cordelia the Magnificent	Clara K. Young	May 26	July 21	6,800
The Fog	Featured cast	July 14		6,500

PATHE

		Review	Consensus	Footage
The Unsuspecting Stranger	Leo Maloney	May 26		2,000
Amateur Night on the Ark	Aesop cartoon	May 26		1,000
For Art's Sake	Paul Parrott	May 26		1,000
Back Stage	"Our Gang"	June 2		2,000
Under Two Jags	Stan Laurel	June 2		1,000
Spooks	Terry cartoon	June 2		1,000
The Watch Dog	"Dippy Doo Dads"	June 9		1,000
The Stork's Mistake	Terry Cartoon	June 9		1,000
Hyde and Zeke	Leo Maloney	June 9		2,000
Springtime	Terry Cartoon	June 16		500
Fresh Eggs	Paul Parrott	June 16		2,000
Pick and Shovel	Stan Laurel	June 16		1,000
Courtship of Miles Sandwich	Snub Pollard	June 23		2,000
Tom, Dick and Harry	Leo Maloney	June 23		2,000
Dogs of War	"Our Gang"	June 23		1,000
The Burglar Alarm	Terry cartoon	June 23		1,000
Collars and Cuffs	Stan Laurel	June 30		1,000
The Beauty Parlor	Al-Falfa cartoon	June 30		750
Where's My Wandering Boy This Evening?	Mack Sennett	July 7		2,000
The Covered Pushcart	Cartoon	July 7		1,000
Steel Shod Evidence	Leo Maloney	July 7		2,000
The Uncovered Wagon	Paul Parrott	July 7		1,000
Kill or Cure	Stan Laurel	July 14		1,000
The Pace that Kills	Aesop Fable	July 14		1,000
Her Dangerous Path	Serial-Edna Murphy	July 21		20,000
Yellow Gold and Men		July 21		2,000
Mysteries of the Sea	Cartoon	July 21		750
Jack Frost	Snub Pollard	July 21		2,000
For Guests Only	Paul Parrott	July 21		1,000
Lodge Night	Our Gang	July 28		2,000
A Thoroughbred	Cartoon	July 28		1.000
Gas and Air	Stan Laurel	Aug. 4		1,000
The Green Cat	Snub Pollard	Aug. 4		2,000
The Marathon Dancer	Terry cartoon	Aug. 4		1.000
In Wrong Right	Leo Maloney	Aug. 4		2,000
The Pearl Divers	Terry cartoon	Aug. 11		1,000
Oranges and Lemons	Stan Laurel	Aug. 11		1,000
Nine of Spades	Special on "bridge"	Aug. 11		1,000
Nip and Tuck	Sennett comedy	Aug. 11		2,000
Post No Bills	Paul Parrott	Aug. 11		1,000
The Mystery Man	Snub Pollard	Aug. 18		2,000
Be Honest	"Dippy-Doo-Dada"	Aug. 18		1,000
Warned in Advance	Leo Maloney	Aug. 18		2,000
Live Wires	Paul Parrott	Aug. 25		1,000
July Days	"Our Gang"	Aug. 25		2,000
Man of Position	Sid Smith	Aug. 18		2.000
Rolling Home	Joe Rock	Aug. 18		2,000
The Bad Bandit	Aesop's Fable	Aug. 25		1,000
Pitfalls of a Big City	Ben Turpin	Sept. 1		2,000
Short Orders	Stan Laurel	Sept. 1		1,000
Cat That Failed	Aesop Fable	Sept. 1		1,000
The Great Explorers	Aesop Fable	Sept. 1		1,000

(Continued from preceding page)

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11	June 9	4,622
The Man and the Moment	Hayford Hobbs	Nov. 18	May 12	4,470
The Inner Man	Wyndham Standing	Dec. 30	July 7	4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14	4,885
The Man Who Waited	Star cast	May 12		5,000
Counterfeit Love	Featured cast	June 30		6,000

PREFERRED PICTURES

The Hero	Gasnier Prod.	Jan. 13	May 12	6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5	5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10		6.963
Girl Who Came Back	Miriam Cooper	May 12		6.100
Daughters of the Rich	Gasnier prod.	June 30		6.075
Mothers-in-Law	Gasnier Production	Aug. 25		6,725
The Broken Wing	Miriam Cooper	Sept. 1		6,216

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16	July 7	5,000
Rupert of Hentzau	Hammerstein-Lytell	July 21	Aug. 18	9,400

UNITED ARTISTS

The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8.649
One Exciting Night	D. W. Griffith Prod.	Oct. 21	Aug. 11	11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100
The White Rose	Mae Marsh	June 2		11,000

UNIVERSAL

Radio-Active Bomb	Roy Stewart	May 19		2,000
Double Dealing	Hoot Gibson	May 26	July 14	5,105
The Knockout	Lee Moran	May 26		2,000
Ain't Love Awful?	Bobby Dun	May 26		2,000
Burning Words	Roy Stewart	June 2	Aug. 4	4,944
A Fight for a Mine	Roy Stewart	June 2		2,000
Trail of No Return	Neal Hart	June 2		2,000
The Wandering Two	"Leather Pushers"	June 2		2,000
The Shock	Lon Chaney	June 9	Aug. 4	8,758
Don Quickshot of Rio Grande	Jack Hoxie	June 9		4,894
Should William Tell	Neely Edwards	June 9		1,000
Fare Enough	Century Comedy	June 9		2,000
The Drifter	Harry Carey	June 9		2,000
The Kid Reporter	Baby Peggy	June 9		2.000
Better Than Gold	Roy Stewart	June 9		2,000
Railroaded	Herbert Rawlinson	June 16		5,390
In the Days of Daniel Boone	Serial	June 23	Aug. 25	4,900
Sawdust	Gladys Walton	June 30	Aug. 18	1,000
In Hock	Neely Edwards	June 30		2,000
Don't Get Fresh	Buddy Messinger	June 30		
Shootin' for Love	Hoot Gibson	July 7		5,100
Lonesome Luck	Jack Dougherty	July 7		2,000
Hold On	Billy Engle	July 7		2,000
Taking Orders	Baby Peggy	July 7		2,000
The Merry-Go-Round	Featured cast	July 14		9.178
McGuire of the Mounted	William Desmond	July 14	Aug. 25	5,020
A Self-Made Wife	Ethel Gray Terry	July 14		4,960
Bum Slickers	Neely Edwards	July 14		1,000
Speed Bugs	Fred Spencer	July 14		2,000
The Homeward Trail	Pete Morrison	July 14		2,000
Forgetting the Law	Jack Dougherty	July 14		2,000
A Radio Romeo	Walter Forde	July 14		1,000
Hunting Big Game in Africa	H. A. Snow	Jan. 27	Mar. 17	10,000
Won't You Worry?	Bert Roach	July 21		1,000
Buddy at the Bat	Buddy Messinger	July 21		2,000
Tempest Cody Rides Wild	Marie Walcamp	July 21		2,000
The Victor	Herbert Rawlinson	July 28		4,880
The Host	Neely Edwards	July 28		1,000
True Gold	Jack Dougherty	July 28		2,000
The Eleventh Hour	Charles Jones	Aug. 4		2,000
Out of Luck	Hoot Gibson	Aug. 4		6,819
Legally Dead	Milton Sills	Aug. 4		5,518
Columbia—The Gem and the Ocean	"Leather Pushers"	Aug. 4 Aug. 4		6,076 2,000
Nobody's Darling	"Baby Peggy"	Sept. 9		2,000
Double Suspicion	Neal Hart	Aug. 4		2,000
Spring Fever	Comedy	Aug. 4		2,000
The Love Brand	Roy Stewart	Aug. 11		4,832
The Steel Trail	Duncan serial	Aug. 11		15 parts
Shadows of the North	William Duncan	Aug. 25		4,943
Rustlin'	Jay Morley	Aug. 18		2,000
Lots of Nerve	Century comedy	Aug. 18		2,000
So Long, Buddy	Buddy Messinger	Aug. 25		2,000
Strike of the Rattler	Pete Morrison	Aug. 25		2,000
The Pencil Pusher	Chuck Reisner	Aug. 25		1,000
Blinky	Hoot Gibson	Sept. 1		5,740
Drifting W	Drifting	Sept. 1		7.394
High Kickers	Doris Eaton	Sept. 1		2,000
Sing Sing	Neely Edwards	Sept. 1		1,000
Fighting Fists	Jack Ford	Sept. 1		2,000

VITAGRAPH

Masters of Men	Earle Williams	Apr. 21	May 12	6.800
The Barnyard	Larry Semon	Apr. 21	Aug. 25	2,000
Roving Thomas in Banff	Urban Classic	Apr. 21		5,400
Playing It Wild	William Duncan	Apr. 28	July 21	
Forward, March	Jimmy Aubrey			
The Inner Chamber	Alice Joyce			
A Guilty Conscience	Antonio Moreno			
Divorce Coupons	Corinne Griffith			5.249
The Man Next Door	Alice Calhoun	June 9		2,000
A Midnight Cabaret	Larry Semon	June 9		2,000
Smashing Barriers	William Duncan	July 7		5,660
The Midnight Alarm	Alice Calhoun	Aug. 11		6.000
Loyal Lives	Whit. Bennett Prod.	Aug. 18		5,950

			Consensus	Footage

WARNER BROTHERS

Main Street	Star cast	May 12		8,000
The Beautiful and Damned	Marie Prevost	Dec. 23	June 2	7,000
Heroes of the Street	Wesley Barry	Dec. 23	Aug. 4	6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9	6.300
Where the North Begins	Rin Tin Tin (dog)	Aug. 25		6,200
Little Johnny Jones	Johnny Hines	Aug. 25		6,000

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

Mine to Keep	Bryant Washburn	Aug. 18		5,761
Pagin's Love	Monty Banks	Aug. 18		2,000

AYWON FILM CORP.

Dawn of Revenge	Richard C. Travers	Dec. 2		4,800
The Drug Monster				
The Cowboy King	"Big Boy" Williams	Apr. 21		4,900

B. B. PRODUCTIONS

Queen of Sin	Lucy Doraine	Apr. 7		8,000

CHARLES C. BURR

The Last Hour	Milton Sills	Jan. 13	May 12	6,000
Luck	Johnny Hines	Mar. 31	June 9	6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9	5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Temptation	Featured cast	Apr. 28		6,500
The Passionate Friends				
Her Accidental Husband	Forrest Stanley	Mar. 24		5,800
Lamp in the Desert	Gladys Jennings	June 2		4.900

CLIFFORD S. ELFELT PROD.

Crimson Gold	James B. Warner	June 30		5,000
Flaming Hearts	James B. Warner			4,300
Big Stakes	James B. Warner			4,600
Danger	James B. Warner	July 7		6,000

IRVING CUMMINGS PROD.

Broken Hearts of Broadway	Colleen Moore	July 28		6,000

EQUITY PICTURES

Has the World Gone Mad?	Goodman Prod.	Mar. 17		6.047
The Daring Years	Mildred Harris	Aug. 4		7,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12	6,200

PHIL GOLDSTONE

Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5.000
Thru the Flames	Richard Talmadge	June 30		5.000
His Last Race	"Snowy" Baker	Sept. 1		5,800

LEE-BRADFORD

Squirrel Comedies				2,000
Is Money Everything?	Miriam Cooper	Apr. 7		5,800
Call of the Hills	Maud Malcolm	May 5		5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28		

PRINCIPAL PICTURES CORP.

The Spider and the Rose	Alice Lake	Mar. 24		
Mind Over Motor	Trixie Friganza	Mar. 24		5.000
East Side, West Side	Eileen Percy	Apr. 28	Aug. 18	6,000
Temporary Marriage	Mildred Harris	May 5	Aug. 25	7,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19	Aug. 25	8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30		4,940

TRUART FILM CORP.

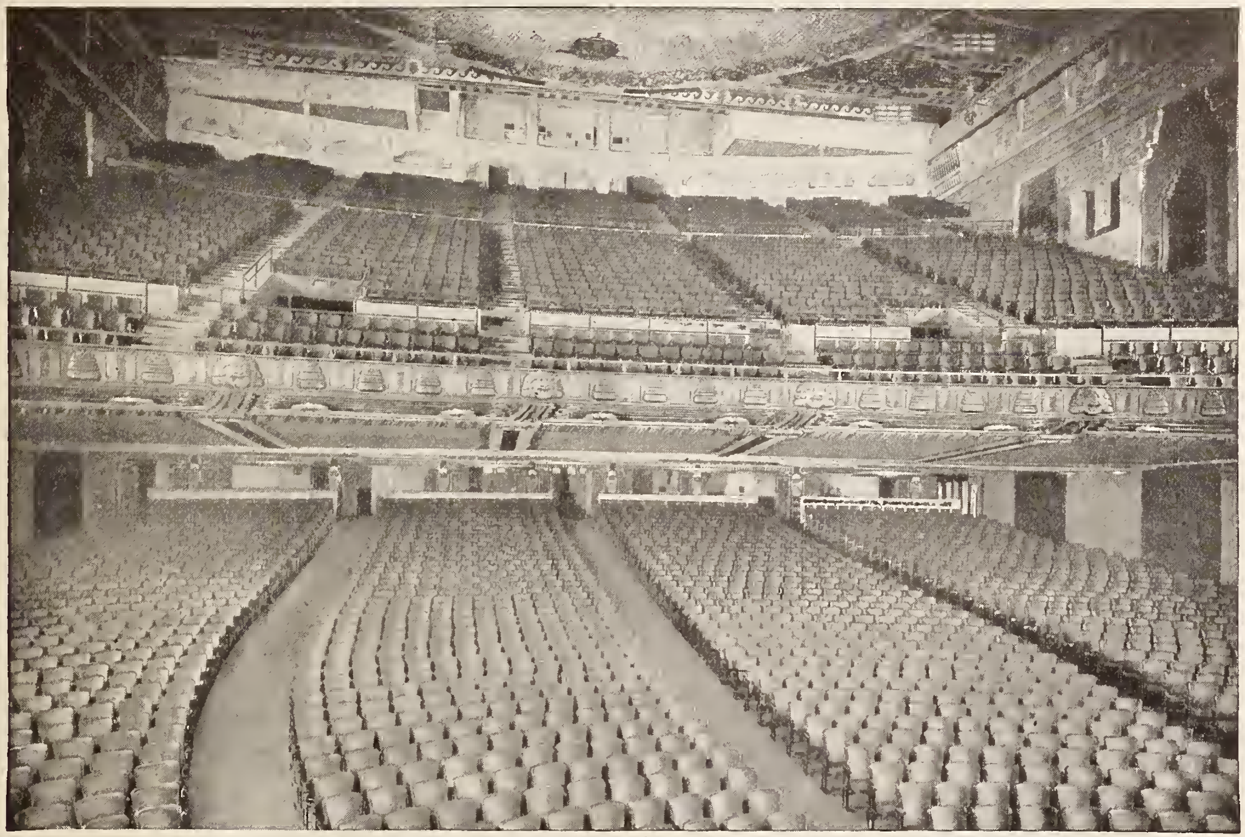
The Empty Cradle	Alden-Morey	May 19		6,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May 12		5,000
The Prairie Mystery	Bud Osborne	June 16		5,000
Broadway Gold	Elaine Hammerstein	July 28		6,800

WEBER AND NORTH

Marriage Morals	Will Nigh prod.	Aug. 11		6.400
Don't Marry for Money	House Peters	Sept. 1		5.563

JACOB WILK

The Tie That Binds	Barbara Bedford	May 5		7,000



GRAUMAN'S METROPOLITAN THEATRE, LOS ANGELES, CALIF.

Are You Proud of Your Theatre Chairs?

BEFORE the play or program begins, when the lights are turned on and the people are being seated, are you proud of the appearance presented by the chairs or do they show signs of wear, sunken seats and worn-out upholstery? Under these conditions, theatre patrons certainly cannot feel at ease. They pay for amusement and comfort—why shouldn't they receive it?

Because of the beauty and convenience of modern theatres, the public are becoming educated to choose the better class where they know care is given for their comfort.

The Metropolitan Theatre shown above offers the public every convenience possible and the theatre chairs, installed by the American Seating Company, are examples of perfect construction, combining all the elements of proper seating. Mr. Grauman realizes and appreciates the quality of our chairs and has given us not only one contract, but three, proving that satisfactory service was rendered in each installation.

It is from installations such as the above, and from the many others of equal note which are illustrated from time to time in our advertisements, that a feeling of perfect confidence must be established and the conclusion formed that this organization is equipped to handle any seating installation with perfect satisfaction.

American Seating Company

NEW YORK
640-119 W. 40th Street

CHICAGO
4 E. Jackson Boulevard

BOSTON
77-A Canal Street

PHILADELPHIA
250-H So. Broad Street

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Time Payments—Group Purchasing What the Lack of Advertising Did

IN a recent issue, we expressed the opinion that the credit of the average exhibitor was as good, if not better, than that of the average motor car owner, and that it should be as easy for the former to supply himself with equipment on a time-payment basis as for the latter to negotiate for an automobile and pay for it while enjoying his purchase.

Our observations have evidently borne fruit, for a prominent equipment distributor advises us that he has arranged for a sales campaign along the lines which we suggested and that, in a short time, it will be possible for any exhibitor in his territory to provide himself with new equipment on the basis of a moderate down payment and reasonable monthly instalments.

A Prediction

If this contemplated sales plan is successful—and we see no reason why it should not be—we venture to predict that the plan will be followed in many other localities and that there will soon start a procession of antiquated equipment headed for the scrap heap, in which restful precinct it has been long deserving of quarters. Also, that the procession will create no appreciable vacuum, as the discarded equipment will be promptly replaced by new and up-to-date apparatus and furnishings.

A GRIEVANCE often voiced by the independent houses—particularly the smaller ones—is the ability of the chain theatres to secure better terms for purchases of both equipment and accessories.

It would appear to us that the logical remedy for this state of affairs, wherever it exists, would be for the independent exhibitors all over the country to forget that they are competitors to the extent of banding together into local associations for the purchase of their supplies and equipment in bulk, thus securing the maximum quantity discounts whenever possible.

Many benefits would accrue from such a plan of procedure. The exhibitors would secure rock bottom prices, while the manufacturers and distributors would be in a position to judge more accurately of the requirements of the different sections of the country far enough in advance to know where they stood on production.

Forecasting Requirements

The success of such a co-operative purchasing system would rest upon each exhibitor's purchasing units ascertaining in advance its requirements for a reasonable period of time, and thereby enabling manufacturers and distributors to minimize, alternate slack and rush seasons, and continue on a straight average basis of production and distribution throughout the year.

Such purchases in bulk and the requirements for service which they would entail, would permit a supply house, securing such contracts, to quote advantageous terms and also to render service at a business-like profit.

The cry has gone forth that there are too many supply houses in business today and that the profits of many of them scarcely warrant their continuance in business.

In the bulk purchase co-operative plan, those supply houses, equipped to handle business in a business-like way, would enjoy increased prosperity and know exactly where they stood throughout the entire year, and such a plan would, undoubtedly, go far to increase the stability of the supply and accessory business in the picture theatre field.

THE passing of the Cinema Quipment Centre, formerly located in the Godfrey Building, is an illustration of a good idea gone wrong through the lack of proper advertising backing.

When the Centre opened in the fall of 1919 it was intended to serve as a permanent exhibit of leading manufacturers, catering to the mechanical needs of the film industry.

Its location in the centre of New York's film distributing area, rendered it convenient to the exhibitor from all parts of the country whenever he came to New York to visit film headquarters or to see how Broadway houses were putting on their shows.

The idea was so excellent that the Centre opened with thirty-five exhibits, attractively displayed, and a splendid experimental projection room and a miniature theatre for the practical demonstration of projection apparatus and devices.

The One Thing Lacking

The location was excellent, the exhibits representative, but the one thing lacking to render the Centre popular to the visiting exhibitor was an advertising campaign in the trade publications.

As a matter of fact, the enterprise in this respect greatly resembled just what would happen to anyone who hired a banquetting hall, give the caterer carte blanche and neglect to send out invitations to the feast.

The Centre was there, the exhibits were there, but the prospective guests—the exhibitors—knew little regarding it.

Properly advertised, the Centre would have been a business-creating institution to both manufacturer, distributor, and of assistance to the ultimate consumer, and to the latter it was really worthy of a trip to New York for the educational advantages which it presented.

The Fatal Omission

But, lacking the backing of such an advertising campaign, the exhibits dwindled from lack of encouragement, and, when a few days ago, that of B. F. Porter was removed to the Simplex office at Thirty-fourth street, and that of the Stanley Frame Company to 727 Seventh avenue, there was furnished another example of the absolute necessity of a properly conceived and continuously operated advertising campaign, if even the best thought-out sales plan is to prosper.

There is today in New York and other prominent cities in this country a real field for the work and education which the Centre started out to perform, and we believe that, some day, the idea will be revived, and, having been revived, will not again be hidden under a bushel.

A MODERN ZODIAC

Originated by Chaldaean astronomers about 2100 B. C., zodiac is the name for the path of the sun among the stars. The twelve divisions represent the twelve reappearances of the moon yearly and are identified by groups of stars. They were supposed to influence human life; the different signs having control over different parts of the body.

The design shown above illustrates twelve major developments in the art of *artificial* illumination, from the earliest form of lamp to the up-to-date electric bulb.

They, and the influence of Vitrohm Dimmers on modern auditorium lighting, are covered in our new book "Theatre Lighting, Past and Present," which we shall be glad to send if you are interested in the subject. Please use the coupon below.

Ward Leonard Electric Company

WARD LEONARD RIBOHM

Ward Leonard Electric Company
1 South Street, Mount Vernon, N. Y.

Please send me a copy of your book "THEATRE LIGHTING, PAST AND PRESENT."

Name ....

Firm or Theatre..

Street..

City..............................State..............................

WARD LEONARD VITREOUS ENAMELLED RESISTOR UNIT 8000 Ohms VITROHM

99-7220-12

Twenty-two Motion Picture Companies Incorporated at Albany During August

WITH a total capitalization approximating three-quarters of a million, twenty-two motion picture companies incorporated in New York State during the month of August. The papers filed by these companies revealed the following directors and capitalization:

G. and H. Pictures Corporation, $20,000, Jack Noble, John Powers, A. L. Grey, New York; Rockville Centre Theatre, Inc., $50,000, F. M. DaCosta, George A. Powers, L. W. Dawson, Rockville Centre; Hayakawa Productions, Inc., $1,000, Harry and Moe Luftig, Morris Stone, New York; S. and A. Amusement Co., Inc., $1,200, L. H. Baer, Andrew Bellanca, Morris Minkoff, New York; The Old Masters Studio, Inc., $25,000, H. F. Turrell, Sag Harbor; Maurice Workstel, George B. Williams, New York; Willat Film Corporation, $5,000, A. Kessel, Jr., Charles O. Baumann, New York; Robert J. Rudd, Sea Cliff, L. I.; Capitol District Picture Play Corporation, $75,000, Frederick T. Cardoze, Florence A. Cook, Albany; Daniel S. Conway, Troy; Anderson Pictures Corporation, $100,000, H. G. Kosch, A. Thompson, M. Gerst, New York; Winship Pictures Corporation, $10,000 Clyde E. and Marie E. Elliott, Horace C. Shimeld, New York; Stagecraft Restaurant-Theatres, Inc., $10,000, William J. Gallagher, Ted Reily, John M. Anderson, New York; Lloyd Carleton Productions, Inc., $500, Lloyd Carleton, Sylvia Stern, John Thow, New York; Great Lakes Theatre Corporation, $500, Louis Mehl, Brooklyn; Marie A. Finn, Mildred Lustgarten, New York; Mammouth Picture Corporation, $250,000, Victor B. Fisher, H. G. Kosch, New York; Aaron L. Jaffe, San Francisco, Cal.

Also Included

The list also included the Aetna Pictures Corporation, capitalized at $20,000, with H. Ned Marin, Pearl Cohen and Isabel Kaplan of New York; Illustrograph Service Corporation, $20,000, Matthew M. Feely, John P. Robertson, Solomon Goodman, New York; M. and V. Motion Pictures Corporation, Kingston, $12,000, John McLean, Joseph B. and Raymond C. Van Buren, Kingston; C. C. Burr Producing Corporation, $500, Charles C. Burr, Freda Freeman, Brooklyn; H. Edwin Goldberg, New York; Kahnegraph Film Corporation, $25,000, Harry Kahn, Ray Leason, New York; Joseph Acaleo, Brooklyn; Rome Exhibitors, Inc., $10,000, Adolph Berkowitz, Henry M. Rieders, New York; Frederick G. Reif, Bridgeport, Conn.; The En-Roy Pictures Corporation, $125,000, Isidor and Eugenia Zar, Brooklyn; Mayflower Photoplay Corporation, $1,500, Dorothy Strumpf, V. A. Pascal, Martha Manevetz, New York; South Shore Theatre Corporation, $10,000, R. E. Maben, Brooklyn; Albert Mannheimer, New York; C. P. Kramer, Far Rockaway.

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand $3.00
Ten Thousand 5.00
Fifteen Thousand 6.50
Twenty-five Thousand 9.00
Fifty Thousand 12.50
One Hundred Thousand.....18.00

National Ticket Co. Shamokin, Pa.

Theatre Aisle Lighting

(Pat. Pending)

Kaus-a-Lite is the last word in perfected aisle lighting—and no phase of theatre or auditorium service is more impressive, more essential to the comfort of patrons. It aids people finding a seat, yet never annoys them after they are seated.

Kaus-a-Lite is light without a glare. Finished in bronze, red, green, gray. Adaptable to any theatre seat. Easily wired. Write for full information.

KAUSALITE MFG. CO. 6134 Evans Ave. Chicago, Ill.

Recent Organizations

SAN DIEGO, CALIF.—Progressive Films. Capital $250,000. Incorporators: Rene Shute, Hortense Loring, Robert G. Alderman, Robert Hart.

DOVER, DEL.—Prudential Pictures, Inc. Capital $100,000.

CHICAGO, ILL.—Mid-West Theatres, Inc., 220 South State street. Capital $15,000. Incorporators: I. E. Erickson, Barnet Hodes, Morris G. Leonard. Operate theatres and moving picture houses.

CHICAGO, ILL.—Darkohn Motion Picture Distributors, Inc., 4501 North Whipple street. Capital $5000. Incorporators: E. B. Scott, D. A. Kohn, Ida R. Miller.

CHICAGO, ILL.—Film Classics of Illinois, Inc., 25 East Jackson Boulevard. Capital $10,000. Incorporators: Samuel Warner, Harry M. Lubliner, Joseph Trinz.

MASON CITY, IA.—Iowa Theatres Company. Capital $10,000. Incorporators: M. R. Tournier, W. E. Millington, Allan F. and J. M. Beck.

EL DORADO, KANS.—Capitol Amusement Company of El Dorado. Incorporators: Jack Gross, manager of El Dorado and Palace Theatres; W. R. Rowell, proprietor of Gem Theatre.

BARBOURVILLE, KY.—Barbourville Amusement Company. Incorporators: G. L. Dickison, president; J. M. Miles, vice president; J. L. Hopper, secretary and treasurer.

HAGERSTOWN, MD.—National Motion Advertising Company, Washington Building. Capital $10,000. Incorporators: Benjamin W. Bilmire, Ernest J. Newcomer and others.

NEW YORK, N. Y.—Screen Exhibition Company has increased its capital from $17,000 to $102,000.

NEW YORK, N. Y.—Astoria Photoplay & Amusement Corporation has changed its name to Astoria Productions, Inc.

TULSA, OKLA.—American Amusement Association. Capital $3000. Incorporators: J. F. Prothero, J. G. Reichel, O. B. Barrows.

TULSA, OKLA.—Western Amusement Company. Capital $20,000. Incorporators: S. A. Boorstin, J. D. Johnson, C. L. Salsbury.

COLUMBIA, S. C.—Rialto Theatre Company. Incorporators: Sue E. Lester, president-treasurer; Tressie Pierce, vice president-secretary.

ELIZABETH, TENN.—East Tennessee Films Corporation. Capital $10,000. Incorporators: E. H. Holly, secretary-treasurer; Roy E. Butler, manager.

SHORT CREEK, W. VA.—International Enterprise Company. Capital $5000. Incorporators: James Lukes, M. H. Burrell, George C. Porter and others. Operate theatres, etc.

Theatres Projected

COCOA, FLA.—Cogswell & Bryan will erect moving picture theatre.

TAMPA, FLA.—J. C. Morris will erect moving picture theatre on Central avenue, will seating capacity of 800.

*BERWYN, ILL.—Contract has been let for two-story theatre, store and office building to be erected at 22nd street and Ridgeland avenue for S. Bernasek and S. J. Gregory, to cost $500,000.

LAPORTE, IND.—City's new $400,000 theatre, with seating capacity of 1700, has opened with feature pictures and vaudeville.

*RICHMOND, IND.—Pastime Theatre at North Eighth and E streets, made its bow to the public as a moving picture house, showing "Vengeance of the Deep." Regular program has been established. Rank's orchestra provides the music.

*WHITING, IND.—Ground has been broken for new moving picture and vaudeville theatre at 119th street and Laporte avenue. Structure will be completed in January, 1924, and represent an investment of $200,000. Roy E. Green and Margaret Bennett, of this city, and John Morthland, of Hammond, are the owners. Contest will probably be held to secure suitable name for the house.

EMPORIA, KANS.—J. T. Hodges, of Springfield, Mo., has converted building formerly occupied by Emporia Times at 15 West Fifth street into moving picture theatre.

MINERAL, KANS.—Jules Bruyr is converting a small business building into moving picture theatre.

PRESTON, KANS.—L. P. Millspaugh, owner and editor of the Preston News, has purchased moving picture equipment from T. R. Caruthers, of Turon, and will move it here and operate moving picture house.

OWENSBORO, KY.—First moving picture theatre for colored people has opened at Fifth and Poplar streets.

SALYERSVILLE, KY.—J. L. McKinney and C. Buckinham, of Arcade Theatre at Paintsville, have opened Rex Theatre with first-class picture program, under management of Milton Atkinson.

BALTIMORE, MD.—Reported that Marcus Loew has acquired Lexington Theatre at southeast corner Lexington avenue and 51st street. The Lexington is one of the largest theatres in city, with seating capacity of 3,000, and is assessed at half a million dollars, $245,000 representing the land value alone.

MOBERLY, MO.—Lakewood Park has inaugurated free moving picture shows. W. C. Ross, manager, announces that pictures will be run Monday, Wednesday and Saturday nights, and will be one of the permanent features of the park.

TRENTON, MO.—New theatre will be erected on site of Trenton Milling Company at East Ninth and Washington streets, with seating capacity of 1000, to cost $75,000. House will be completed about November 1, and will be conducted under management of J. C. Hartman, of Kansas City.

JAMAICA, N. Y.—G. Keister, 56 West 45th street, New York, is preparing plans for theatre to be erected at 54 Flushing avenue, to cost $400,000.

NEW YORK, N. Y.—Martin Beck, 13 East 67th street, has plans by G. Albert Lansburgh, 140 Montgomery street, San Francisco, Calif., for three-story brick and stone trim theatre, 137 by 100 feet, to be erected at 302-12 West 45th street, to cost $1,000,000.

POUGHKEEPSIE, N. Y.—Frank Holoway, 14 Sterling avenue, White Plains, has contract for four-story brick and terra-cotta theatre, store and apartment building to be erected on Main street for Hudson Valley Theatre Corporation, to cost $500,000.

FREMONT, NEB.—Hostettler Amusement Company has leased Rex Black and will con-

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for low intensity direct current lamps

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50 Amperes 75 Amperes 100-120 Amperes

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Each Combination Without an Equal

—*inquiries cheerfully answered with full information*

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio San Francisco, Cal.

vert it into moving picture theatre, with seating capacity of 600.

HARVARD, NEB.—E. M. Fetterman plans to erect moving picture theatre here.

RAVENNA, O.—F. E. Robinson, 527 Bulkley Building, Cleveland, has plans by Crosby Engineering Company, 623 Bulkley Building, Cleveland, for one-story brick theatre to be erected at Main street and Parkway, to cost $100,000.

*TAMAQUA, PA.—W. H. Lee, 32 South 17th street, Philadelphia, is preparing plans for six-story brick theatre and hotel building, 54 by 150 feet, to be erected at Broad and Pine streets.

TAMAQUA, PA.—Chamberlain Amusement Company, care L. J. Chamberlain, of Shamokin, has plans by W. H. Lee, 32 South 17th street, Philadelphia, for one-story brick moving picture theatre to be erected at Broad and Center streets.

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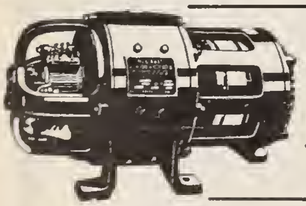

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TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39th ST. NEW YORK

New $200,000 House for Aberdeen, Wash.

With Dolan & Ripley's new house well under way at Wish'kah and I Streets, Aberdeen, Wash., comes the announcement of plans completed for a big Jensen & Von Herberg house costing $200,000, to be erected at Broadway and Wishkah Streets.

Andrews & Wade, Aberdeen theatrical managers are operating in conjunction with Von Herberg. According to Harry W. Andrews, work will be begun September first, and the magnificent new building rushed to completion by the first of the year.

Name Not Yet Chosen

The house, as yet unnamed has been designed by H. Ryan of Seattle and Dobell & Griffith of Aberdeen. It will be of concrete construction, faced with terra cotta and will be absolutely fireproof. It will consist of two floors with a total seating capacity of 1,400, and a large stage equipped to handle attractions of all kinds.

The location will be at a point in line with the rapid growing business district of Aberdeen. The theatre will form the principal portion of the structure, but there will be stores below and offices above.

Chehalis, Wash., Will Have $100,000 House

Contracts have been let for a new modern house in Chehalis, Wash., construction to commence in the near future.

A. F. Cormier, who recently bought out Ed. Dolan's interest in the Hub City Theatres Co., and became manager of the Liberty in Centralia, is associated with Arthur St. John in the deal.

The site is that of the present St. John Motor Co., adjoining the St. Helens Hotel. and the newly formed company will be known as the St. Helens Theatre Co. The house will cost approximately $100,000 and will seat 800.

Shearer Secures Contract

It will have a stage large enough to house road shows and vaudeville. Equipment will be of the highest class, air cushion seats, with plush chairs for the loges, are called for. Contracts for complete furnishings, equipment and lighting have been let to B. F. Shearer, Inc., Plans, which call for a ground floor and balcony, are by Griffin of Chehalis.

Am. Photo Player Co. Moves Branch Office

The New York office of the American Photo Player Company has removed from its former quarters at 1600 Broadway to 148 and 150 West Forty-sixth street.

Improving Theatres

MALVERN, ARK.—Pastime Theatre has moved into its new quarters.

CLINTON, ILL.—Repairs are being made to Star Theatre, including redecorating interior and painting the lobby.

DANVILLE, ILL.—Fischer Theatre has closed following the final showing of "Only 38" in order to make needed repairs. Interior will be redecorated and walls frescoed, new carpets laid, new draperies added, and the stage decorations changed. House will reopen September 1.

DANVILLE, ILL.—New cooling system has been installed in Terrace Theatre. House is running feature pictures for summer months.

*MACOMB, ILL.—Extensive improvements have been made to Grand Theatre, a popular priced moving picture house. New opera chairs have been installed in gallery; four additional fans have been set up, beside a large exhaust fan; ventilation capacity of projection booth has been doubled.

WASHINGTON, IND.—New moving picture projection machine has been installed in Palace Theatre.

COFFEYVILLE, KANS.—New projection machine has been installed in Columbia Theatre.

LINCOLN, KANS.—Motor ventilator has been installed in Princess Theatre.

OKETO, KANS.—Oketo Theatre has been repaired and painted.

BARBOURVILLE, KY.—Barbourville Amusement Company has taken over Star and National Theatres. Former has been closed and only National will be operated. National has been thoroughly renovated and reopened with moving picture program with occasional vaudeville and road attractions.

MEDFORD, MASS.—Fellsway Theatre, care B. Green, 46 Cornhill street, will remodel theatre and erect two-story brick addition, 32 by 45 feet.

CAMERON, MO.—New gold fibre screen has been installed in Royal Theatre.

HOPKINS, MO.—Ventilating and cooling system has been installed in Royal Theatre.

KANSAS CITY, MO.—Strand Theatre at 36th street and Troost avenue, recently purchased by Jack Roth, manager of Apollo Theatre, has been closed for repairs and improvements, including $10,000 Hope-Jones organ, 800 new seats, ceiling decorations, etc.

SCIOTOVILLE, O.—Almost completely rebuilt, the Stanley Theatre has reopened under the management of Fred Beloat. New lighting and ventilating systems, new seats, screen and projecting machines have been installed. Marshall and Price avenues, the north and south streets on either side of theatre will be used for parking cars. William R. Burkel is director of five piece orchestra. First-class program has been inaugurated, with changes Monday, Wednesday and Friday. Admission price is 30 cents and 15 cents for children.

PHILADELPHIA, PA.—Jack Trickivisky has contract to make alterations to moving picture theatre at 5949-51 Spruce street for L. Hirsh, to cost $2300.

PHILADELPHIA, PA.—T. S. Johnson Sons Company has contract to make alterations to theatre at 5931 Market street for Stanley Company of America, to cost $2250.

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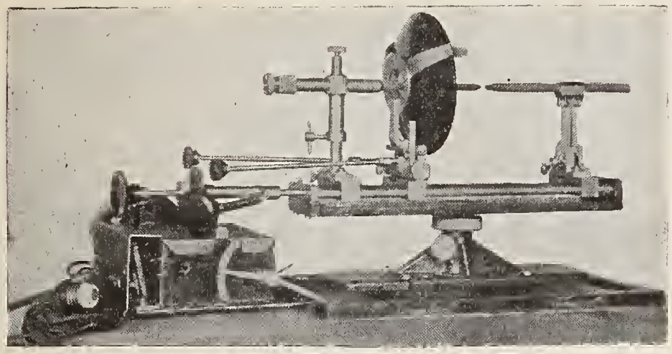

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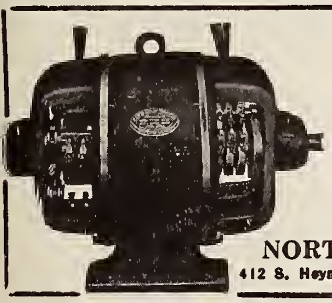

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The Skinner Bros. (Baetz Patent) Direct-fired Heater is ideal for moving-picture theatres. It is a portable unit that uses no outside pipes or ducts for air distribution. You do not have to clutter up your aisles and walls with useless heating fittings. You save both the space they occupy and the money they cost.

This unit burns coal, coke, wood, gas or oil. Easy and simple to operate—can be set up by anyone, anywhere, in the basement, auditorium or other convenient place. Can be moved about as much as required—no special foundation needed. Guaranteed when installed as directed by our engineers.

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Chicago, 1703 Fisher Bldg. Cleveland, 612 Marshall Bldg.
Cincinnati, 1050 Hulbert St. Washington, D. C., 714 Evans Bldg.
Oliver Schlemmer Co. U. D. Seltzer
Phila., Pa., 1711 Sansom St., Haynes Selling Co.
New York, 1702 Flatiron Bldg.
Pittsburgh, 8 Wood St. Spokane, 409 First Ave.
Pittsburgh Heating Co. H. B. DeLong Co.
Detroit, 308 Scherer Bldg.

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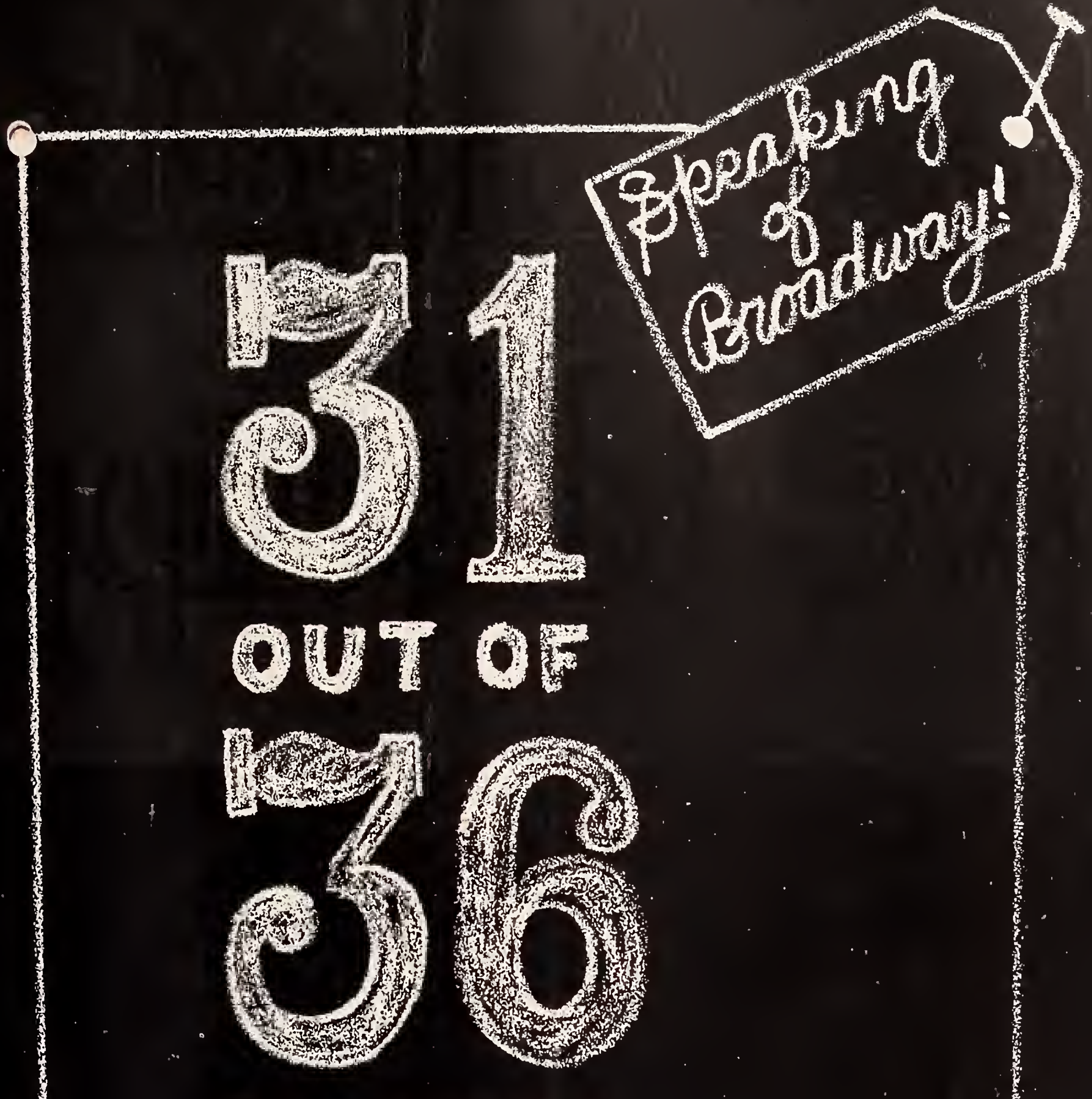

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Moving Picture WORLD

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THE NEW YORK
PUBLIC LIBRARY
ASTOR, LENOX
TILDEN FOUNDATION

ADOLPH ZUKOR PRESENTS

POLA NEGRI

IN

"The CHEAT"

WITH

JACK HOLT

SUPPORTED BY

CHARLES de ROCHE

A Paramount Picture

A George Fitzmaurice PRODUCTION

"The Cheat" is in its second week of capacity business at the Rivoli, New York, and the McVickers, Chicago. The public agrees with Motion Picture News—"a Pola Negri American picture such as we hoped eventually to see."

Adapted by Ouida Bergere from the story by Hector Turnbull

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVE.
NEW YORK CITY

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Who Said There Was Nothing New Under The Sun?

HOW MR. GUMP, I SUGGEST WE FORM A CLOSED CORPORATION TO MARKET THE COMBINATION HAIR BRUSH AND MIRROR, CAPITALIZE FOR SAY $500,000.00 - YOU ACT AS PRESIDENT AND GENERAL MANAGER - I'LL BE TREASURER - OF COURSE I EXPECT YOU TO TAKE COMPLETE CHARGE OF THE ORGANIZATION -
WELL I BELIEVE YOU PICKED A BIG MAN FOR A BIG JOB - I'VE ALWAYS MADE A SUCCESS OF EVERY UNDERTAKING AND THE WORD FAILURE HAS ALWAYS BEEN ELIMINATED FROM THE GUMP VOCABULARY -
HUH! DID YOU SEE THIS? HERE IS SOMETHING THAT WILL INTEREST YOU -
IT SAYS - "OUR ARTIST CAUGHT MISS BABE SUMMERS, THE WINNER OF THE FANCY SWIMMING AND DIVING CONTEST, IN ONE OF HER MOST CAPTIVATING POSES -"
GOSH - SHE CERTAINLY IS A SWELL LOOKING GIRL - YOU CAN'T TAKE THAT AWAY FROM HER - SHE SURE LOOKS FINE IN THAT OUTFIT - NO WONDER SHE WON THE FIRST PRIZE - I NEVER KNEW SHE LOOKED LIKE THAT -
GOSH, IT'S WINDY - THERE GOES SOMEBODY'S BONNET BACK TO PARIS - IT'S A SHAME TO LET A BEAUTIFUL HAT LIKE THAT GET RUN OVER BY A STONE TRUCK - I'LL CATCH IT - WAIT FOR ME -
NO MATTER HOW EARLY ANDY GETS UP IN THE MORNING HE IS SURE TO FIND THAT SOME PERSON HAS COME - HAS LEFT $500.00 AND HAS GONE.
$19,000
SAY!
SIDNEY SMITH

Introducing

The Gumps

Presented by Carl Laemmle

No. 1 OF THE SERIES

"UNCLE BIM'S GIFT"

Now Released

Two Reels Each

Sold in Series of 12

Released one each month

Directed by Norman Taurog

From the famous Cartoons by Sidney Smith

SAMUEL VAN RONKEL PRODUCTIONS

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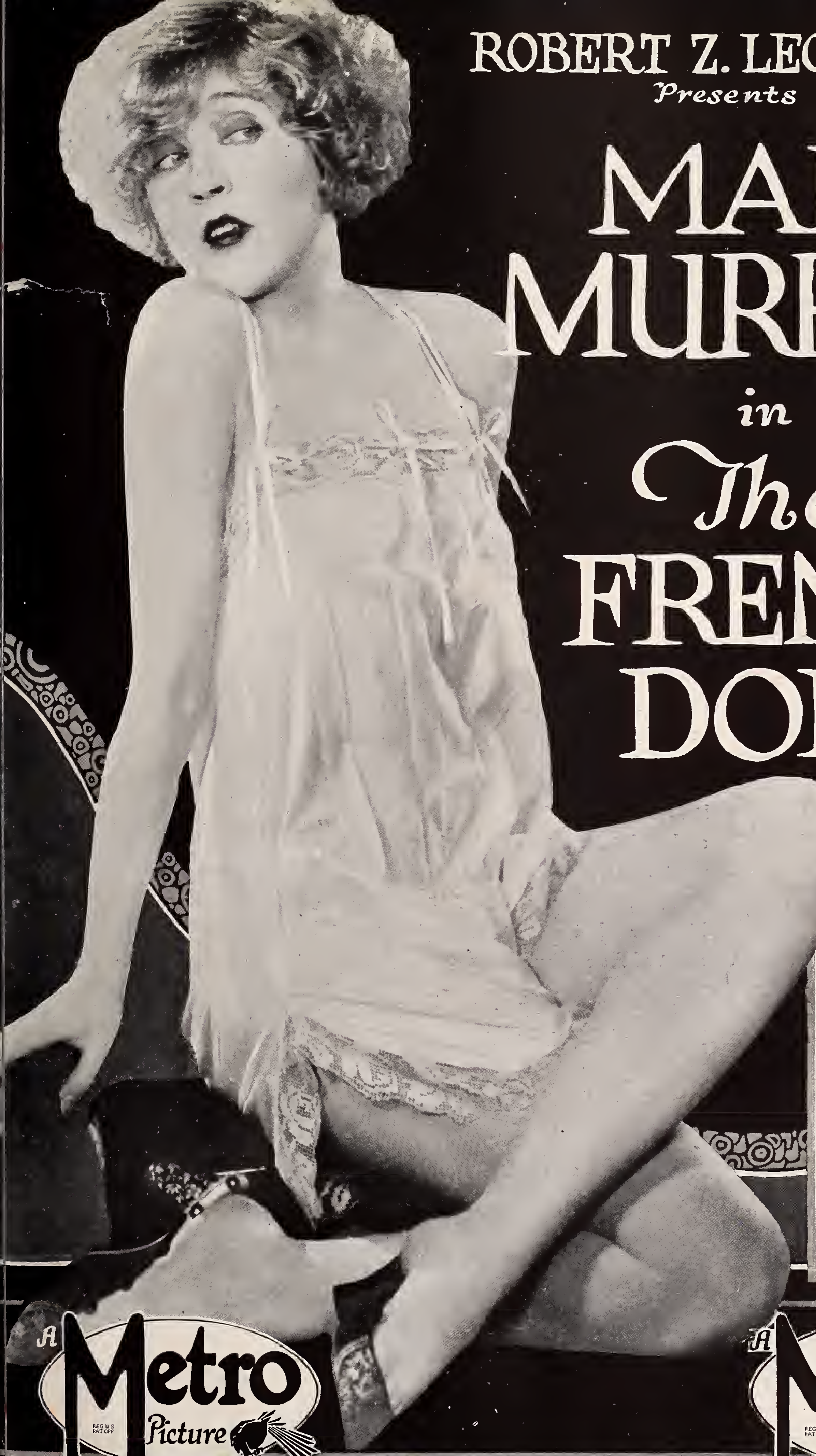


ROBERT Z. LEONARD
Presents

MAE MURRAY

in

The FRENCH DOLL

Adapted by
A.E. THOMAS
From the French of
PAUL ARMONT
and
MARCEL GERBIDON
Scenario by
FRANCES MARION
A TIFFANY PRODUCTION
M.H. HOFFMAN
General Mgr.
ROBERT Z. LEONARD
Director General

A Metro Picture REG. U.S. PAT. OFF.

A Metro Picture REG. U.S. PAT. OFF.

Robert Z. Leonard

MAE M

The

A Famous Stage Play

The French Doll as a stage play was a sensational success on Broadway and on the road.

It is even more fascinating as a picture, and with tempestuous Mae Murray in her most vivacious moods and most alluring gowns, *The French Doll* will go down in history as the greatest evening's entertainment of the season.

Metro officials declare it is the best Mae Murray production to date.

sents

URRAY

IN

FRENCH DOLL

Three to Come

There will be three big Mae Murray attractions this season, *The French Doll* by A. E. Thomas, *Fashion Row* by Sada Cowan and Howard Higgins, and *Mlle. Midnight* by Edmund Goulding.

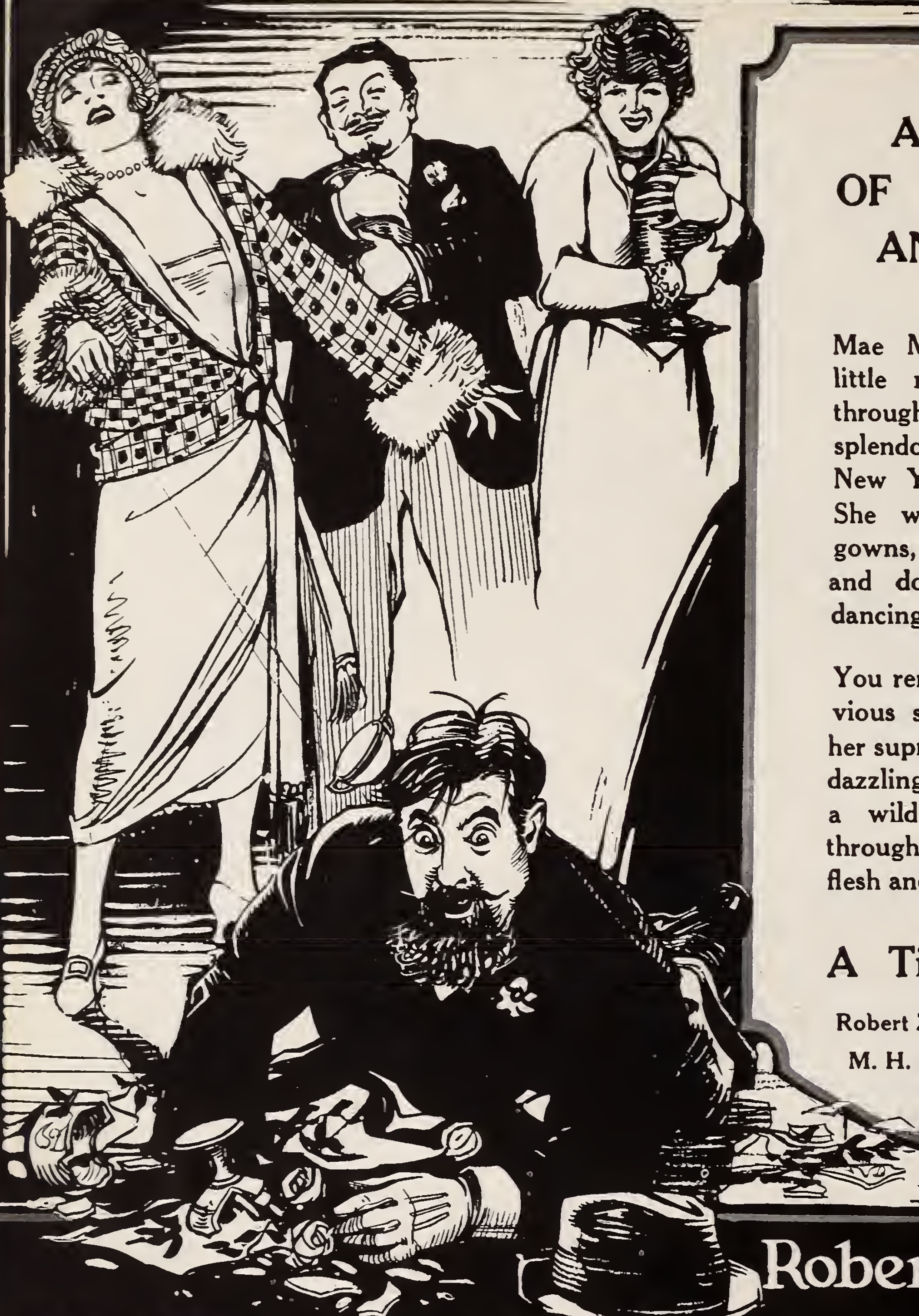
All three stories were written especially for Mae Murray. They will be typical Murray pictures, full of color and charm with action that moves at a rapid pace.

Mae Murray, as last year, will be one of the exhibitor's biggest bets for this season.

A Metro Picture

REG U S PAT OFF

Jury Imperial Pictures Ltd., Exclusive
Distributors throughout Great
Britain - Sir Wm Jury, Managing Dir.



A PHOTOPLAY OF LOVE, LUXURY AND LAUGHTER

Mae Murray, as Georgine, the little madcap of Paris, whirls through scenes of unparalleled splendor in the French capital, in New York and at Palm Beach. She wears $100,000 worth of gowns, $500,000 worth of jewelry and does the most sensational dancing of her career.

You remember Miss Murray's previous successes. Now you have her supreme triumph as the dainty, dazzling little butterfly, guided by a wild caprice, who becomes, through tense adventure, a real flesh and blood woman.

A Tiffany Production

Robert Z. Leonard, Director General
M. H. Hoffman, General Manager

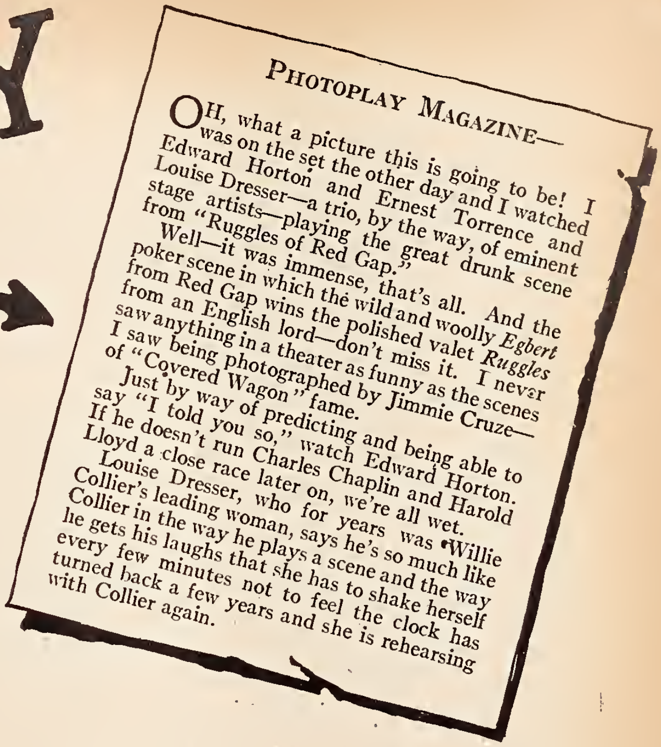
Robert Z. Leonard
Presents

Mae Murray
in The French Doll

A Metro Picture
REG U S PAT OFF

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain - Sir Wm Jury - Managing Director ~

PHOTOPLAY
predicted it



PHOTOPLAY MAGAZINE—

OH, what a picture this is going to be! I was on the set the other day and I watched Edward Horton and Ernest Torrence and Louise Dresser—a trio, by the way, of eminent stage artists—playing the great drunk scene from "Ruggles of Red Gap."

Well—it was immense, that's all. And the poker scene in which the wild and woolly *Egbert* from Red Gap wins the polished valet *Ruggles* from an English lord—don't miss it. I never saw anything in a theater as funny as the scenes I saw being photographed by Jimmie Cruze—of "Covered Wagon" fame.

Just by way of predicting and being able to say "I told you so," watch Edward Horton. If he doesn't run Charles Chaplin and Harold Lloyd a close race later on, we're all wet.

Louise Dresser, who for years was Willie Collier's leading woman, says he's so much like Collier in the way he plays a scene and the way he gets his laughs that she has to shake herself every few minutes not to feel the clock has turned back a few years and she is rehearsing with Collier again.

A PREVIEW of James Cruze's new comedy-drama, "Ruggles of Red Gap," was given at the Florence Theatre, Pasadena, Cal., on August 18 (the first showing anywhere), and here is the report from the theatre:

"It's a box-office knockout! Cruze has turned out another sure-fire success. Picture is riot of fun, and audience howled its glee from start to finish. When Edward Horton as 'Ruggles' called for 'three rousing cheers' in final scene of picture, audience that packed theatre to overflowing joined with actors on the screen in responding.

"Ernest Torrence brings howl of laughter every time he appears on the screen, and Edward Horton will leap into fame over night. Entire cast ideal. Words fail in attempting to describe this comedy classic."

PASADENA
proved it

JESSE L. LASKY PRESENTS

A James Cruze production

"RUGGLES OF RED GAP"

with EDWARD HORTON, ERNEST TORRENCE, LOIS WILSON, FRITZI RIDGEWAY CHARLES OGLE and LOUISE DRESSER.

"The Covered Wagon," "Hollywood"—both packed with rich comedy—and now "Ruggles of Red Gap." James Cruze takes his place as the screen's greatest director of comedy-drama.

"Ruggles" was adapted by Walter Woods and Anthony Coldewey from the novel by Harry Leon Wilson, author of "Merton of the Movies." Book it now for a comedy clean-up.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

EVERY ideal motion picture program should contain a good comedy, just as every worth-while drama contains its "comedy relief".

The EDUCATIONAL PICTURES program for the season just beginning will include the cream of two-reel comedy entertainment. Many of these pictures are sure to be finer amusement than the longer features on the same program.

Watch for the new Christie Comedies, Mermaid Comedies (Jack White Productions), Hamilton Comedies, Jack White Comedy Specials, Tuxedo Comedies and Juvenile Comedies.

You will find keen enjoyment, too, in such fine shorter pictures as Cameo Comedies, Lyman H. Howe's Hodge-Podge, Wilderness Tales by Robert C. Bruce, the "Sing Them Again" series and the twice-a-week news reel, Kinograms.

All will carry the EDUCATIONAL PICTURES trade-mark on the film and on lobby displays.

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It's the Sign of a
Whole Evening's
Entertainment

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, INC.
E W HAMMONS, President
Executive Offices, New York

The Public is PICKING THE GOOD COMEDIES

AS WELL AS THE BEST FEATURES

Make a 100 Per Cent Appeal to Your Patrons by Giving Them the Best in Comedies and Other Short Subjects. This Means Booking the Nationally Advertised

Educational Pictures

This Ad Appears in
THE SATURDAY EVENING POST
September 8th Issue

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

E. W. Hammons Presents

"YANKEE SPIRIT"

WITH

BEN ALEXANDER

ERNEST BUTTERWORTH
ROGER KEENE
and
GEORGE OVEY

Juvenile
◆COMEDIES◆

Directed by NORMAN TAUROG

Educational Pictures
"THE SPICE OF THE PROGRAM"

Fun for young and old alike, with a sincere effort to inspire the best in the American Youth.

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

MAETERLINCK'S MASTER
AS TREMENDOUS BOX

English Papers Loud in Praise

The Times:
Maeterlinck's play has been made the basis of one of the most impressive films which has come to us.

The Sunday Chronicle:
An impressive example of film art.

Daily Express:
A super film of unimpeachable taste and beauty.

Morning Post:
The film elaborates the story greatly.

Pall Mall Gazette:
Miss Lee Parry's work establishes her as a film star of great beauty and histrionic talents.

Kinematograph Weekly:
The settings are very fine indeed, spacious, restrained and imposing, while the crowd scenes are on a very big scale.

The Film Renter:
Unless one is able to coin a new set of superlatives it is difficult to appreciably praise this production.

W. G. Faulkner's Film Reviews:
Comes out on top by reason of the fact that it unites with spectacle big hearted interest.

The Cinema:
The receptions given to the film are really inspiring.

WILLIAM FOX

Monna

From Maurice Maeterlinck's

The most stupendous production

Directed by

MAURICE MAETERLINCK
The Belgian Shakespeare
Whose drama, Monna Vanna created a furore in Europe.

20 YEARS OF PROGRESS

FO

INDEPE
& STR

CREATION HERALDED BY PRESS OFFICE ATTRACTION

Enthusiastic Comments by American Trade Papers

Motion Picture News:

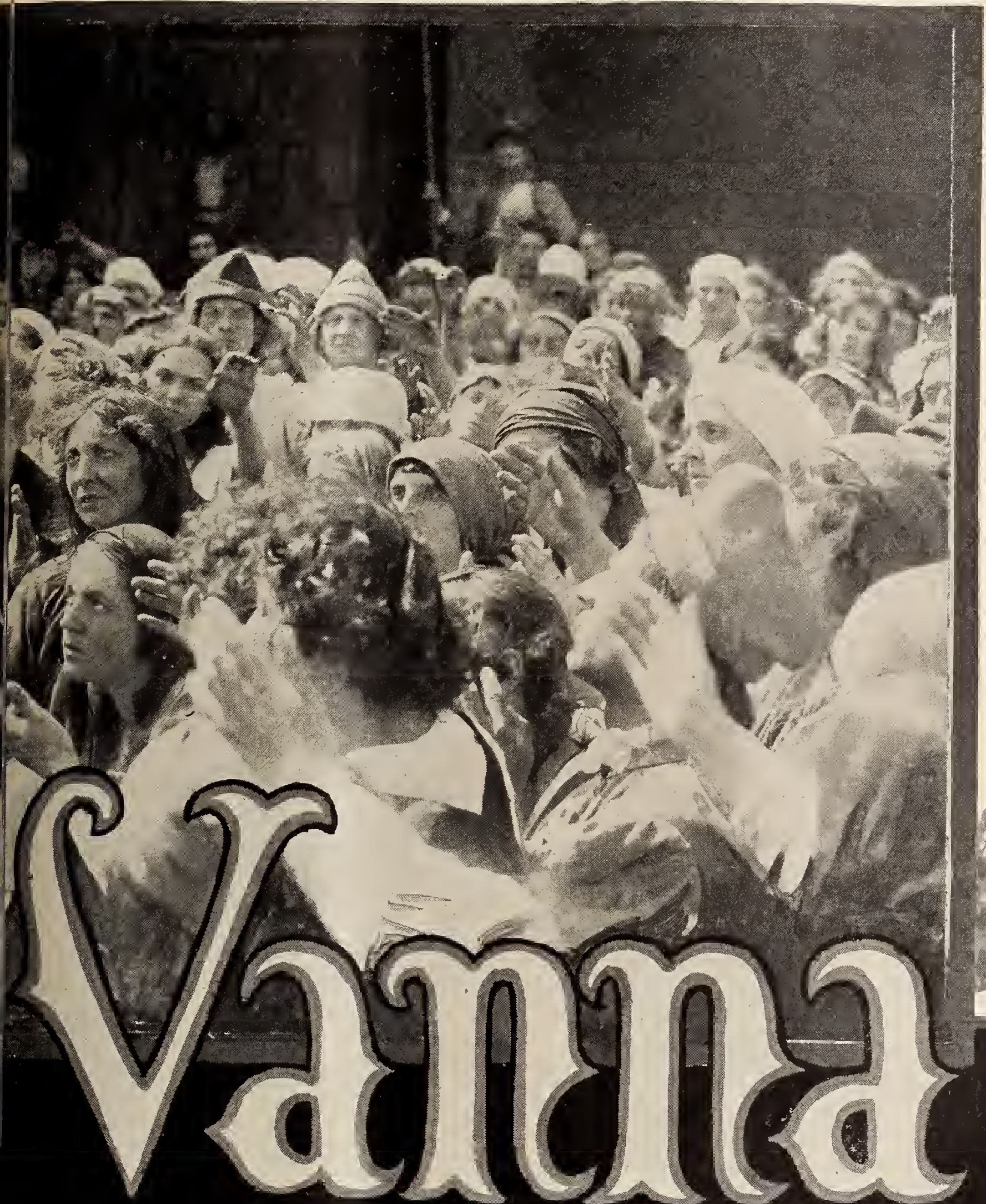
Another "Intolerance" has reached the screen. Here is a production which for massiveness of settings, masterful handling of tremendous crowds, exquisite photography and convincing character portrayals will stand comparison with the best in American film craftsmanship. Monna Vanna is really wonderfully well done.

We have never seen a picture in which so many persons appear in the crowd scenes. Will certainly make American audiences sit up and take notice.

Maeterlinck's story is treated with fine appreciation and sympathy. It is first class entertainment on a lavish scale Stands out with the best—a big picture in every way.

Exhibitors Herald:

"Monna Vanna" is the story of a woman's sacrifice. Thousands of persons took part in this production and the settings are some of the most elaborate ever used in a picture. The battle scenes, especially the scenes depicting the besieging army, the attack on the city and the final relief of Pisa are realistically erected. There is much excellent acting by the principals. Lee Parry was specially pleasing as Monna Vanna.



PRESENTS

drama with Lee Parry

in the history of motion pictures

Richard Eichberg

FOX FILM CORPORATION

NDENCE
NGTH

LEE PARRY as *Monna Vanna*

the woman who staked her soul on a man's honor.

Eleven hours of thrills in an hour and a half's entertainment

around the
clock with a
Mighty Melodrama

"Talk about thrills. There's a thrill in every second of 'The Eleventh Hour.'—No place for persons with weak hearts."
N. Y. American.

"A serial, a Drury Lane melodrama, four or five other films, and a visit to a steel factory, coupled with an exciting hour with destroyers and submarines."
N. Y. Times.

"A red hot, rip snorting melodrama that is going to pull the audience right out of its seats."
Variety.

"When it comes to hair-raising stunts has discounted the record of the 'Fast Mail.'—replete with thrills."
N. Y. Telegram.

"It moves so quickly that if you wink, you miss a thrill."
N. Y. Telegraph.

"A great deal more thrilling than 'The Green Goddess.'"
N. Y. Sun and Globe.

"Bully entertainment. Splendidly directed, handsomely photographed and cleverly acted. The exhibitor who books this picture is sure to pack 'em in."
Exhibitor's Trade Review.

"Undoubtedly a big box office hit. It has everything in it in the way of a thrill that was ever thought of."
Film Daily.

"Enough thrills and stunts to supply a serial. A picture that you should have no trouble to exploit."
Moving Picture World.

"Thrills follow thrills—made for entertainment."
Motion Picture News.

"A melodrama to the Nth degree that holds the interest from start to finish with stirring incidents spectacularly photographed—a succession of thrilling events."
Exhibitor's Herald.

WILLIAM FOX *presents*

The ELEVENTH HOUR

WITH
Charles Jones ~ Shirley Mason
June Elridge ~ Alan Hale
LINCOLN J. CARTER'S
GREATEST MELODRAMA

A Bernard J. Durning
Production

20 YEARS OF PROGRESS FOX FILM CORPORATION
FOX
INDEPENDENCE & STRENGTH

WILLIAM FOX
presents

The SILENT COMMAND

U.S. Government Co-operation Will Help Pack Your House -

with

EDMUND LOWE
ALMA TELL
BETTY JEWEL
FLORENCE MARTIN
MARTHA MANSFIELD
BELA LUGOSI

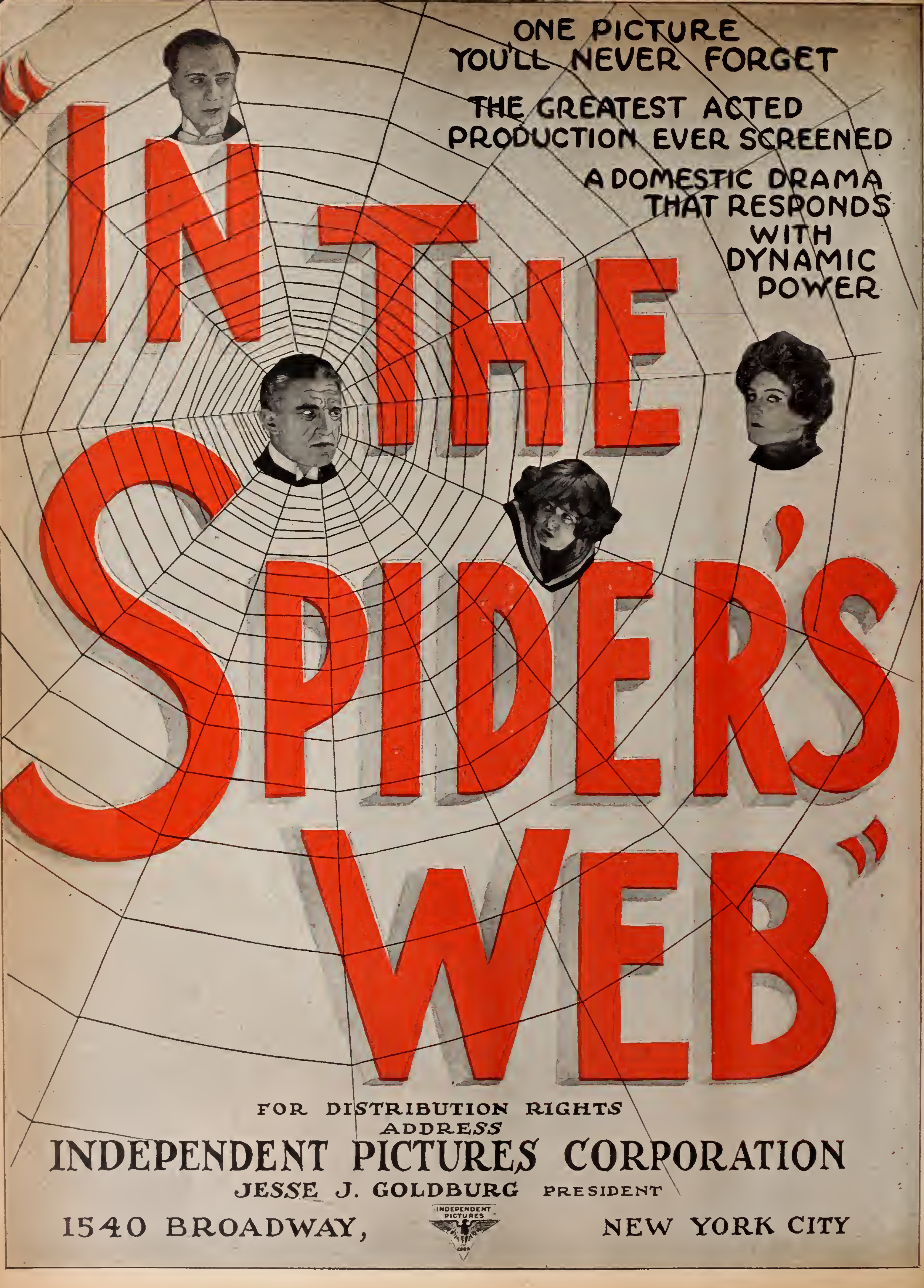
Every Naval Band—Every Recruiting Station—Every Naval Organization—has received instructions from Federal Officials to co-operate with you in putting over this super-attraction.

A thrilling story of LOVE, INTRIGUE, and the HIGH SEAS, featuring the most realistic marine disaster ever screened.

How would you like to have this U.S. NAVY BAND recruit audiences for *your* house?

Story by Rufus King
A
J. GORDON EDWARDS
Production

20 YEARS OF PROGRESS FOX FOX FILM CORPORATION
INDEPENDENCE & STRENGTH



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YOU'LL NEVER FORGET

THE GREATEST ACTED
PRODUCTION EVER SCREENED

A DOMESTIC DRAMA
THAT RESPONDS
WITH
DYNAMIC
POWER

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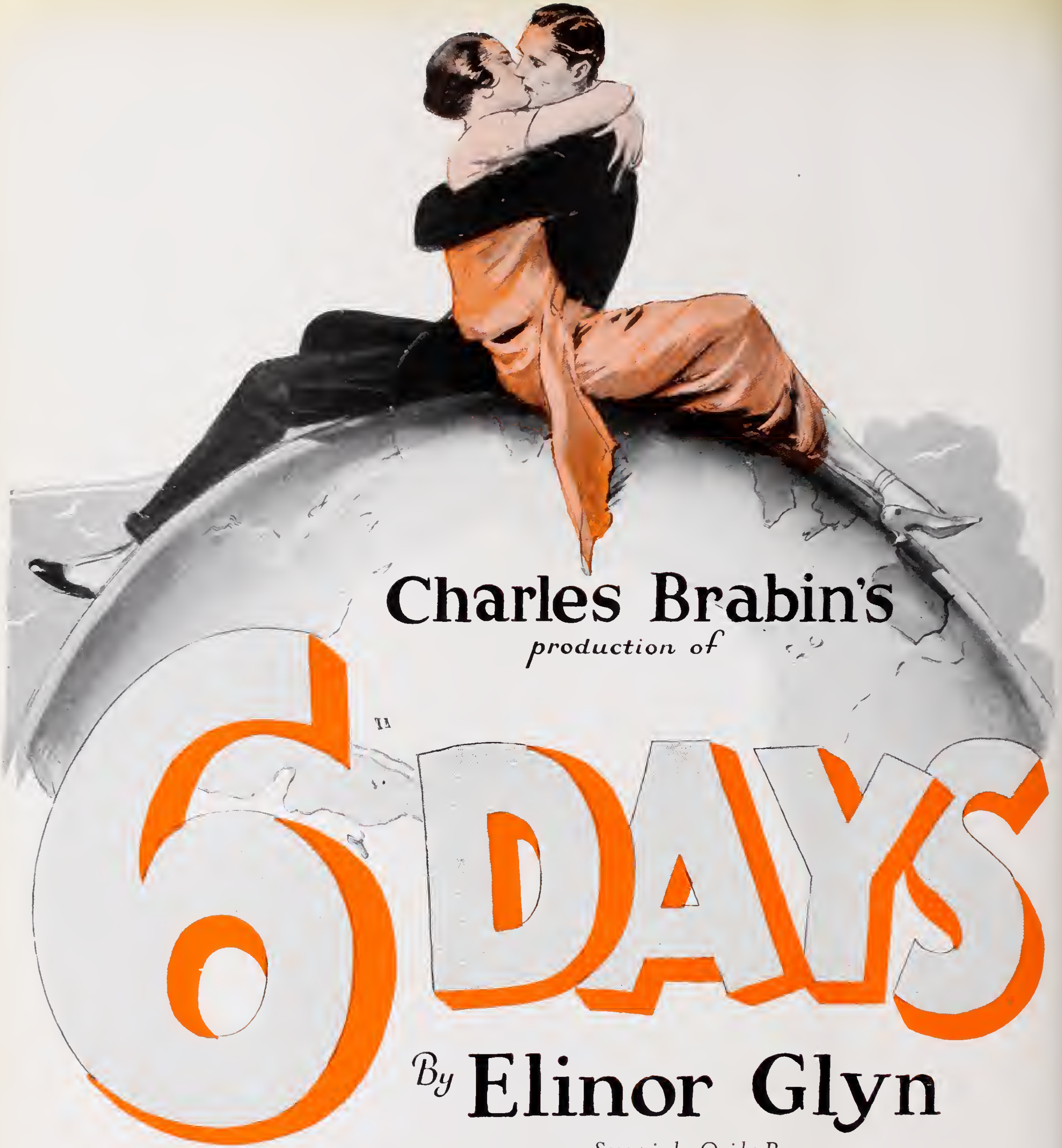
JESSE J. GOLDBURG PRESIDENT

1540 BROADWAY, NEW YORK CITY

Elinor Glyn's

6 DAYS



Charles Brabin's
production of

6 DAYS

By Elinor Glyn

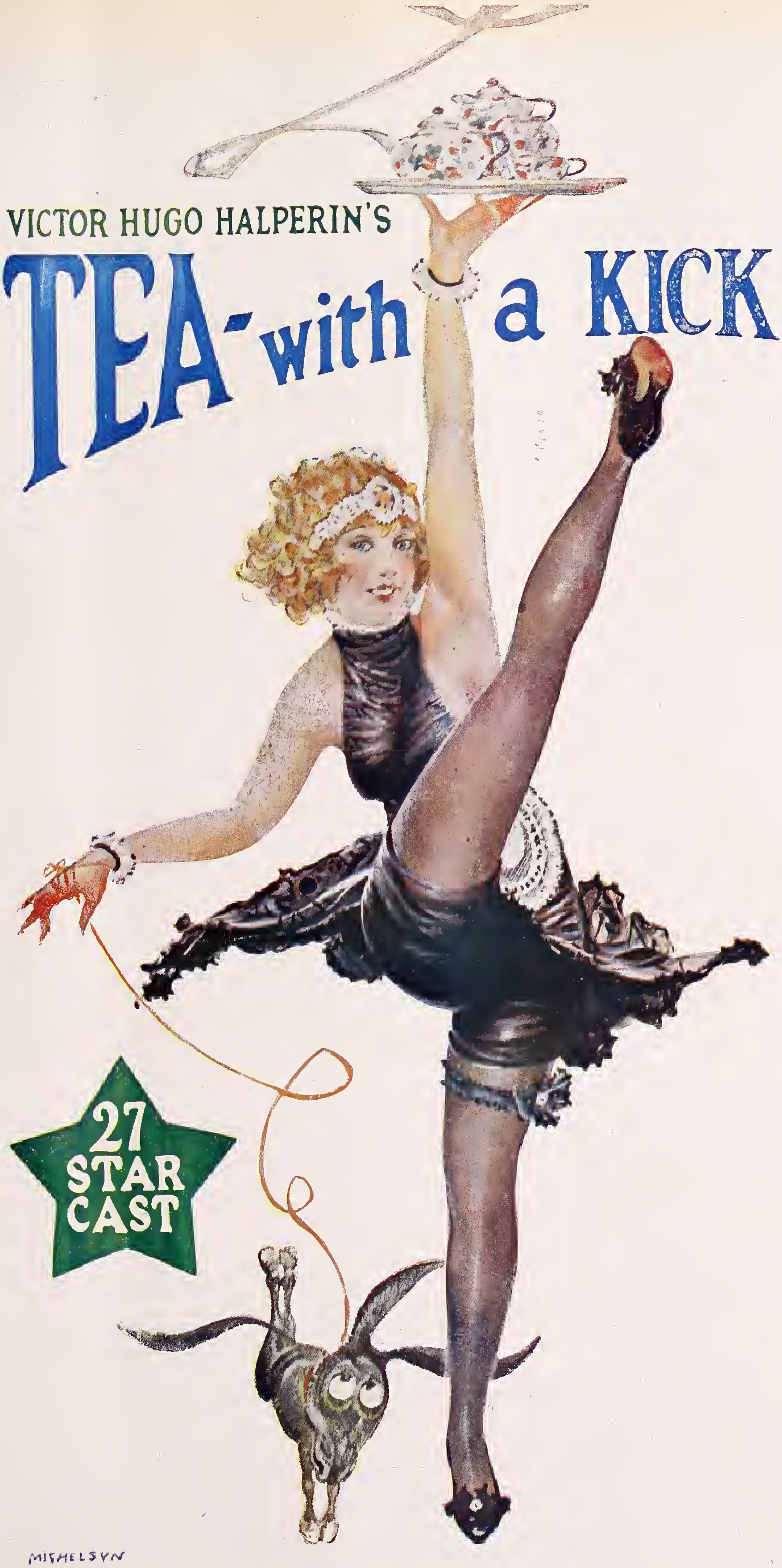
Scenario by Ouida Bergere

With
Corinne Griffith
Frank Mayo
Claude King
Myrtle Stedman
Maude George
Charles Clary
Robert de Villbis

THEY MET ON THE wind-swept deck of an ocean greyhound, racing from Manhattan's turmoil to the silk-stockinged boulevards of carefree Paris. He was of the government, bearing secrets of state. She was a siren in satin, breathing the orchid atmosphere of wealth. She laughed at governments, defied danger, scandal and ruin to win this clean, strong man. Her story—the most exciting from the pen of Elinor Glyn—has come to the screen with a dazzling brilliance against a background of unrestrained passions.

A Goldwyn Picture

Goldwyn-Cosmopolitan 1923-24



VICTOR HUGO HALPERIN'S

TEA-with a KICK

27 STAR CAST

E.O.Smith
Dot Farley as a "Reformer" in "TEA-with a KICK!"

Polly: "I don't want Tea!
I want 'TEA—with a KICK!'
Sid Grauman says it's a corking
good picture."

So Says Everybody Who Has Seen—and Played

VICTOR HUGO HALPERIN'S

TEA-with a KICK!

"TEA—with a KICK!" sets a new style for pictures. In an unbiased, delightfully humorous manner, it satirizes American life today. It tickles the toes of Prohibition—and cashes in on four years of daily advertising and advance work by every newspaper in the country. It is an exploitation triumph with a brilliant

27 STAR CAST

12 Famous Comedians

LOUISE FAZENDA
DOT FARLEY
SNITZ EDWARDS
HARRY TODD
BILLY FRANEY
GALE HENRY
CHESTER CONKLIN
HANK MANN
SPIKE RANKIN
EARL MONTGOMERY
TINY WARD
VICTOR POTEL

5 Leading Ladies

DORIS MAY
IRENE D'ANNELLE
ZASU PITTS
ROSEMARY THEBY
DALE FULLER

10 Dramatic Celebrities

RALPH LEWIS
STUART HOLMES
HARRY LORRAINE
EDWARD JOBSON
WILLIAM DYER
CREIGHTON HALE
JULANNE JOHNSTON
HAZEL KEENER
WILLIAM DE VAULL
SIDNEY D'ALBROOK

10 Prize Winning Beauties—A Ballet of 100 Hollywood Heartbreakers—A Supporting Cast of 2000

The Golden Gown Revue, displaying $100,000 worth of Paris modes a year in advance of the styles

Foreign Representative
Sidney Garrett

Presented by
ASSOCIATED EXHIBITORS
ARTHUR S. KANE, President

Physical Distributors
Pathe Exchange, Inc.

When You Made Love to a Girl

You remember what she said—What you said—What she did—And what you did!

These memories stick in your mind because that was real drama you were living.

Whether you live real drama or see real drama, it stays in your memory just as vividly—and that is why

D. W. GRIFFITH'S "THE WHITE ROSE"

Is proving everywhere one of the greatest box-office successes and one of the strongest audience films of this season.

It is a grand love story made so real that audiences thrill with its kisses—sigh with its disappointments. You give your spectators something they never will forget.

And there is a brilliant cast with Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton and others of great note.

'The White Rose' Is a Griffith Masterpiece

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"Broadway After Dark"
"The Age of Innocence"
"How to Educate a Wife"
"Lucretia Lombard"
"George Washington, Jr."
"Being Respectable"
"Tiger Rose"
"Beau Brummel"
"Babbit"
"Daddies"
"Cornered"
"The Tenth Woman"
"The Country Kid"
"Conductor 1492"
"Lover's Lane"

18 Warner Bros.

THE STANLEY CO.,

OF AMERICA,

operators of one of the biggest chains of theatres in the world, controlling scores of the best motion picture houses in Pennsylvania, Delaware and New Jersey, has booked solid for its entire circuit WARNER BROS. 18 'CLASSICS OF THE SCREEN.'

Foremost among motion picture booking agencies, The Stanley Co., is never concerned over WHERE its screen product will come from. But it does concern itself over the entertaining qualities of that product—a commodity with which it must serve its patrons.

Warner Pictures have made their mark as PHOTOPLAYS OF QUALITY. From carefully chosen story material, by nationally known authors, ably directed, faultlessly acted and lavishly staged, the Warner EIGHTEEN is the most sought-for product on the market today.

That alone is responsible for their prompt acquisition by

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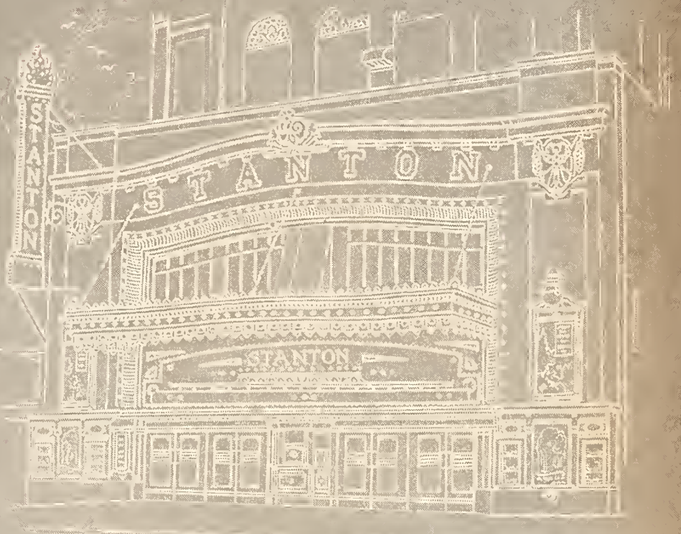

"Classics of the Screen"

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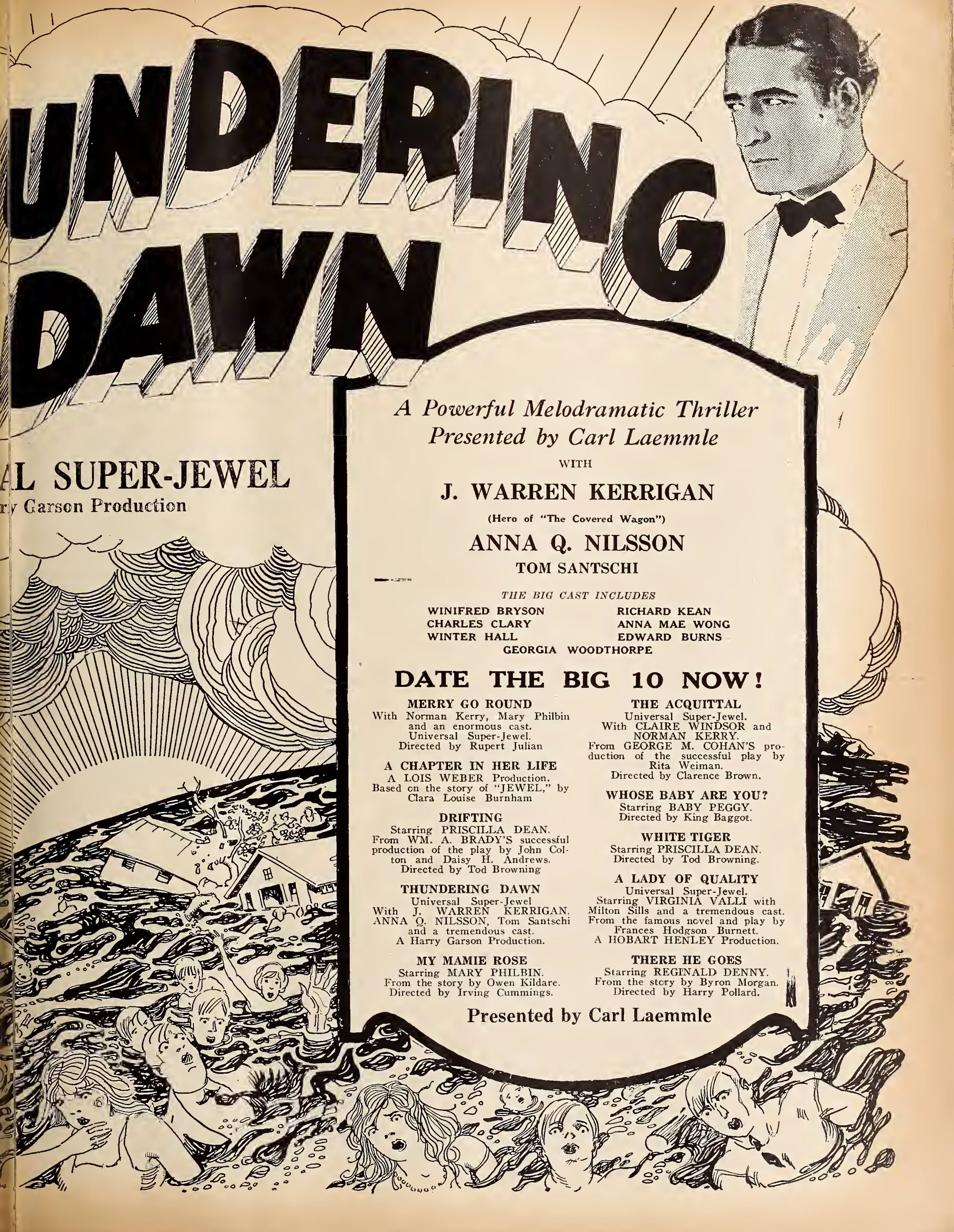


AL SUPER-JEWEL

ry Garson Production

A Powerful Melodramatic Thriller
Presented by Carl Laemmle

WITH

J. WARREN KERRIGAN

(Hero of "The Covered Wagon")

ANNA Q. NILSSON

TOM SANTSCHI

THE BIG CAST INCLUDES

WINIFRED BRYSON
RICHARD KEAN
CHARLES CLARY
ANNA MAE WONG
WINTER HALL
EDWARD BURNS
GEORGIA WOODTHORPE

DATE THE BIG 10 NOW!

MERRY GO ROUND
With Norman Kerry, Mary Philbin and an enormous cast.
Universal Super-Jewel.
Directed by Rupert Julian

A CHAPTER IN HER LIFE
A LOIS WEBER Production.
Based on the story of "JEWEL," by Clara Louise Burnham

DRIFTING
Starring PRISCILLA DEAN.
From WM. A. BRADY'S successful production of the play by John Colton and Daisy H. Andrews.
Directed by Tod Browning

THUNDERING DAWN
Universal Super-Jewel
With J. WARREN KERRIGAN, ANNA Q. NILSSON, Tom Santschi and a tremendous cast.
A Harry Garson Production.

MY MAMIE ROSE
Starring MARY PHILBIN.
From the story by Owen Kildare.
Directed by Irving Cummings.

THE ACQUITTAL
Universal Super-Jewel.
With CLAIRE WINDSOR and NORMAN KERRY.
From GEORGE M. COHAN'S production of the successful play by Rita Weiman.
Directed by Clarence Brown.

WHOSE BABY ARE YOU?
Starring BABY PEGGY.
Directed by King Baggot.

WHITE TIGER
Starring PRISCILLA DEAN.
Directed by Tod Browning.

A LADY OF QUALITY
Universal Super-Jewel.
Starring VIRGINIA VALLI with Milton Sills and a tremendous cast.
From the famous novel and play by Frances Hodgson Burnett.
A HOBART HENLEY Production.

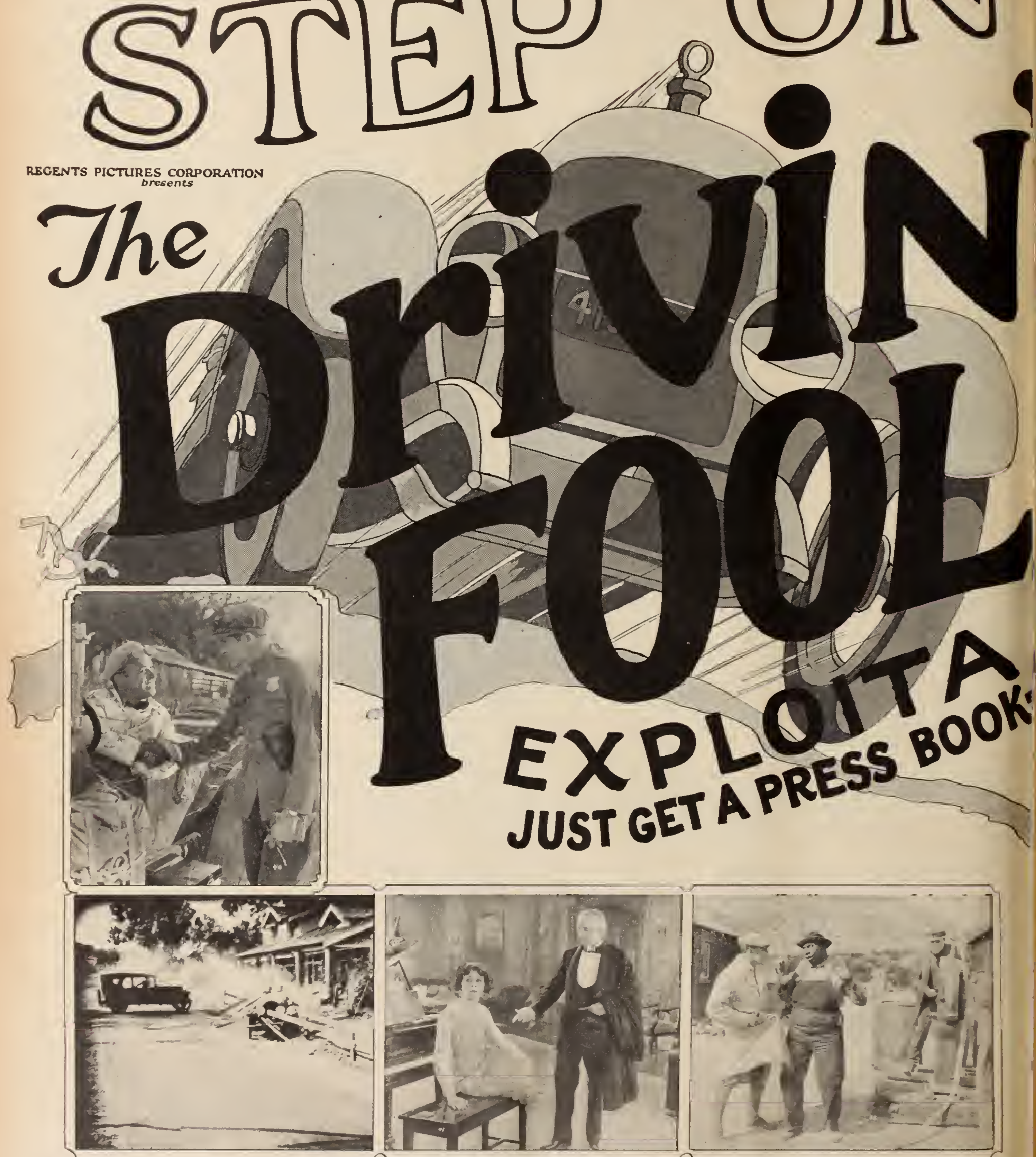
THERE HE GOES
Starring REGINALD DENNY.
From the story by Byron Morgan.
Directed by Harry Pollard.

Presented by Carl Laemmle

Don't hesitate—

STEP ON

REGENTS PICTURES CORPORATION
presents



The SNAPPIEST—SPEEDIEST LAUGH and THRILL CREATOR PRODUCED TO DATE!!!

This ONE!

A RIP ROARING— Smash BANGING
Cyclone of Dramatic ACTION—!
A Whirlwind of sparkling Comedy!—
Rapid Fire Romance—Melodramatic Thrills
Scenic Splendors—Big Laughs!

TION???
OU'LL BE AMAZED

A BOX-OFFICE TITLE
that will crowd them in:—
AUTO OWNERS and AUTO DODGERS will all want
to see—

The Drivin' FOOL

another money
making—
HODKINSON
PICTURE

Directed by
ROBERT J. THORNBY

with
WALLY VAN,
PATSY RUTH MILLER
& ALEC B. FRANCIS

IT'S HERE—AT LAST!

MOST MYSTERIOUS OF MYSTERY PICTURES

An attraction for all classes and especially written and produced in notice of the present demand for dramas and photoplays of action and mystery.

"YOU ARE IN DANGER"

THIS IS ONE SOUND, SENSIBLE BOX-OFFICE ATTRACTION

and Offering the Greatest Publicity and Exploitation

Featuring PAULINE STARKE,
MITCHELL LEWIS,
CARMEL MYERS,
AND
JAMES MORRISON

—all big box office attractions

And photographed by the cameraman who made the **original Spirit Photos for Sir Conan Doyle** — and now for the first time exposing their secrets.

The appealing *love theme,* **the** *deep mystery plot* **and the** *dramatic suspense* **are enacted with great care by great actors.**

To advertise and show this feature picture means a winning of new patrons, and will call for a public notice of gratitude to the Exhibitors as it already has for its producers.

Write for Our Press Sheet Today!

Distributed by

PHOTO PRODUCTS EXPORT COMPANY

220 West Forty-Second Street, New York

Thrillingly Different!

Carlos Productions presents

The Unknown Purple

Adapted from Roland West's Sensational Stage Success
directed by **ROLAND WEST**

Releasing Arrangements thru
TRUART FILM Corporation
M. H. Hoffman
Vice Pres. & Gen'l Mg'r.

As Mysterious as Chain Lightning
"The Unknow
Thrillingl

"THE UNKNOWN PURPLE"—in theme, in investiture of production, in calibre of artistry, in genius of direction, in inspired action, and in its unforgetably thrilling quality,—is the type of photoplay the motion picture theatre will be proud to exhibit to its public!

T IS THRILLINGLY DIFFERENT!

Produced by
Carlos Productions, Inc.
A. Carlos, President

and as Swift!

Henry B. Walthall

Henry B. Walthall

Purple”
Different!

Alice Lake

Helen Ferguson

Frankie Lee

Ethel Grey Terry

Richard Wayne

Brinsley Shaw

EXPLOITATION is the power behind a picture's success. A production must offer the opportunity to motivate its exploitation through

Cast Popularity
Salient Story Points
Known Value of Title
Tangible Novelty Possibilities
and above all
Real Entertainment Value

It is Truart's firm conviction that "THE UNKNOWN PURPLE" *has* all of these attributes to success!

IT IS UNFORGETABLY THRILLING!

Releasing arrangements thru
Truart Film Corporation
M. H. Hoffman
Vice Pres. & Gen'l Mgr.

Stuart Holmes

James Morrison

Announcing —— The Stunt King

Releasing Arrangements thru
TRUART FILM Corporation
M. H. HOFFMAN
Vice President & General Manager
1540 Broadway
New York

Carlos Productions, Inc.
takes great pleasure in announcing

RICHARD TALMADGE

in a series of productions during 1923-1924

To the demonstrated popularity of this unique star will be added the ultimate value in high-calibre *productions*, supporting *casts* of the best suitable available artists, *stories* of national reputation and such as will offer Richard Talmadge the opportunities required by his exceptional abilities—a product, *high-class, entertaining, unusual, exploitable!*

Truart Films

TO EVERY EXHIBITOR

At an early date we will announce our first feature pictures and release dates.

Our distribution service will begin in October through Anderson Pictures Corporation, Carl Anderson, President. Mr. Anderson's integrity and record coupled with his many years' experience in organization and distribution work has inspired our fullest confidence in his organization. We concur with the principles of fair play and square dealings incorporated in his previous announcements and feel assured of a service which will embody the ideals of our own organization.

EXHIBITORS are assured of a distributing service which will offer pictures of actual box office worth on the basis of equitable rental valuations and

PRODUCERS are assured of a distribution channel founded on equitable business arrangements. An Exhibitor owned and controlled service with an established clientele.

THEATRE OWNERS DISTRIBUTING CORPORATION

25 WEST 43d STREET NEW YORK, N. Y.

W. A. TRUE	President
HARRY DAVIS	Vice-President
L. J. DITTMAR	Treasurer
W. D. BURFORD	Secretary
SYDNEY S. COHEN	Chairman Board of Directors

(OVER)

Organized for the benefit and protection of all theatre owners and producers and the advancement of the industry generally.

A few of the many nationally known endorsers:

ELI W. COLLINS,	President, Motion Picture Theatre Owners of Arkansas.
FRANK G. HELLER,	President, Motion Picture Theatre Owners of Indiana.
R. F. WOODHULL,	President, Motion Picture Theatre Owners of New Jersey.
MARTIN G. SMITH,	President, Motion Picture Theatre Owners of Ohio.
FRED SEEGERT,	President, Motion Picture Theatre Owners of Wisconsin.
JOSEPH W. WALSH,	President, Motion Picture Theatre Owners of Connecticut.
E. M. FAY,	President, Motion Picture Theatre Owners of Rhode Island.
DAVID ADAMS,	President, Motion Picture Theatre Owners of New Hampshire.
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W. C. HUNT,	Vice-President, Motion Picture Theatre Owners of New Jersey.
JOSEPH MOGLER,	Vice-President, Motion Picture Theatre Owners of America.
WILLIAM BENDER, Jr.,	Treasurer, Motion Picture Theatre Owners of America.
GLENN HARPER,	Secretary, Motion Picture Theatre Owners of Southern California and Arizona.
C. E. WHITEHURST,	Director, Theatre Owners of America—Maryland.
CHARLES A. LICK,	Director, Theatre Owners of America—Arkansas.
JOHN A. SCHWALM,	Director, Theatre Owners of America—Ohio.
G. G. SCHMIDT,	Director, Theatre Owners of America—Indiana.
JOSEPH PHILLIPS,	Executive Member, Theatre Owners of America—Texas.
S. H. BORISKY,	Executive Member, Theatre Owners of America—Tennessee.
FRED DOLLE,	Executive Member, Theatre Owners of America—Kentucky.
W. W. WATTS,	Executive Member, Theatre Owners of America—Illinois.
THOMAS ARTHUR,	Executive Member, Theatre Owners of America—Iowa.
A. A. ELLIOT,	Executive Member, Theatre Owners of America—New York.

THEATRE OWNERS DISTRIBUTING CORPORATION

25 WEST 43d STREET NEW YORK, N. Y.

(OVER)

A dazzling new success!

Her first since
"EAST IS WEST"
and one that is packing them in at first runs in a way that bids fair to break the record even of that notable triumph

Joseph M. Schenck *presents*

CONSTANCE TALMADGE

in "DULCY"

by George S. Kaufman and Mark Connelly
Directed by Sidney A. Franklin.

A First National Picture

A picture that froths

"So Duley's your partner? Sweet Patootie!"

"Never mind, dear, you can't help being a dumb-bell."

"Won't you join your millions to my genius?"

As a scenario writer he was a great contortionist.

FIRST NATIONAL PICTURES

AGAIN tripping lightly across the screen, the very essence of dashing vivacity, comes the delightful comedienne, Constance Talmadge, the darling of every fun loving populace, in a picture that sparkles and bubbles over with joy and riotous good spirits—with fascinating romance and glowing love interest—a picture with a lilt, a zip and a go that brings youthful joyousness to every heart—sport that wrinkled care derides, with laughter holding both his sides.

Its charm outdoes even that of the successful stage play from which it was adapted by that unbeatable pair of fun makers, John Emerson and Anita Loos. With continuity by C. Gardner Sullivan, direction by Sidney A. Franklin and exquisite photography by Norbert Brodin, and a wonderful supporting cast, you have everything that makes for a Box Office attraction.

It's Big!

and sparkles with fun!

Dulcy didn't know the difference between a surprise and a shock!

"Oh, girls! Isn't it too perfectly romant

FIRST NATIONAL PICTURES

Joseph M. Schenck *presents*

CONSTANCE TALMADGE

in

"DULCY"

The delightful dumb-belle

Just what your patrons want!

Millions Are Waiting To See It!

A National advertising campaign has blazed "Dulcy" over the land.

The Saturday Evening Post, the motion picture magazines and other national mediums, have heralded "Dulcy" to readers by the hundreds of thousands.

Special cartoons in leading publications, news stories, trailers and special stunts have placed "Dulcy" on the tip of every tongue.

The demand has been created. It's yours to fill.

Go to it!

Foreign rights controlled by
Associated First National Pictures, Inc.
383 Madison Ave., New York

CONSTANCE TALMADGE
in "DULCY"
A First National Picture

The Accessory Advertiser *KNOWS!*

There is one advertiser who KNOWS what results he gets from his trade paper space.

That is the Accessory Advertiser.

He can "key" his copy, he can check direct sales and inquiries.

In that sense he knows more than the A. B. C. figures because he knows what is back of the figures—in reader interest, reader confidence, reader responsiveness.

What light does the Accessory Advertiser throw on the trade paper situation?

Well—

LAST WEEK'S ISSUE OF MOVING PICTURE WORLD—NOT A "SPECIAL" IN ANY WAY—CARRIED MORE ACCESSORY ADVERTISING THAN ALL OTHER TRADE PAPERS TOGETHER.

The preceding month — August — finds Moving Picture World leading the way in Accessory space.

Yes, sir!

The Accessory Advertiser KNOWS!

Arthur H. Jacobs
presents a

Frank Borzage
production

He blac
mailed
woman a
found s
was his o
mother.

The AGE of

She was so old fashioned she frowned on marriage for riches.

She had a mother's heart for all the waifs of the city.

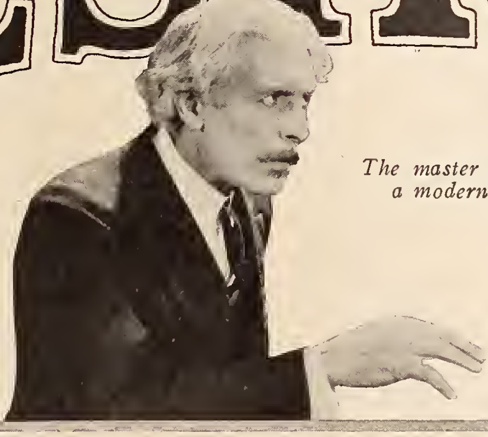
Deserted by his mother, he grew from a waif to a crook.

Her love made a man of a crook.

A little girl who couldn't see
boy go hungry.

A First National Picture

DESIRÉ



The master crook and a modern Fagin.

Possessing untold riches, he lived for his own pleasure.

A sneak thief and a dip.

ANOTHER STIRRING HEART DRAMA BY THE DIRECTOR OF 'HUMORESQUE'

A theme of tremendous power, it grips and holds you fascinated from the beginning to the end. There is every element of audience appeal —pathos, romance, love interest, powerful, tense situations and an enthralling mystery.

You know what a Box Office winner Borzage's "Humoresque" was. You know how his "Children of Dust" is packing them in. Borzage has given this picture the same magical touch that makes it live and breathe on the screen.

A STELLAR CAST

Mary Philbin	*Myrtle Stedman*
William Collier, Jr.	*Frederick Truesdell*
Josef Swickard	*Frankie Lee*
Bruce Guerin	*Mary Jane Irving*
Aggie Herring	*Edith Yorke*

J. Farrell MacDonald

Adapted to the screen from the directed by Frank Borzage; story by Dixie Willson and photographed by Chester Lyons; art settings by Frank D. Ormston.

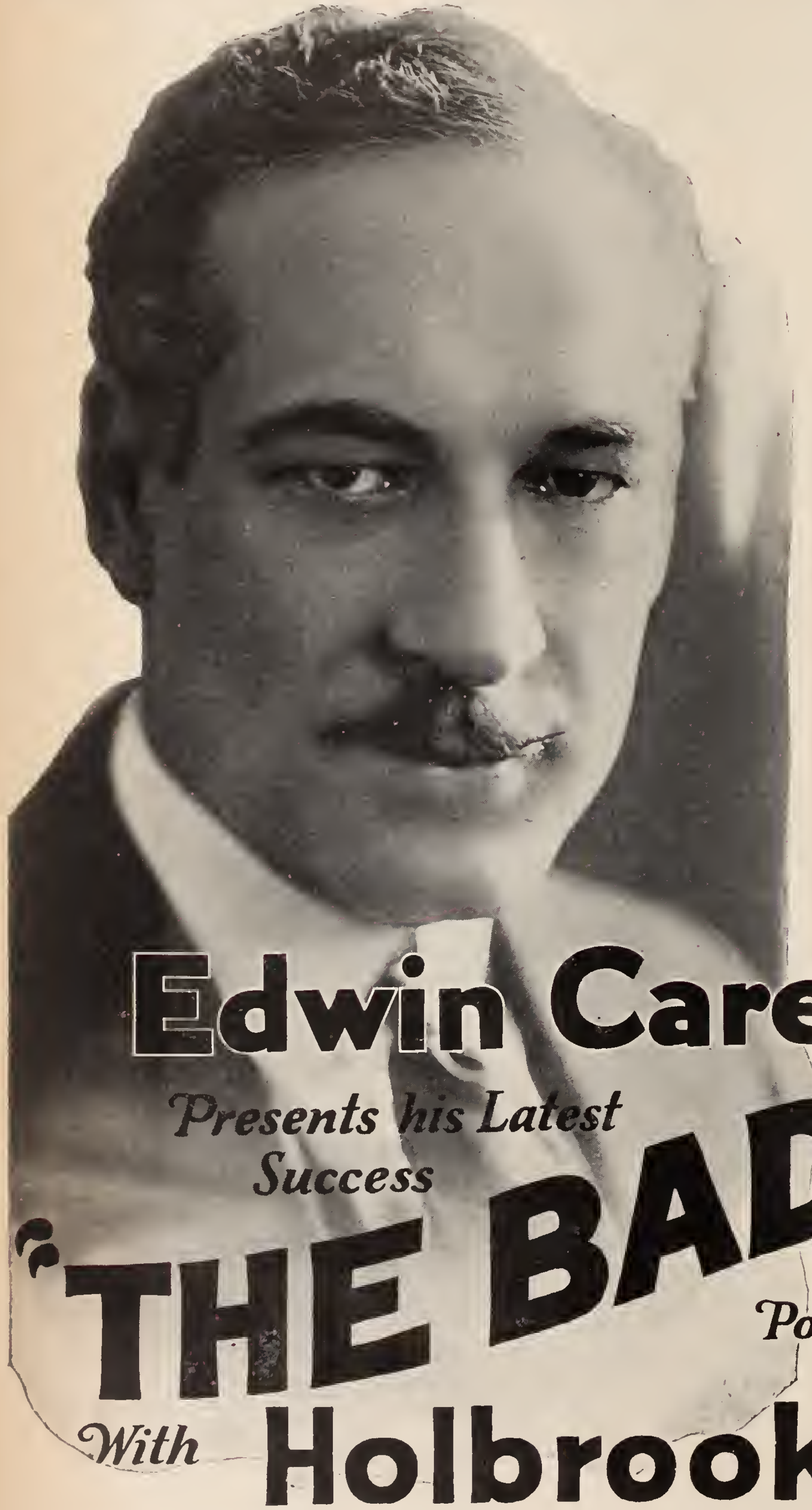
Left alone in the night by a heartless mother.

The woman who gave up her son for wealth and found it did not bring happiness.

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Carewe Has Done It Again



Another Big Success! The Third In a Row! And the Finest Yet!

First—

"Mighty Lak a Rose"

Then—

"The Girl of the Golden West"

Now—

"The Bad Man"

In his first picture for First National, Edwin Carewe gave the exhibitors of the country a production that was outstanding, not only from an artistic and entertainment standpoint, but from the box office angle.

He repeated this fine quality of production in his second picture, demonstrating his unquestionable genius as a director, the pictures proving by actual returns two of the best box office attractions of the year.

Now he has outdone himself, for "The Bad Man" is his biggest yet. Make no mistake about it. This is one of the biggest Box Office pictures of all time.

Edwin Carewe

Presents his Latest Success

"THE BAD MAN"

By

Porter Emerson Browne

With **Holbrook Blinn**

One of the finest all-star casts; Directed by Edwin Carewe; Screen adaptation by John Lynch; Scenario by Finis Fox; Photography by Sol Polito, A.S.C.

A First National Picture

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Music Tax Sanity—Hays and the Coming Fight

THE announcement in this issue of Moving Picture World that the Motion Picture Owners of America and the music publishing interests have proceeded far along the path of co-operation is a belated sign of sanity in handling this vexatious problem.

That the conferences now under way will have a successful outcome is strongly hinted at by the statement of the music interests that no suits will be filed against members of the M. P. T. O. A. pending present discussions.

The law on the Federal books is plain, and so long as the law remains as it is the Authors' and Composers' Society has Might on its side, no matter where the picture industry may feel that Right is aligned.

Under such circumstances it has been a rather ridiculous policy for rival interests to stand on opposite sides of a fence making faces at each other.

The M. P. T. O. action is a step towards sanity and a mutually beneficial solution.

* * *

EDITOR QUIGLEY steps to the foreground with a ringing call for Will Hays to lead the Admission Tax fight. It is a position that allows for very interesting writing and round rhetorical phrases.

We have no quarrel with either Mr. Quigley's sincerity or the unquestioned ability of Will Hays.

But we do doubt the wisdom of having Mr. Hays the proclaimed leader of the industry's batttle.

In the opinion of the general public and in the minds of Senators and Representatives, Will Hays is linked in a rather hazy impression with "millionaire producers," "five-million-dollar" star contracts, an industry that is being "cleaned up," and so on.

Not exactly the best atmosphere for a hearing before the Ways and Means Committee.

The industry's cause is based on the PLIGHT of the small town exhibitor; it is an exhibitor's fight; it is a "small town" fight.

Let's beware of entanglements that would twist the issue in the lay mind to a selfish move on the part of a fabulously wealthy industry.

* * *

WE do question Mr. Quigley's statement that there is a lot of talk about the Admission Tax but "nothing is being done."

We happen to know of things that are being done.

While one portion of the industry is shouting "Let's get a leader," and another is crying, "The tax fight is being used for personal glorification"—exhibitors at large are WORKING.

In the same way that these exhibitors are working, Will Hays can help—as an individual.

The clear brain, the delightful personality, the unique experience, and the unselfish counsel of Will Hays belong in this struggle.

* * *

THERE is a thought gaining strength with us that some of our alleged "best-posted minds" feel certain that there is not the slightest possibility of the tax being repealed.

And for that reason are preparing what the language of the street calls an "out"—an escape from any part of the blame if defeat is our portion.

We know all the arguments that bolster up their view. We give due weight to their logic.

But we return to the conviction that no battle can be won without a fight; and that no just cause should be abandoned, no matter what the outlook.

History tells us that these axiomatic principles have brought victory in many a supposedly hopeless engagement.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheremoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

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Other publications: Cine Mundial (Spanish). Technical books.

This Week

We can hear Bill Fox saying it:

"Harry, millions of people have read 'If Winter Comes.' We bought the story because of its phenomenal success as a book. So let's make this our first and last rule, 'Keep faith with the millions who love the novel!'"

And Harry Millarde "kept the faith." If ever there has been a beloved story, classic or contemporary, screened with the fidelity and withal the truly inspired art of "If Winter Comes," we haven't seen it.

It would have been something approaching sacrilege to have twisted an iota of the structure of "IF WINTER COMES" to suit movie mechanics and in the process shock the sensibilities of those over whom the book has cast its spell.

MILLARDE did not fail. He went a step further and produced gripping screen entertainment. How that boy does extract every last bit out of his big moments!

The deluge of big—and worth while—pictures that hit New York last week has produced a shortage in the adjective market. Trade paper reviewers were first to cry "Quits," and then with remarkably spontaneous unanimity the daily experts lined up. The only fly in the ointment is the thought that it will be a long, long time before the exhibitor gets many of these attractions. And the price when he does get them!

We have been "bearish" on the question of raising admission prices. But any exhibitor who does not collect a shade over his regular scale for any one of the big ones New York saw last week is throwing away money.

The daily papers surrendered in a body to LON CHANEY and "THE HUNCHBACK OF NOTRE DAME." Which ought to send LON back to Los a happy person and make good.reading for CARL across the seas.

The gruesomeness of the hunchback character is a debatable point that CHANEY settled to the satisfaction of the critics by the sympathy he succeeded in arousing.

In the midst of all the spectacular scenes and thousand-odd mobs Harold Lloyd slipped "Why Worry"—and the answer is, "Why Worry?" Don't let anybody tell you this isn't as big as—or bigger than—"Safety Last." The thrills in "Safety Last" made good film men talk but the laughs in "Why Worry?" go a lot further with Mr. and Mrs. Fan.

LUBITSCH is LUBITSCH. Any doubts on that score are effectually settled by "ROSITA." Here is delightful entertainment for the sole reason that every scene is touched with the hand of a master craftsman.

MARY PICKFORD isn't the Spanish type; the story is artificial at all times; and you come out of the theatre convinced that you couldn't have asked for a more enjoyable two hours. Rare entertainment; perfect entertainment.

"THE WHITE SISTER"—a big picture well produced and with a powerful love theme—is something to be careful about. A religious angle. See it first.

Personalities of the week:

Bruce Gallop joins the First National advertising staff on Monday. No successor named at Hodkinson.

Irving Greene, we should have mentioned a week ago, is handling Carl Anderson's advertising and publicity.

J. L. McCurdy, of the Randolph, Chicago, came east for the "Hunchback" premiere. Gave us a few minutes in our office, but these theatre managers are busy boys when in New York.

About the best piece of propaganda-advertising and solid business sense we have yet to see in the state rights field is in the form of a portfolio from CHARLIE BURR.

Consists of photostat copies of an interchange of correspondence between Sam Moscow, of Boston, and exchange men throughout the country on the importance of keeping BURR as an independent producer.

Every letter a frank and open discussion of state rights evils and necessities; the whole summing up in a remarkable tribute to one CHARLIE BURR. Who deserves it.

In the morning we receive the latest copy of WID'S WEEKLY; in the afternoon a call from MERRITT CRAWFORD. Between the two we learn that the industry's iconoclast is once more making 'em sit up and take notice. A new quarterly idea is the latest surprise.

Many, many important conferences since Joe Schnitzer returned from the Coast. The Schnitzer, Berman, Rothstein heads together quite often. Which reminds us that we wouldn't exchange for money the good words any average exhibitor will give you these days about his experience with F. B. O. exploitation pictures last season. And the same exhibitor's attitude of reliance for more of the same this season.

R. E. W.

Contest Over Music Tax May Be Settled Amicably

Pending Negotiations No Suits Will Be Filed Against Exhibitors

At a recent conference held between the American Society of Composers, Authors and Publishers, represented by Mr. E. C. Mills, chairman of its advisory committee, and the officers and members of the board of directors of the Motion Picture Theatre Owners of America, during its sessions at Atlantic City, the first negotiations were undertaken in steps that hold promise of relieving this situation of much of the misunderstanding that has heretofore characterized it.

In behalf of the Society, Mr. Mills stated the desire for a mutually agreeable understanding between it and the Motion Picture Theatre Owners of America, it being perfectly apparent to all concerned that in the present situation involving continued litigation there was an entirely useless and wasteful expenditure of time and money on both sides. He made it clear that he did not favor present processes if some more agreeable and better way of handling the matter could be devised.

He insisted, however, that the theatre owners should pay license fees to the Society, if they used the copyrighted music of its members in their theatres, holding that such use of the music was a public performance for profit within the meaning of the Copyright Act, and that it was but just and fair that the theatres should compensate the copyright proprietors for such use of their material.

Mr. Mills stated that he had prepared a schedule to govern the collection of music license fees, in which he took into consideration various matters appertaining to motion picture theatres. This, he said, would be submitted to the officers and directors of the National Organization for their consideration before being adopted and promulgated by the American Society of Composers, Authors and Publishers.

The officers and directors of the Motion Picture Theatre Owners of America took issue with him on the point of the justice and equity of license fees being charged for the public performance of music in the motion picture theatres, claiming that the direct benefit to the members of the Society through the playing of their compositions was such as more than compensated them for the grant of the right to publicly perform the same. In detail this argument covered the points that such playing constituted advertising for the composition of the most valuable sort; that its direct result was to increase the popularity of the music, create a demand for the sheet copies, records and rolls, and it was suggested that instead of the theatres paying the copyright proprietors, the latter should actually pay the former, in consideration of the very valuable service thus rendered.

The suggestion was then made and developed that possibly a mutually agreeable arrangement might be made whereby the copyright proprietors might be given co-operation by the theatre owners in a systematic, thorough and inclusive "plug" for their compositions, of such tangible value from the exploitation standpoint that they might well afford to relinquish so-called "performing rights," in consideration of the services thus to be rendered.

Finally, an arrangement was made, and mutually agreed to, that a committee would be appointed by the Motion Picture Theatre Owners of America, to confer with the advisory committee of the American Society of Composers, Authors and Publishers on ways and means of resolving the entire situation in mutual accord and harmony.

It was also agreed by Mr. Mills, in behalf of the Society, that pending the negotiations of the committees no suits would actually be filed as against any member-theatre of the Motion Picture Theatre Owners of America who is not now paying a license fee to the Society, the entire situation remaining in abeyance pending conclusion of the committees' conferences.

Theatre owners now paying the license fee to the American Society of Composers, Authors and Publishers will continue under the contract they now have with that organization until such time as other arrangements will be made following the conclusion of the conferences here mentioned.

Contracts now in force and expiring in the meantime are to be renewed in the same manner as would be the case if no negotiations were pending.

In behalf of the Motion Picture Theatre Owners of America, President Sydney S. Cohen appointed Messrs. M. E. Comerford of Scranton, Pa., Harry Davis of Pittsburgh, Pa., R. F. Woodhull of Dover, N. J., Joseph W. Walsh of Hartford, Conn., and the Advisory Committee of the American Society of Composers, Authors and Publishers, consisting of Messrs. E. C. Mills, J. C. Rosenthal and Silvio Hein.

Conferences of the committees are to be shortly undertaken.

Kirkwood Improves

The condition of James Kirkwood, Goldwyn leading man, who has been critically ill in Los Angeles, as a result of a fall from his horse, for more than a week, was much improved at the last report from the West Coast Studio.

For several days Kirkwood's life was despaired of and he was unconscious virtually all of the time. Specialists diagnosed his injuries as a fractured skull. After he had regained consciousness, paralysis attacked the right side of his face. His bride, Lila Lee, remained constantly by his side during his illness.

Paramount Signs Olcott

Director Is Engaged on Long-Term Contract

The engagement of Sidney Olcott, producer of "Little Old New York" and "The Green Goddess," as a Paramount director on a long-term contract was announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

At the same time Mr. Lasky announced that Forrest Halsey, successful playwright and the man who wrote the scenario for "The Green Goddess," had been engaged to write exclusively for Mr. Olcott.

"The engagement of Mr. Olcott," said Mr. Lasky, "is in line with the new production policy which we have adopted in conformity with our new selling plan. In the future only directors, writers and players who have met the test of public approval and box-office appeal will be engaged for Paramount pictures, and at the same time, the plan of testing our pictures first with the public has made it absolutely imperative that only the best available story material shall be used."

Warners Sign Francis

A double announcement of interest comes from the Warner Brothers' Studio on the West Coast stating that the well-known actor, Alec B. Francis, is to be married this fall to Mrs. Elphinestone Maitland after a seven-year romance, and that he has also been engaged to play an important role in the forthcoming production of "Beau Brummel," in which John Barrymore will be starred.

Anderson Company to Release Exhibitor Owned Production

FOLLOWING a statement of last week that the Theatre Owners' Distributing Corporation will begin active operation in October, W. A. True, president of the exhibitors' organization, announces the completion of arrangements whereby the Anderson Pictures Corporation will handle the distribution of his company's product.

"In looking over the field we were particularly impressed with the policies and expressed principles of the Anderson Pictures Corporation, of which Carl Anderson is president," said Mr. True.

"Mr. Anderson's integrity and record, coupled with his many years' experience in organization and distribution work, together with his announced plan of centralized distribution and his working arrangement with the Film Booking Offices of America, has inspired our fullest confidence in his organization and reflect to the letter the ideals of our own movement. The exhibitor is the key to the distribution problem. Give the exhibitor what his public wants at an equitable price, commensurate with the pictures' actual worth, and the distribution problem is reduced to a healthy economic arrangement which allows a fair profit to the producer and exhibitor alike.

"The Anderson Pictures Corporation will handle our product on that basis. Our rental valuations will be based on actual values to the exhibitors and not by ficticious figures arbitrarily arrived at by theories or wild expectations. Behind each picture will be a campaign of exploitation and consumer advertising created and carried out by experienced men on behalf of the exhibitor. This is another feature of the Anderson idea, of which we heartily approve. Without boosting prices, the Anderson Pictures Corporation is prepared to sell intensively and rapidly. The exhibitor will cash in on picture advertising while it is hot.

"We have the backing of leading exhibitors, north and south, from coast to coast. Since our announcement last week, we have received letters and telegrams from hundreds of theatre owners, pledging us their support and urging us to let them have further details quickly. An amazing number of them, whose business judgment does not reconcile prosperity with the sky rocket rentals demanded by many distributors for Fall pictures, are already looking to us for good product at reasonable prices. This we will supply beginning in October. Producers now assured of a clear channel to volume distribution and quick returns, are an integral part of our plan. Our pictures will have real merit and widespread public appeal.

"If ever the time was ripe for a cooperative distributing organization, it is now. The Theatre Owners' Distributing Corporation, exhibitor owned and exhibitor controlled, presents a line-up of pictures, made by producers to meet the exhibitor's own requirements. This is a most important development in the economic history of the industry.

"To link up this movement with an organization which has the ideals and principles of exhibitor service, such as Anderson Pictures Corporation, is doubly fortunate for the exhibitors, the independent producers and the general public. We are going ahead fast but at no stage of our progress will we sacrifice our ideals of 'the exhibitor first, last and all the time.'"

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 283.

Stern Coming to N. Y.

A cable from Abe Stern, vice-president of Century Comedies, announces that, accompanied by his wife, he is making final preparations to leave Cherbourg for New York on or about September 28. It is expected Mr. Stern will make his headquarters here in the East.

Century Aids Police

Telegraphic orders from Julius Stern, president of Century Comedies, placed thirty trailers on the ends of this company's products in twelve cities, to co-operate with Captain William H. Funston, commander of the 2nd Detective District, in searching for four months old Lillian McKenzie, recently kidnapped.

Inventor Sails

Lee DeForest, inventor of the Phonofilm, sails Saturday of this week on the S. S. Leviathan. He will be away about three weeks.

During the summer great production progress has been made. The schedule calls for 100 subjects completed before a weekly service is begun.

William Devery Dead

William Devery, long associated with William Steiner, 220 West Forty-second street, New York City, died suddenly after a brief illness on Sunday morning, September 2, at his home, 421 East Third street, Brooklyn, N. Y. Funeral services were held Wednesday, September 5.

Reginald Ford to Produce in France for American Market

WORD comes that Reginald Ford, of Paris and London, now in New York, has recently completed the final negotiations whereby American producing units will be taken to Europe and pictures will be produced on the other side in European settings.

The capital for the enterprise of Mr. Ford has been supplied by some of the most important men in Paris, including prominent bankers and men connected with various big industries in no way affiliated with the cinema. They have, however, already surrounded themselves with experienced motion picture folk and are assured of the success of their enterprise.

Reginald Ford also discloses the fact that his productions will be produced for the American market, and that is his reason for bringing entire American units to the other side. The stars, actors and directors are to all be recruited from the best in this country, and the scenario writers, cameramen and technical men will be Americans, including a complete studio staff. A French director, however, has been engaged to assist and co-operate in all the work that is done, in order to see that continental ideas and customs are not overlooked in the productions.

Pearl White is the first American screen star of importance to be signed up for Reginald Ford's organization, but it is understood that a number of others have already attached their names to contracts. The first American director to affiliate himself with the new organization is Edward Jose, who will direct Miss White's first vehicle.

The first production has been scheduled to face the camera the second week in September. And the Eclair Studio has been taken over, with a special studio lighting equipment installed that has been taken over from America.

For distribution in Europe, Reginald Ford has already taken over three big companies with offices in all the principal cities on the continent.

First National to Distribute Releases by Principal Pictures

AFTER having been in conference for the past ten days, Sol Lesser, president of Principal Pictures Corporation, Irving M. Lesser, vice-president of the organization, and Mike Rosenberg, secretary, announce the completion of all arrangements pertaining to the distribution of their current productions by Associated First National Pictures, Inc.

This includes "The Meanest Man in the World," which was adapted to the screen after being purchased at a high figure from George M. Cohan, who starred in the stage production in New York City, and the first of the Harold Bell Wright features, "When a Man's a Man."

These productions will be distributed through the thirty-seven branch exchanges in the United States, Canada and through Associated First National in England, Norway, Sweden, Denmark, Switzerland, and all of the civilized world. In addition to First National handling the foreign rights, the department of Principal Pictures Corporation will function in this respect as well.

With the completion of this distribution deal, the three executives of Principal Pictures Corporation will go separate ways in the interests of their organization. Sol Lesser leaves for Europe to confer with film chiefs abroad and to arrange all matters pertaining to the foreign distribution. He will also seek stories for future productions.

Mike Rosenberg leaves for the Coast, where he will start immediately on the first Baby Peggy production with the termination of her Universal contract.

Irving M. Lesser will remain in the New York offices of the organization.

Market Fluctuates

Export of Positive Film Increase Is Comparative to Wane of Negative, Washington Reports for June

Exports of positive motion picture film during the month of June showed a decided increase over those of the preceding month, although shipments of raw stock and negatives declined considerably, according to figures just made public by the Department of Commerce. Shipments of positives during the month amounted to 11,360,482 linear feet, valued at $440,172, as compared with 9,211,252 feet, valued at $380,840, during the preceding month. Exports of raw stock declined from 5,031,366 feet, valued at $133,678, in May, to 3,546,638 feet, with a value of $84,536 in June, while exports of negatives dropped from 1,274,401 feet, worth $100,657, to 949,925 feet, with a value of $102,708.

More than a third of all the raw stock exported during the month of June was shipped to France, that country importing 1,452,104 feet, valued at $24,685. Other large importing countries were Japan, with 710,870 feet, valued at $23,895; England, with 623,692 feet, with a value of $14,877, and Canada, with 560,148 feet, valued at $16,087. Our most important market for negative film was England, whose imports totaled 340,199 feet, with a value of $58,202, although Mexico was a close second with 311,420 feet, valued at $12,488. By far the largest importer of positive films was Australia, with 2,535,676 feet, valued at $109,988, more than twice the amount imported by any other one country.

Attends Sales Meeting

E. A. Eschmann, who recently became general manager of distribution for Associated First National Pictures, Inc., last week returned from Chicago, where he met the branch managers of the mid-west and central west territories and H. A. Bandy and R. C. Seery, district managers, at a two-day sales meeting.

Following a dinner at the Blackstone Hotel, Mr. Eschmann and the field men attended the showing of Norma Talmadge's "Ashes of Vengeance," which had a successful premiere at the Roosevelt Theatre.

Confer Over Contract

Arthur H. Sawyer, general manager of Associated Pictures Corporation, returned to Los Angeles this week in company with Marcus Jacobowsky, president of the Sawyer-Lubin organization. Mr. Jacobowsky's visit to the coast is for the purpose of conferring with Mr. Sawyer concerning the details of the contract consummated while Sawyer was in New York, involving the starring services of Barbara La Marr for a period of five years.

This contract is between Arthur H. Sawyer and Barbara La Marr and provides for the production of four starring vehicles for Miss La Marr each year.

Joins Publicity Staff

Mark W. Vance, well known in theatrical and newspaper circles and an experienced exploitation man, recently joined the advertising and publicity staff of Associated Exhibitors.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 283.

Have You Written YOUR Congressman Yet?

MOVING PICTURE WORLD readers continue to write their Senators and Representatives demanding repeal of the Admission Tax. Scores of such letters already have been written. From time to time Moving Picture World will print the most representative of these letters for their value to other theatre men. For instance, John T. Henry, manager of the Temple Theatre, Perry, Florida, writes:

I believe that the effort you are making against the Admission Tax will bring results. However, don't let 'em rest until every exhibitor in the United States writes his Congressman, and gets his friends to do so.

I am enclosing copy of letter I have had the owner of the Temple Theatre, of which I am manager, write our Congressman. I have also written him myself and had friends do the same.

With all good wishes to the World, and yourself, I am,

Yours truly,

JNO. T. HENRY, Manager

Hon. Frank Clark, Congressman,
Gainesville, Fla.,

My dear Mr. Clark:

I have the honor to address you on a matter that has become quite a burden, really a hardship, on a struggling industry as viewed from the small Motion Picture Exhibitor's standpoint.

The matter of admission tax was easily handled during the war, but now every penny asked by the Exhibitor brings a frown from the customer. Times have changed.

Please listen to my argument and take it for what it's worth:

About six years ago our attention as Americans was drawn to one and only one problem, "How to whip the Hun into submission." This took money and speed, as the Hun was in battle array. Those who manipulated affairs at Washington knew that we had speed and their only problems were how to get the money out of the people the quickest way. So the master minds looked over the fields of possibility and put their fingers on the sure-fire.

Among the first to be taxed were the exhibitors of motion pictures, both in the city, where great possibilities existed, and in the hamlet, where great efforts on the part of the small exhibitors necessarily had to be made in order to attract. Cold drink dispensers and many other lines of endeavor came in for theirs; in fact, it became a question, "Who has escaped?"

With few exceptions our great people smilingly shouldered the burden as an emergency measure and passed it up as the quickest route to head off a sure deficit. The latter case would have been disastrous to our war preparations.

During this period the masses became affected by an intoxicant of a two-fold nature. First, sadness, caused by many trying to bury their feelings over a loved one, either "on his way" or "reported missing"; second, mushroom wealth. In this unnatural state, people sought amusement. Price and quality were secondary considerations; they paid whatever the seller asked. They wanted it.

There came a day, however, when men ceased to pull down fabulous daily wages. Industry's domination of price came to an end. Labor and industry could no longer look to war and its side issues for their aggrandizement, but rather to natural occupation for livelihood and revenue.

This hard-boiled reality which faced them caused a necessary cut in their expense accounts. Statistics will show WHO STOOD THE CUT.

I would say, from my limited scope of observation, that those offering the public what is termed non-essentials suffered most.

I am not one who will enter into argument as to the importance of the Motion Picture Industry, but I agree with the greatest men of the age when they move to say that the screen is the greatest vehicle for conveying knowledge; with the prophet when he says the Industry is in its infancy.

Now, small as well as large exhibitors have faced a condition for the last two years better described as deplorable—absolutely destitute of actual running expenses—and as owner of the Temple Theatre, located in Perry, Florida, I can vouch for the statement that many small exhibitors have had to seek other lines of legitimate business rather than follow their chosen profession—the profession they were trained for—the business they had spent their best days promoting.

I am not dependent upon this theatre for a livelihood. As it stands, I hold it as an investment, but a poor one. The admission tax, which we collect at our door before our customers can enter and trade amounts to a fair return on the amount invested.

IF CONSISTENT WITH YOUR VIEWS IN THE MATTER, I URGE YOU AS CONGRESSMAN FROM MY DISTRICT TO SEEK THE REPEAL OF THIS MEASURE AT THE NEXT SESSION OF CONGRESS.

Respectfully,

GEO. E. PORTER, JR.

To Try New Efficiency Plan at the Michigan Convention

THE eight-hour day law will not be observed by the exhibitors of Michigan who attend the fourth annual convention of the Motion Picture Theatre Owners of Michigan when it convenes September 25 and 26. In fact, the forty-eight hours of time that will elapse during the beginning and ending of this year's convention promise to be so packed full of business and pleasure that only the old alarm clock will do more duty than the theatre owners.

Several new ideas will be tried out this year. Probably the most important will be the appointment of committees two weeks previous to the state meeting by President McLaren, and the calling of these committees into Detroit on September 5 and 6 to thoroughly discuss the particular problems assigned, and be ready to report in detail their findings at the convention before all exhibitors.

It is felt that by this procedure much more efficient work can be done than by waiting until the exhibitors are assembled and then attempting, by spending all hours of the night discussing in a short time, some of the important matters, and perhaps arriving at a hasty conclusion. Committees will be appointed on the non-theatrical situation, admission tax, ways and means, constitution and by-laws, and general organization welfare.

It also is the plan of the Michigan organization to have present at the convention the Congressmen from Michigan, that they may discuss with them and the two Senators, the admission tax situation from the theatre owners' viewpoint, so that the legislators can become thoroughly conversant with the situation. This move follows the series of sectional meetings being held in the state on the admission tax situation. A vast amount of data and vital information has been secured in this manner by H. M. Richey, general manager of the Michigan organization.

The Michigan organization intends to force a show-down on the non-theatrical situation. The situation, which has been growing worse and worse each year, has assumed dangerous proportions for the smaller theatre owners, say Michigan leaders, and, despite the fact that few of the larger theatre owners are affected, it must be handled vigorously by the association, which is for the protection of all.

Crisis Reached in T. O. C. C.; Directors Are Investigating

AS we go to press the Board of Directors of the Theatre Owners' Chamber of Commerce is in a special executive session in the organization headquarters. From official circles it is gleaned that this meeting was called to pass judgment upon certain members of the T. O. C. C. who, it is said, have more or less embarrassed the organization by violating several of its rules.

This so-described embarrassment is reported to have extended over a period including the last few months. The organization is credited with having retarded the blushes caused by such alleged instances in the past. But the one blush which cannot be checked, and which culminates the reported series of petty misdemeanors into the crisis hurriedly calling the directors into private convention, is said to be the certain activities which last week instigated the majority of members to discard their resolution to stand pat, and award union operators a fair percentage of their demanded increases.

Official information gathered during the last few days reveals that the alleged violators of the constitutional enforcements of the T. O. C. C. are some of its most important and prominent members.

"The organization is bigger than any of its men and men who think it isn't are going to find out that it is," was the comment made by a member of the chamber.

The meeting in session this afternoon (Friday, September 7) is described as "a very deliberative proceeding" because, it was emphasized, the directors and organization as a whole is a "very deliberative body."

The number of reported violators will not be known, if ever, until the close of this session. It is learned that specifically three of the entire number are being considered as charged with ignoring one constitutional rule and two for another.

"Serious internal matters" is the way in which another authorized informant describes the topic under discussion at this private gathering. "Efforts by certain members of the T. O. C. C. to subordinate its policies to their own" is his manner of explaining "matters."

As related in this publication last week, the majority of theatre owners at first flatly rejected the ultimatum of union operators associated with Local 306, which demanded a maximum increase of 25 per cent. or the alternative of projectionists refusing to renew their contracts which expired on the first of this month.

Later, because of the action of the circuits in negotiating separate agreements, it was necessary for the T. O. C. C. members to get under cover. TOM WALLER.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 283.

Cohen Officiates

Sydney Cohen, president of the Motion Picture Theatre Owners of America, officiated Thursday and Friday, Sept. 6-7, at the opening of a Canadian division of the organization. Mr. Cohen left Wednesday night for Montreal, where the affair was opened the following afternoon with a dinner at the Mount Royal Hotel.

Did You Receive an Open Letter?

A few weeks ago we said a number of good words about "The Green Goddess" in these columns.

Because we felt that the picture deserved them.

An over-zealous publicity person has reprinted that particular page of Moving Picture World and is sending it to all exhibitors in an envelope that indirectly—but nevertheless strongly—gives the impression that it is coming directly from Moving Picture World.

All of which constitutes a situation that might be characterized in a number of good-humored ways.

But all we want exhibitors to keep clear is that we haven't reached the point of spending postage, stationery, printing and time SELLING any particular picture.

We thank you. R. E. W.

Emanuel Cohen Returns

Visit Abroad Assures Co-operation for Pathe News Cameramen

Returning from the news centers of Europe, Emanuel Cohen, editor of the Pathe News and Pathe Review, reports that there is plenty of news in the international hotbed and that new arrangements have just been effected expanding the activities of the Pathe organization on the Continent.

Mr. Cohen spent three complete weeks abroad, visiting London, Paris, Berlin, and making side trips to the battlefields, the Ruhr, Switzerland and Ireland.

Heretofore the officials of Continental Europe had an apathy for news in pictures. Co-operation was not readily extended and the taking of pictures depended mostly on the resourcefulness and enterprise of the individual cameraman. In conference with official France and Germany, Mr. Cohen acted as a diplomatic news emissary and succeeded in receiving assurance of greater co-operation from its quivering centers of news, so the true facts in pictures may be broadcast throughout the world on film.

Plans to Extend Tour

Mrs. Wallace Reid announces at Los Angeles that she will tour three or four more cities in the interest of her war on narcotics before making her next screen vehicle.

She has returned to her home here for a month's rest and will return to the road in October. She will appear in Omaha, Minneapolis and Milwaukee.

Film Club Moves

The Film Players Club, Inc., of 110 West 44th street, New York City, is moving to its new club house at 161 West 44th street, on September 1. The membership consists of directors, cameramen, actors and actresses.

Producers Alarmed Over Representatives in Japan

PROMINENT producers here are fearful that some of their representatives may be included in the toll of life taken by the terrific land upheaval in Japan. Unheard from since the dreadful holocaust to the present date are: Tom D. Cochrane and R. E. McIntyre, representing Famous Players' interest in Japan; Del Goodman, for the Fox organization, and Frank L. Lappin, Universal's temporary Tokio manager.

All of these organizations have large quarters in and around the devastated area. Although no definite dispatch has yet been received, it is believed by New York executives that these Japanese stations have been utterly demolished.

Del Goodman, of the Fox organization, was in Japan to establish new Fox offices throughout the Japanese Empire. Since the earthquake nothing has been heard from Mr. Goodman nor from ten other Fox foreign field representatives who were scattered throughout different parts of the islands.

Mr. Goodman arrived in Tokio a month ago. He was staying at the Imperial Hotel, which has been completely destroyed. He was well known in the industry. Formerly he was stationed in Chicago for United Artists, but has been with the Fox organization for the last four months.

Officials of the Famous Players-Lasky Corporation maintain a branch office in Tokio and distributing offices for Paramount films for Japan and Korea in Shiba ward, one of the Tokio sections reported to have been completely demolished. No word has been heard from Tom D. Cochrane, the branch manager, and R. E. McIntyre, assistant manager, both of whom are well known in New York film circles.

It is presumed that the company's office was destroyed, and efforts are being made to learn the fate of the two Americans and their Japanese staff. Both New York men lived at the Imperial Hotel, one of the many notable buildings destroyed by the earthquake, but hopes are still entertained that the two managed to escape. Up to a late hour no word has been received from the American embassy staff in Tokio as to the fate of the many American business men stationed in the Japanese capital.

Mr. Cochrane is a brother of R. H. and P. D. Cochrane, well-known Universal executives.

The Universal Pictures Corporation's main Japanese office, one of the most active and biggest foreign offices of the corporation, was in the center of the earthquake and fire zone, and indications point to a complete loss of office, equipment, prints, and probably personnel.

Universal's Tokio office is or was at 14-3 Chone Minamidemma-Cho, Kyobashi-Ku. Kyobashi is in the business section of Tokio, near the water-front, and is reported wiped out by fire and quake demolition. Universal has received no word from Frank L. Lappin, its temporary Tokio manager, or his native aide, Arata Tsakado.

The only word received by Universal came in cable to N. L. Manheim, export manager, several days after the quake, from the native manager of the Osaka branch exchange. Although Osaka was in the earthquake zone, it suffered far less than Tokio, and Universal loss in the smaller city probably was held to a minimum.

Rushing westward across the Pacific Ocean aboard the steamship President Grant is Edward B. Rowe, Universal's Japan manager, and his wife. Behind them lies three months of pleasant vacation in the United States. Before them is the job of reorganizing a business out of ashes.

It is likely that Rowe will make his headquarters temporarily in the Osaka branch until such time as normal business is resumed in the devastated regions. Universal's other Japanese exchanges—Otaru, Hakata and Souel, Corea, meanwhile will have to function as best they can.

Louis Auerbach of the Export & Import Film Company, Inc., reports that no word has been received from his company's Japanese agents since the earthquake.

All attempts to get into communication with the agents via radio have been unsuccessful.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 283.

Lesser Goes Abroad

Sol Lesser, president of Principal Pictures Corporation and vice-president of Associated First National Pictures, sailed this week on the Leviathan for Europe. Mrs. Lesser accompanied him. They plan to be away several months.

Chief among the important things Lesser desires to accomplish while abroad is the forming of a foreign film sales department for the West. He plans to visit the principal countries while in Europe and will have conferences with the heads of the various exchanges.

Helping Japan

Through the efforts of Will H. Hays exhibitors will be supplied a trailer showing the President's proclamation asking assistance for Japan. This will be the industry's contribution, as a whole, to the drive, but individuals also are aiding the Red Cross with cash donations.

Closes Foreign Deal

George E. Kann, manager of the foreign department of Goldwyn Pictures Corporation, negotiated an important deal last week with A. Jordahl, representing the A. B. Svensk Film Industrie of Stockholm, Sweden, whereby that concern acquires the distribution rights for the Goldwyn sixth year pictures in the Scandinavian countries.

Settle Differences

Graphic Film Corporation, through Ivan Abramson, announces this week that litigation pending on "Mother Eternal" has been definitely settled betwten Mr. Spitz and the Graphic Film Corporation. The long standing dispute existing between the two parties is now a thing of the past and will give Mr. Abramson an opportunity to devote his time and efforts exclusivtly to the further production of his 1924 features.

Mayo in Picture

Because of the accident which befell James Kirkwood, leading player in Goldwyn's film version of Joseph Hergesheimer's "Wild Oranges," another player has been selected for the part and the picture will be entirely refilmed. Frank Mayo, also a member of Goldwyn's permanent acting organization, has been selected to succeed Kirkwood.

Mr. Kirkwood was thrown from his horse, suffering a fracture of the skull, from which he is happily recovering.

International News to Show Japanese Earthquake Scenes

WHAT probably is one of the greatest news reel feats ever accomplished has been put over by Capt. Ariel Varges, crack International News cameraman, in getting pictures of the Japanese disaster. As the result of his speedy work and unparalleled enterprise, remarkable moving pictures of the great holocaust now are on their way to America.

Luck again was with Varges, reputed to be the luckiest cameraman in the game. After a slow trip around the world, covering a period of many months, he had the good fortune to be in Shanghai when the earth forces rent the Japanese archipelago. As the crow flies, Tokio and Yokohama are around 1,500 miles from Shanghai.

Varges, a veteran of many disasters and great news events, immediately chartered an aeroplane. Thus, while the great fire was still at its height, he speeded over the China Sea and took pictures of the demolished cities, and close-ups of the country-wide conflagration and the smoking ruins. Varges landed in Tokio harbor and spent several hours getting unusual pictures of the burning city, its palatial ruins, victims and fleeing refugees.

By this time the films are well across the Pacific. As soon as they are received in San Francisco, they will be rushed by special aeroplane service across the United States to New York, to be included in the first possible International News Reel released after their arrival. They will not be issued as a special, but as a regular part of the International News Reel service to all International News Reel customers.

Here from Brazil

John L. Day, South American representative of the foreign department of Famous Players-Lasky Corporation, returned to New York on Monday, September 3, from a stay of several months in Paramount's Brazil office.

Address Changed

Al Lichtman, president of Preferred Pictures Corporation, announces that after September 1 the new office of the De Luxe Feature Film Co., which handles the Preferred Product in the Seattle territory, will be located at 2016 Third Avenue, Seattle.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Connecticut Theatres Open in Expectation of Big Year

The fall and winter season in the picture theatres of Connecticut got off to a good start on Labor Day, with a number of new, remodeled and renovated theatres opening. Some managers advanced the date of the inception of their last half of the year policy, but the greater number made their grand advertising "splurge" with the program opening on Labor Day or the Sunday previous.

In Wallingford the new Wilkinson Theatre was opened on Saturday, September 1, with "Lawful Larceny" featured. Manager Wilkinson expended many thousands of dollars in building his house, which is one of the neatest in the state. His second feature was "The Nth Commandment." Prices are: Downstairs and loggias, 35c; boxes, 40c; first balcony, 25c; second balcony, 15c. Music is furnished by an orchestra of four musicians.

Joseph Dolgin and A. M. Schuman opened their new Lyric Theatre in Hartford on September 1 with "Bavu" as the main feature. The new Lyric is on Park street, just east of Broad street. Jack Sanson is manager. The seating capacity is approximately 1,000 and there is a balcony. The stage is sufficiently large for the presentation of road shows.

The stage setting is featured by an electric fountain which is in the centre of the stage. Artificial flowers are arranged prettily and the general effect is that of a large and beautiful garden, with the picture screen in the background. A revolving light effect will enhance its beauty.

An orchestra under the direction of Ben Irving, formerly of Bayonne, N. J., and New York City, proved to be a delightful attraction of the opening program at the Lyric and will be a permanent feature.

Much attention has been paid to ventilation. There are huge ventilators on both sides of the theatre and the openings are covered with lattice work. In the cold weather these same ventilators will be made to provide warm air.

The Capitol Theatre, formerly Fox's, in New Britain, after having been completely remodeled, was opened Thursday night, August 30. The owners, John S., Charles S. and Michael S. Contaras and Peter Perakos, also conduct the Palace and Scenic Theatres in New Britain.

Poli's Theatre in Meriden "Bill" Cotter manager, began its fall and winter policy of vaudeville and films on Labor Day after having presented exclusive picture programs during the summer. "Bill" had "Bluebeard's Eighth Wife" as his screen attraction.

The Community Playhouse, also in Meriden, in charge of Manager King, has resumed the presentation of vaudeville with feature pictures.

The Capitol Theatre in Ansonia is playing vaudeville the last half of each week, with pictures the first half. The policy was begun September 3.

The Alhambra, Torrington, on September 3 started a policy of vaudeville and pictures the last half of the week and exclusive pictures the first half.

The Empress Theatre, Danbury, which was to have opened with a five act vaudeville and feature pictures policy on August 30, will bandon any presentation of acts for the season. A. J. Collins, owner of the Empress, announced that the salary demands of stage hands were too heavy for him to operate the theatre at a profit. A straight picture policy was started Labor Day.

The Globe Theatre in New Haven, which has been offering second run features with a daily change of program during the summer, on Sunday, September 2, started a policy of week runs of first run films. The opening attraction was "Enemies of Women" and it was advertised on an extensive scale. Manager E. S. Raffile announced that he had signed contracts with Goldwyn-Cosmopolitan for "Enemies of Women," "The Spoilers," "Three Wise Fools" and others.

F. D. Garvey, manager of Poli's Bijou Theatre in New Haven, started the new season with a "bang." "Bluebeard's Eighth Wife" was the feature for Labor Day week. A new stage setting and various improvements about the house elicited much favorable comment from the large crowds. The Bijou has been the home of an exclusive picture policy for the past year. There is an enlarged orchestra, which, with the grand organ, furnishes splendid accompaniment to the films. Mr. Garvey is a snappy advertiser and capacity crowds always are the rule at the Bijou.

Reads a recent advertisement in a Bridgeport newspaper for Poli's Palace Theatre: "Think it over—in New York City at the Cameo Theatre you see a feature picture, a comedy and a news reel. And that is all. There is a good small orchestra and an organ. The admission at the matinee is 55 cents.

"Here you see all the above, other pictures, with a beautiful organ, the biggest and best theatre orchestra in the state and a vaudeville bill that is remarkable. And you know the little Palace prices. Think this over."

The Shawmut Corporation of Greenwich has been granted articles of incorporation to engage in the theatrical business, beginning with $1,000 on a capitalization of $50,000. The incorporators are: Ralph E. Brush, Harold L. Knapp and Mildred A. Bender, all of Greenwich.

Manager King of the Community Playhouse in Meriden dropped an order for $5 on Main street as one means of advertising the presentation of "Main Street." The finder of the order brought it to Manager King's managerial sanctum and received the $5.

The Strand Theatre in Hartford began the observance of its ninth anniversary on Sunday, September 2, also making the occasion the opening of the fall and winter season. The Strand was opened in 1914 by W. A. True, now president of the Theatre Owners' Distributing Corporation of New York and also president of the Motion Picture Theatre Owners of Connecticut.

Manager L. Gilbert presented an excellent program and displayed a new stage setting and lighting effects. The Japanese setting was replaced by a conservatory scene.

Under the direction of Henri Trussenbroek the Strand Theatre Symphony Orchestra has made a splendid name for itself in theatre music circles of the state. The organists are Carl McKinley, who has held the position for three years, and Arthur Priest, who has been at the Strand six years. An organ solo is a feature of every performance.

For the anniversary week bill Mr. True presented as the main screen feature "Mothers-in-law." A soloist was an added attraction.

Musicians in theatres in Hartford have been granted a $5 a week increase in salary and those in vaudeville houses $8, beginning Labor Day, it was announced September 1, following a conference of theatre managers and members of the musicians' union.

Working hours of the men also have been shortened, the agreement having been reached by a compromise between the demands of the union and the former scale.

The motion picture operators' union is demanding an increase of 15 per cent., but the matter has not been settled. Conferences with a view to reaching a settlement will be arranged.

Damage of $350 was caused in the Park Theatre in Bridgeport the afternoon of Tuesday, August 28, by fire which originated in the cellar. A small portion of the rear of the main floor also was damaged.

Mr. Poli recently acquired the Park from the P. F. Shea estate. George Ellmore, Bridgeport representative for Mr. Poli, announced that proposed alterations would be started sooner than planned as a result of the fire.

The new orchestra at the Palace Theatre in New Britain was heard for the first time at the Sunday evening, September 2, performance. Earl Lambert is director; Ronald McCutcheon, pianist; Harry Miner, cornetist; Joseph Shopney, trombonist; Wiliam F. Needham, drums.

The Palace Theatre in Rockville, closed for a week during which many alterations and improvements were made, was reopened Saturday, September 1. The Palace recently was purchased by Hyde Smith and Jacob Alpert of Putnam from the Lewis-Brown Theatre Circuit. A motion picture policy will prevail.

Revenue Agents Active

A story published in a New Haven newspaper on August 31 stated that discrepancies in theatre tax reports throughout the state have been revealed through the investigation of the "flying squadron" of field deputies led by William A. Farrell of the Hartford office and that the discrepancies will run into thousands of dollars.

According to a statement from the New Haven office of the Federal Revenue Department, all of the errors and under-returns are not due to carelessness and ignorance, but many have occurred through intentional efforts to defraud. While no official prosecution is expected to follow, a heavy penalty, with the opportunity to make an offer in compromise, will be levied.

The exact number of discrepancies and where they were discovered has not been disclosed, but, the news item said, it was admitted by officials that the greatest percentage of errors had been found in the Bridgeport district.

Boston Film Business Good; Other Massachusetts Items

Reports covering the business at motion picture theatres in Boston and vicinity are to the effect that conditions virtually are normal for this time of the year. The pace is making no sensational spurts, but generally is considered beyond complaint.

The Park Theatre, Boston, which has had a rather irregular policy for the past few months, on Sunday, September 2, had "Merry-Go-Round" its opening day, presented by Harry Asher, with prices scaled to an 85 cent top.

The run of "Human Wreckage" at Tremont Temple, Boston, is nearing its close, having two more weeks to go. Last year the Tremont Temple showed several Fox pictures, but no definite policy has been determined upon for this season and it was stated that independent pictures will be shown.

The kiddie revue will be offered again in Loew's Orpheum and State Theatres, Boston, advertisements for youngsters now being run in the papers.

The Modern and Beacon, which play the same program day and date, continue to bring in approximately $5,000 a week each, which is the grade usually maintained.

The Goldstein Brothers are "slamming" the good ones at the film public of Springfield in the Broadway. "The White Sister" was the feature the week of August 26, with a quartet of singers as an added attraction. "Hollywood" was the attraction Labor Day week.

Fred Meek, who has been managing "The Covered Wagon" at the Majestic, Boston, for the last fourteen weeks, has gone to Asbury Park to pick up another company. F. G. Wallace now is in charge at the Majestic.

Fox's Theatre, Springfield, reopened on Sunday, August 26, after having been greatly renovated, several thousands of dollars having been expended in making the house as attractive as possible. "The Silent Command" was the opening feature, with Tom Mix in "Soft Boiled" following. "Great music," said the advertisements. Scribe supposes Irving MacDonald still occupies the office on the second floor front because the snappy advertising copy savors of Irving's facile soft pencil.

The Court Square Theatre, legitimate house, in Springfield, had "The Covered Wagon" Labor Day week. Randolph Bartlet, who was with the "Wagon" company at the Majestic in Boston, took charge of the company at Springfield, from which city it will work into Buffalo for an extended engagement.

Straight pictures probably will be the policy at the Academy of Music in Fall River, Mass., as a result of a pooling arrangement which will put vaudeville in the Bijou this season. J. J. DeWald, who came to the Bijou as manager last season, will return in the same capacity.

The Academy of Music and Bijou are owned by Fall River interests and will be operated upon a sharing basis, it was announced.

"The Common Law" was the Labor Day week attraction at Abraham Goodside's Capitol Theatre in Springfield nd it was advertised as a pre-New York showing. At Mr. Goodside's Bijou Theatre in the same city during the holiday week the main picture of a double bill was "The Broken Wing."

Remodeling of the State Theatre, formerly the Plaza, in Springfield, by the Goldstein Brothers, virtually has been completed and the house will be opened early in September. The policy has not been announced.

The color scheme of the interior decorations consists of old ivory and gold with heavy sapphire blue hangings and Egyptian red carpets with appropriate figures. The interior lighting system will be of amber.

The bright new front of the playhouse is done in the color scheme which prevails therein. The inside doors are of French design. On the right of the commodious lobby is the women's retiring room, beautifully furnished. The main floor has an excellent incline that permits of excellent view of the stage from all points.

The heating plant consists of oil burners.

Theatre managers of Boston have agreed to cut their advertising copy in the "Globe" and "Sunday Advertiser" (Hearst's) as a result of a decision of the publishers to increase the rates on theatrical advertising.

The "Globe" raised from 50 to 75 cents a line and the "Sunday Advertiser" from 60 to 70 cents. The managers have decided to reduce their advertising space in the "Globe" one-third and in the "Advertiser" one-seventh, reductions being based on the increases in rates.

Under the new rate the "Globe" has the highest rate in the city for theatrical advertising.

Circle Theatre, Indianapolis, Observes Seventh Anniversary

The Circle Theatre, Indianapolis, celebrated its seventh birthday anniversary last week and by way of a birthday party presented one of the best programs of the season. The bill was headed by Constance Talmadge in "Dulcy" and included a news reel, a scenic, an organ solo, an overture by the orchestra, and a stage presentation by a vaudeville team.

The Circle was one of the first de luxe picture theatres in the United States. When it was opened seven years ago in Indianapolis, the art of picture presentation had advanced but little from the old nickelodeon days, when most any building sufficed for the exhibition of moving pictures.

The program and special decorations for the anniversary were arranged by Ace Berry, manager, and Benjamin F. Caldwell, art director. A large birthday cake, bearing seven electric candles, was placed in the lobby of the theatre and the interior was redecorated with new draperies and hangings. The theatre was crowded throughout the anniversary week.

Roy Feltus, manager of the Princess Theatre at Bloomington, attributes the big crowds that have been attending the Princess recently to extensive newspaper advertising. "Exhibitors cannot expect to get by any more without it," he said. "It's the newspapers that count in this day and age because practically everybody reads the papers. Dodgers and handbills are passe—they look cheap and no one pays any attention to them. I would rather have a big, attractive advertisement in the newspapers than all the 'bills' that can be printed and distributed."

Decorators have been busy for the last few weeks at the Oliver Theatre in South Bend. The ceiling of the main lobby has been decorated in cream, the smoking room has been refurnished, and the large canopy outside the main entrance has been trimmed in imitation bronze. Henry L. Spohn is manager.

The Starette Theatre at Newcastle has been reopened after having been closed for a few weeks for improvements. A new tile floor has been placed in the lobby, and all of the interior has been redecorated.

The Indiana Theatre at Terre Haute, which has been closed for a few months, will be reopened about the first week in October by a new operating company. The executives of the American and Orpheum theatres are said to have controlling interest in the new company and will operate it along the same lines as the other two theatres. The Indiana will be managed by Shannon Katzenbach and Maurice A. Fox, the guiding hands of the American and Orpheum theatres.

A new picture theatre will be erected in Hammond in a short time for Roy Green and Mrs. E. Bennett, of Whiting, and John Morthland, of Hammond. The new structure, which will be modern in every detail, will cost about $200,000.

The Indiana Theatre at Bloomington was damaged to the extent of about $1,500 recently when a short circuit in a high tension wire caused an explosion. Flashes of electricity spurted from every electric wire in the building. Evening crowds were just entering the theatre when the accident occurred.

Minneapolis

Miss Jean Schwartz, cashier of the New Unique, Finkelstein & Ruben house, who was missing three days last week, was found in Chicago. Miss Schwartz had planned to go to Hollywood for a career as a picture star. In Chicago she lost her purse and was obliged to wire home for money so that she might return to Minneapolis.

A new theatre will be opened at Pipestone, Minn., by J. De Belser. A building is being remodeled to accommodate the new house.

The Foto Play Theatre, Grand Forks, N. D., is being dismantled and will be converted into a store building.

B. J. Benfield, for six months manager of the Olympic Theatre, Melrose, has purchased the Orpheum and Strand theatres at Morris, Minn. The Morris theatres have been operated by Joseph J. Gaffney.

The New Willows Theatre at Linton, N. D., opened this week. It seats 472. Arthur Bauer of Bismarck supervised the opening of the house.

The Cuthbert Movies Theatre at Cuthbert, S. D., has been taken over by A. J. Knight of Kenneth, Minn. It was formerly operated by L. K. Ness.

Rhode Island

Theatre musicians affiliated with the Musicians' Protective Association in Rhode Island have been granted a $6 weekly raise in salary, effective Labor Day.

The men originally asked for a $9 increase. The raise brings the scale to $48 a week.

No settlement was reached in regard to the demands of motion picture machine operators and stage hands.

Maine

Famous Players will build a theatre in Belfast, Me., which will be on the site of the old Colonial Theatre, which was destroyed by fire a few months ago.

New Season Opens with Bang at St. Louis Film Theatres

The 1923-24 Motion Picture Season was ushered in at St. Louis in a big way on Saturday, September 1, some of the biggest attractions of the new year being included on the local screens. To begin with, it was Paramount Week, and the Famous Players product held forth at many of the houses, including the Grand Central, West End Lyric and Capitol theatres, owned by Skouras Brothers.

William Goldman, owner of the Kings, started the first of Goldwyn-Cosmopolitan supers for the new season, "Enemies of Women," while the Delmonte, owned by Fred L. Cornwell, entered upon its new contract with Metro, the feature attraction being Mae Murray in "The French Doll." The Fox Liberty reopened with "The Silent Command."

The Super Theatres Corporation, controlled by Hector M. E. Pasmezoglu, filed articles of incorporation with the recorder of deeds the past week. The papers list the capital at $300,000. The new company will operate the Congress, Delmar, Plaza and Criterion theatres owned by Pasmezoglu.

The papers show that Pasmezoglu holds 1,998 shares of the common and 100 shares of the preferred stock of the company, while one share each is owned by Ralph E. Niedringhaus and Flora Pfuhl. Pasmezoglu claims that the company has options on several other theatres which it expects to close very shortly. He said that he has a group of very prominent business men associated with him in the enterprise.

The Illinois and Grand theatres, Centralia, Ill., owned by the Hall Amusement Company, have been added to the Reed, Yemm & Hayes string of houses. The deal becomes effective at once. G. W. E. Griffin, formerly manager of the Broadway Airdrome, Centralia, will manage the houses for the new operators. The Broadway Airdrome has been closed.

All contracts for the Marcus Loew State Theatre, Eighth and Washington avenue, were closed this week by E. A. Schiller, general representative of the Loew Enterprises, who was in St. Louis for that purpose. He was accompanied by Thomas W. Lamb, New York architect, who designed the theatre and office building.

The construction will be pushed as rapidly as possible. The present plans call for the completion of the three-story office and store building on the Washington avenue frontage by January 1, while the theatre will open on April 1.

S. C. Smith of Conway, Ark., has awarded the contract for his new Front Street Theatre in that city to the W. A. Russell Construction Company of Little Rock. The new house will cost $60,000.

The Reed, Yemm & Hayes circuit operates theatres in Duquoin, Salem, Benton, Christopher, Ziegler, West Frankfort, Mount Vernon, Sesser and Marion, Ill. The details of the deal for the Grand and Illinois theatres have not been given out. The Illinois, completed a year ago, is among the finest theatres in Southern Illinois. It seats 1,200, while the Grand accommodates about 1,100.

Pinkelman & Cory of Quincy, Ill., during the week awarded the contracts on their Washington Square Theatre, Quincy. The house will cost $250,000.

Arnold J. Tuchschmidt, architect, with offices in the Rialto Theatre Building, St. Louis, has prepared plans for $250,000 theatre and office building to be erected near Grand boulevard and Meramec street. The names of the men behind the project have been withheld. It is said the new theatre will seat 2,500 in a balcony and the parquet. It will have a full sized stage for vaudeville and dramatic production.

Parts of the plans call for a banking room on the first floor and a group of prominent South St. Louis business men are promoting a new bank to take quarters in the structure. It is said that a leading South St. Louis exhibitor is interested in the project.

Walter Thirmmig, former owner of the Fine Arts Exchange, plans to open a theatre in Duquoin, Ill. He also is dickering for a house at Belleville, Ill.

The Midland Airdome on Bartmer avenue has been opened by Tom Curley. Curley also is interested in the Wellston Theatre.

The New Swan Theatre, Walnut Ridge, Ark., has been leased by L. L. Lewis, who operates the Sharum Theatre in that city. The Swan, now under construction, will accommodate 675. Prominent Walnut Ridge business men financed the theatre building.

The Gem Theatre, Stonington, Ill., has been reopened by W. W. Hooper.

Phil Langdon has resigned as manager of the Delmonte Theatre, St. Louis. He is considering an offer to travel for one of the local film exchanges. J. Wright, formerly with Famous Players in Texas, is the new manager of the Delmonte.

The Missouri and Grand Central theatres have raised their general admission from 50 to 55 cents, effective September 1. Higher price of films is given as the cause for the raise. The Orpheum vaudeville theatre when it reopened Sunday, September 2, presented a new schedule of rates, the top price being raised from $1.38 to $1.50, including war tax.

Billy Goldman celebrated his thirty-fifth birthday on September 1. He was born in St. Louis in 1888, and entered the motion picture game in 1911, opening a tent show at Prairie and St. Louis avenues. He now owns the Kings and Queens theatres and has plans for a $1,000,000 house at Grand boulevard and Morgan street. He formerly was manager of the Famous Players Missouri Corporation and the Delmonte and Missouri theatres were built by that company under his direction.

Leo Keiler of Paducah, Ky., has returned from his vacation. He spent the summer at Charlevoix, celebrated Michigan resort.

G. F. Miller has taken over the Armory and Missouri theatres in Saint Genevieve, Mo. He formerly operated the picture house at Monroe City, Mo.

Out-of-town exhibitor visitors during the week included C. W. Boyd, Louisiana, Mo.; William Schuckert, Opera House, Chester, Ill.; Elmer Brient, Centralia, Ill; G. F. Miller, Ste. Genevieve, Mo., and Tom Reed of Duquoin, Ill.

Milwaukee

Sixth Annual Paramount Week opened in Wisconsin on September 2 with 121 theatres showing Paramount productions. Twenty-three of this number were in Milwaukee, the Garden Theatre and Saxe's Strand, two downtown houses, being included. The Garden featured Gloria Swanson in "Bluebeard's Eighth Wife" and the Strand showed "Lawful Larceny."

The Saxe Amusement enterprises played host recently to thousands of G. A. R. members when that organization held its national encampment in Milwaukee. The Strand and the Miller, two Saxe houses, were thrown open to the veterans on three mornings during the week for special showings of "The Copperhead," a war picture.

Gilda Gray, she of Ziegfeld Follies shimmy fame, proved areal attraction following the announcement by E. J. Weisfeldt, manager of Saxe's Strand at Milwaukee, that she would appear in a scene in "Lawful Larceny" at his theatre the week beginning Sept. 1.

Chicago

Bennie Cohn, assistant manager at the Roosevelt Theatre when it was under the management of the Ascher circuit, has been made manager of the Aschers' West Englewood Theatre. Harry Ascher, who has been in active charge of the house, will look after other interests of the Ascher circuit and give only general supervision to the West Englewood Theatre in the future. Bennie has many friends among the exhibitors of the city who wish him success on the job.

Harry Koffman, formerly manager of the Hippodrome Theatre on the South Side, is giving his time to the fighting game, but finds the job harder than running a movie theatre.

Joe Koppell, well known exhibitor and manager of the Village Theatre at Wilmette, Ill., was married last week.

Jesse Hogan, who has been resting for the past few months up north in wilds of Wisconsin, is back with the Ascher circuit as utility manager and the boys are glad to see him again.

The new Washington Theatre at Granite City, Ill., will open early in October, according to the announcement of Louis Landau, Jr., owner. The house will seat 3,000 and cost $750,000. It is located at Nineteenth and E streets and is one of the finest movie houses for a city of its size. The house will play both pictures and vaudeville.

Beginning September 3 the musicians here began working under a new contract, which provides for a thirty-two hour week instead of the thirty-three hour week which prevailed during the past season. The working time has been divided into four-hour week days and six hours on Saturday and Sunday for theatres which do not have daily matinees. The rule providing that members of orchestras who play two weeks must be retained during the entire season has been withdrawn. Samuel Abrahams, vice president of the state association, was active in negotiating the new agreement for the organization.

Louis Frank and Maynard Schwartz opened the New Palace Theatre at Moline, Ills., last week and will show feature pictures and high class vaudeville. This gives the boys four theatres, three of which are located in this city. All are making good.

T. S. Scott, owner of the Scott Theatre at Jacksonville, Ills., has reopened the Grand Theatre there for the season.

The American Theatre at Ashland Boulevard and West Madison has opened for the fall season and will show mixed programs.

Nick Young of Brunhild and Young has returned from an extended motor trip through the East. Julius Lamm of this organization is back from his two weeks' trip at Elkhart Lake, Wisc.

J. N. Kenny of the Star and Palace theatres at Watseka, Ills., was a visitor along Film Row and closed some important bookings.

Nothing like pleasing your patrons. When the manager of the Tivoli Theatre on the south side found his customers could not get away to go to their homes owing to a heavy downpour of rain, the orchestra was sent out into the lobby and everybody had a chance to dance while waiting for the rain to let up. The stunt made many new friends for the house.

Lewis St. Pierre, manager of the Majestic and Madison Theatres at Madison, Wisc., has succeeded Ray Watts as manager of the New Orpheum at Rockford, Ills. No changes have been announced in this territory as yet. Watts has gone to Decatur, Ills., and joined the Harry Grampp organization which has the Lincoln Square and Avon theatres in that city. Manager St. Pierre has been at Madison for three years and made good in that college city.

Philadelphia Interested in Picture-Vaudeville Combine

Labor's own holiday saw the introduction of the most important development of the coming season and one that the theatre owners are keenly interested in following. It is the combination of Keith vaudeville and Stanley Company of America pictures that for the first time made up the program in many of the leading houses now controlled by the latter company. Among the Stanley amusement places that introduced the premier vaudeville programs were the Allegheny, Grand Opera House, Cross Keys, Broadway and Keystone. In Camden the Towers Theatre was opened with a similar program.

With the above theatres included, there are now nine houses in the Stanley chain given over to vaudeville and pictures. The broadening popularity of combination shows is being followed by other theatre owners, who, now that the talk of higher prices for the public permeates the air, are anticipating that this move on the part of the largest holding company in this city is a preliminary step toward larger box office receipts eventually, with the possible speaking stage rates for like entertainment in the vaudeville field.

J. Fred Zimmerman, dean of the industry in the Quaker City and who is nearing the proverbial four score span of life, returned to his desk this week to supervise the opening of his theatres for the coming season. Much of the detail work has been taken off his shoulders since his two sons, J. Fred, Jr., and Frank, became members of the firm, but Mr. Zimmerman still insists that he must "be on the job." Work and lots of it has always been his motto. It was he who first brought English stars to this country and he was first to conceive the idea of a chain of neighborhood theatres presenting good shows at popular prices.

The Liberty and Fairmount theatres devoted to pictures, with the Orpheum and Keystone playing vaudeville and pictures in this city, in addition to the Edgemont in Chester, are the result of his original idea. These theatres all have been renovated and modernized with up-to-the-minute comforts during the summer months and were opened to the public this week.

A suit involving the rights to lease the Olympia Theatre, located at Broad and Kenilworth streets, was instituted in the local courts when David Segal and Joseph Schwartzman began equity proceedings against the Olympia A. A., Inc., the Philadelphia Sporting Club, Inc., and Abraham Wax, now owner of the theatre, asking the court to restrain the defendants from occupying it as a picture exhibition place.

The complainants contend that under an agreement made at the time that they were the proprietors of the Olympia Theatre, with the defendant corporations, they have a right to lease the premises up until December, 1925. They explain that in January, 1922, the place was rented to them for a yearly rental of $6,500 and that they were given at the same time the option, at the expiration of the term, to take the picture house for another two years at $7,000 a year. It was also agreed, the plaintiffs say, that in event of the city authorities closing the place for lack of equipment and interior construction, there should be no collection of rent for the period the place remained idle under official order.

There were objections raised by the city authorities and for a time the place was refused a license, but the lessors, it is alleged, assured the complainants that the place would be put in condition demanded by the law. In November, 1922, it is averred, the Olympia, Inc., without the knowledge or consent of the lessees, agreed the lease should be given over to the Sporting Club and later that corporation consigned the lease to Abraham Wax, thus ousting the plaintiffs from any chance of continuing the pictures they had contracted to give in the theatre. These transfers were made, it is charged, despite the fact that tho plaintiff notified the lessors that they desired to exercise their option for the additional two years' term at the increased rental, but Wax, who now conducts the theatre, would not consent to give up the lease.

From cowboy of the western plains to the mayoralty chair is the long stretch to the ambitions of Charles C. Culshaw, for several years proprietor of the Palace and Eagle theatres of Hammonton, N. J. The citizens of Hammonton have honored the former cowboy, who has been active in the civic betterment of the town, by nominating him on the opposition ticket to the present incumbent, Mayor Elvins, who is seeking re-election.

When Fay's Theatre, 40th and Market streets, opened after a summer shut-down for redecorating and general renovation, there was introduced to the Philadelphia theatre managers' ranks its new resident manager, Charles C. Spink, whose experience covers a period of more than a score of years in the business. Mr. Spink is an old-timer in the show business, with twenty years to his record of manager, both as back-stage and business manager ahead, with road shows and for the past two years connected with the McKinley Square Theatre in a similar capacity as that he will occupy with the Fay Theatre, and before joining that house as manager of the Walker Theatre of Winnipeg, Canada. There will be no change in policy under the new regime.

Pittsburgh Theatre Manager Badly Hurt in Auto Accident

Ralph T. Meyers, until recently manager of the Superior Theatre on the North Side, Pittsburgh, is in the South Side Hospital here, suffering from a broken back as the result of an automobile accident. Latest reports were very encouraging, and Ralph seems to be on the road to recovery.

The two Sammies, Lurie and Abramovitz, owners of the Victoria Theatre on Center avenue, are back on the job after having spent a vacation visiting Atlantic City, New York, Philadelphia and other points along the coast. The boys are planning to redecorate the Victoria at once.

"Bob" Amos, connected with the Dixie and Virginia theatres at Fairmont, W. Va., came to Pittsburgh recently and went back home with a bride. Congratulations, "Bob!"

Mr. and Mrs. H. B. Kester, of the East Liberty Cameraphone, are back in town after a 1000-mile auto trip during which they visited Atlantic City, Ocean City and New York.

Leah Baird, screen star, will appear at the East Liberty Cameraphone the week of September 10 in conjunction with her newest Associated Exhibitors' production, "Is Divorce A Failure?"

The identity of two picture theatres is involved in an injunction proceeding instituted by Jack Marks of Clarksburg, W. Va., proprietor of one of the theatres before Judge Maxwell of the Harrison County Circuit Court. Marks asks that Claude Robinson, proprietor of one theatre and lessee of two others, be restrained from using the name "Orpheum" for a theatre at West Pike and Fourth streets. Marks for several years held a lease on the latter house as the Orpheum. Recently, when his lease expired he took over the Bijou Theatre at West Main street changed the name to the Orpheum. He says he took the theatre name along with him, but it is contended by Robinson that the old Orpheum should retain its name. It is closed temporarily but will be reopened in a short time.

Frank Ferri, of the Victory Theatre, Rossiter, Pa., is building a beautiful new theatre at Clymer. Frank says he will have the house ready for the public the first of November. He was in Pittsburgh recently film shopping and also buying equipment for the new house.

Paul Thomas, of the Casino Theatre, Greensburg, accompanied by his wife and daughter, spent several days in Buffalo recently.

Milan Salovich, of the National Theatre, Johnstown, has taken over the Liberty in the same town.

Emigh Run, a small town close to Barnesboro, soon will have a picture house, it is said.

Exhibitors from out-of-town recently seen on Pittsburgh's Film Row included: John Buck, Vandergrift; C. B. Pascoe, Somerset; W. P. McCartney, Punxsutawney; B. W. Redfoot, Windber C. G. Becker, Butler; Walter Silverberg, Greenville; Sam Sprance and Jake Smith, Barnesboro; J. George Schweitzer, Titusville, and Mr. Cox, Mt. Pleasant.

Joseph McElhattan, assistant manager of Rowland and Clarke's State Theatre in downtown Pittsburgh, is spending a vacation at Bellefonte, Pa.

Canada

Starting September 4, the box seats at Loew's Theatre, Ottawa, Ontario, were reserved for evening performances, these including both the side boxes and the mezzanine floor. To make this arrangement, Manager Frank Goodale made an advance in the price of box chairs from 60 cents to 75 cents. He is also considering the advisability of reserving a section of the orchestra floor.

Five Ottawa theatres tied up with the sixth annual Paramount Week, September 3 to 8, these being the Loew's Theatre, Regent, Fern, Francais and Princess.

"Circus Days," starring Jackie Coogan, went over so strong at the Pantages Theatre, Toronto, under the direction of Manager N. K. Miller, that it was held over for a second week, this feature being presented during the last two weeks in August.

No less than 34 of the picture theatres of Montreal lined up for Paramount Week by presenting Paramount feature or program during the celebration which opened September 2. This constitutes a substantial majority of the houses in Montreal. Those listed with Paramount attractions included the Capitol, Imperial, Regent, Midway, Belmont, Electra, Park, System, Passe Temps, Star, Crystal, Fairyland, Perron Hall, Lune Roussee, Boulevard, Model, Victoria, Loew's, Strand, Plaza, Papineau, Dominion, Allen, Lord Nelson, Maisonneuve, Regal, Rex, Verdun Palace, Century, Luxe, Canada, Globe, Victoryscope and Royal Alexandra of Lachine.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 283.

Fait Lauded for Management of Rochester's Big Theatre

The Eastman Theatre this week celebrated its first birthday and to make it a properly festive occasion, Manager William Fait, Jr., arranged a gala program of which a premiere presentation of Harold Lloyd's new comedy, "Why Worry?" was the principal feature. The doors of the Eastman were opened on September 4, 1922, and for 52 weeks the magnificent edifice has presented a program of motion pictures and music on a scale and under a plan so different and distinctive as to occasion world-wide comment and discussion.

"We are very well pleased with the result of the first year's operation of the theatre," said George W. Todd, who with George Eastman constitutes the executive committee which directs its destinles. "It is only simple justice to give much of the credit for the favor which the offerings have enjoyed to the theatre personnel, particularly to Manager William Fait, Jr., and to Vladimir Shavitch and Victor Wagner, musical directors.

During the first year the Eastman has established itself as a center of motion picture and musical life of the city. The total attendance has been more than 1,750,000. The honor of being the most popular picture of the year is about equally divided between "Robin Hood" and Harold Lloyd's comedy, "Safety Last." While the Lloyd picture attracted a slightly larger total attendance, it had a run of seven days as against six days for "Robin Hood," because of an interruption for a Wednesday night concert.

Booth Tarkington's "Penrod" was third in order of popularity, while "Oliver Twist," "Circus Days" and "Daddy," Coogan pictures, were all in the front rank. "The Prisoner of Zenda," which was the opening attraction, "Three Wise Fools," "Homeward Bound," "The Man Who Played God" and "Hollywood" were all in the first twelve.

To prove that male stars are in the lead, no film featuring a feminine player ranks with the first twelve. Norma Talmadge in "Within the Law" led her sisters of the screen, with Lillian and Dorothy Gish in "Orphans of the Storm" as a close second.

This week's screen plays in Rochester are: Eastman, "Why Worry?;" Regent, "Lawful Larceny;" Piccadilly, "Hurricane's Gal" and "Backbone;" Victoria, "Fools and Riches;" Fay's "Westbound Limited."

One of the attractions at the Rochester Exposition this week is the first showing of the city's only aerial moving picture, called "Rochester from the Air." These pictures are shown at the Strand Theatre's "model movie performance," incorporating a small theatre seating 100 and built with the object of acquainting Rochester picture fans with some of the arractions of the Strand. Carol Fenyvessy, manager of the Strand, was in charge of the novel exhibit.

When George W. Van, aged 77, stood on his seat in the balcony of Fay's Theatre one night last week and shouted for everyone to remain calm, he averted a panic as someone yelled "Fire" when a reel ignited in the projection booth. Several women, however, fainted from fright and one was trampled upon.

Cincinnati Theatre Panic Narrowly Averted in Storm

A near panic occurred at the Palace Theatre early last week as a result of one of the most severe hail storms which this city has experienced in many years. When the downpour pelted the skylights a portion of the audience made hasty exits, but a mad rush was prevented when an announcement was made from the stage that there was no danger. Scenery and similar equipment was badly damaged in some of the legitimate and burlesque houses by hail and rain making its way through defective roofs.

Manager I. Libson of the Capitol Theatre has announced a nadvance in his evening admission prices for the new season, the new scale being 30 and 50 cents, as against the former admission of 25 and 40 cents. Afternoon prices remain the same, except Sundays and holidays.

The Grand Opera House, playing a three week's engagement of "The Covered Wagon" at $1.50 top, plus tax, got off to a flying start and business is steadily increasing. The picture is being shown twice daily.

Roy H. Beattie, manager of the Palace Theatre, is at last able to leave the hospital where he has been confined several weeks. He is at present at his home in this city, but contemplates a trip to northern Canado to complete his convalescence.

Theodore Hahn, Jr., who presides over the Capitol orchestra, is receiving many compliments on his special musical score, arranged expressly for the Fall Festival, now in progress. He is featuring "Evolution of Dixie" with which he is combining Haydn's "Creation," while in the finale he has harmoniously blended Wagner's "Tannhauser" with the "Dixie" number, the whole being an unusual concert for a picture theatre. Southern visitors in the city are generously praising the interpretation.

Dr T. Hayes, of Providence, Ky., opened his new Dreamland Theatre last week, and reports business beyond his expectations.

Harry W. Roberts, manager of the White Way and Park theatres at Mansfield, Ohio, is a candidate for mayor at the November election. Roberts is an old-time politician and familiarly known as "Tim" Roberts.

John Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, motored to Pittsburg last week to spend a few days with his mother there.

The Strand Theatre Co., Middletown, Ohio, has been incorporated for $36,000.

Los Angeles

The new "Spoilers" is being shown at two theatres simultaneously. At the California Manager Fred Miller is going after a new record while Brother Roy Miller is fighting tooth and nail to get bigger crowds into his Main street theatre than Fred can crowd into the California. Along the local Rialto Fred and Roy are known as "Friendly Enemies."

When the Kinema reopens in several weeks, after being closed for repairs, it will be renamed the Criterion and will show only big feature length pictures that are only good for extended runs. According to the announcement of Mike Gore, the new Criterion will be operated along the lines of Grauman's Hollywood Egyptian Theatre.

Another West Coast house, a neighborhood theatre of the most fashionable and exclusive type, will open September 6. It is the York Theatre at Avenue 50 and York boulevard. The seating capacity of this house is 900 and its architecture is Spanish. The equipment throughout is of the most modern type and a mammoth organ will be one of its features. John Sugar will be manager.

San Francisco

The recent engagement of the 1923 production of "The Spoilers" at the New Portola Theatre, San Francisco, was of more than ordinary interest to members of the industry here, since it was the unparalleled success of the original production of this name, with William Farnum as the star, which started this house on the high road to success, a success which led to the building of the California and Granada theatres. The original film broke existing records for long runs and for box office receipts and was brought back repeatedly, so many times, in fact, that it is uncertain just how many engagements it has had at the New Portola. The new version shown first at the Granada Theatre and then offered at the smaller house, meeting with great success at both.

Cracksmen entered the box office of the Francesca Theatre, on upper Market street, August 27 and drilled the door of the safe. They found, however, that the receipts of the previous day had been banked and all they secured was $12 in dimes.

The Republic Theatre, in the Fillmore District, San Francisco, has been reopened as a picture house by A. N. Jackson.

Joe Moser, formerly operator at the T. & D. Tivoli Theatre, San Francisco, has purchased the Diamond Theatre in the suburban city of Oakland.

B. Lima has disposed of his interests in the Palmer Theatre, San Francisco, to E. H. Emmick.

Max Blumenfeld, who conducts the Orpheus Theatre at San Rafael, Cal., has secured the lease on the Community Theatre nearing completion at San Anselmo, another Marin County suburb of San Francisco.

L. Wood, formerly of Eureka, has purchased the Orpheum Theatre at Cloverdale, Cal.

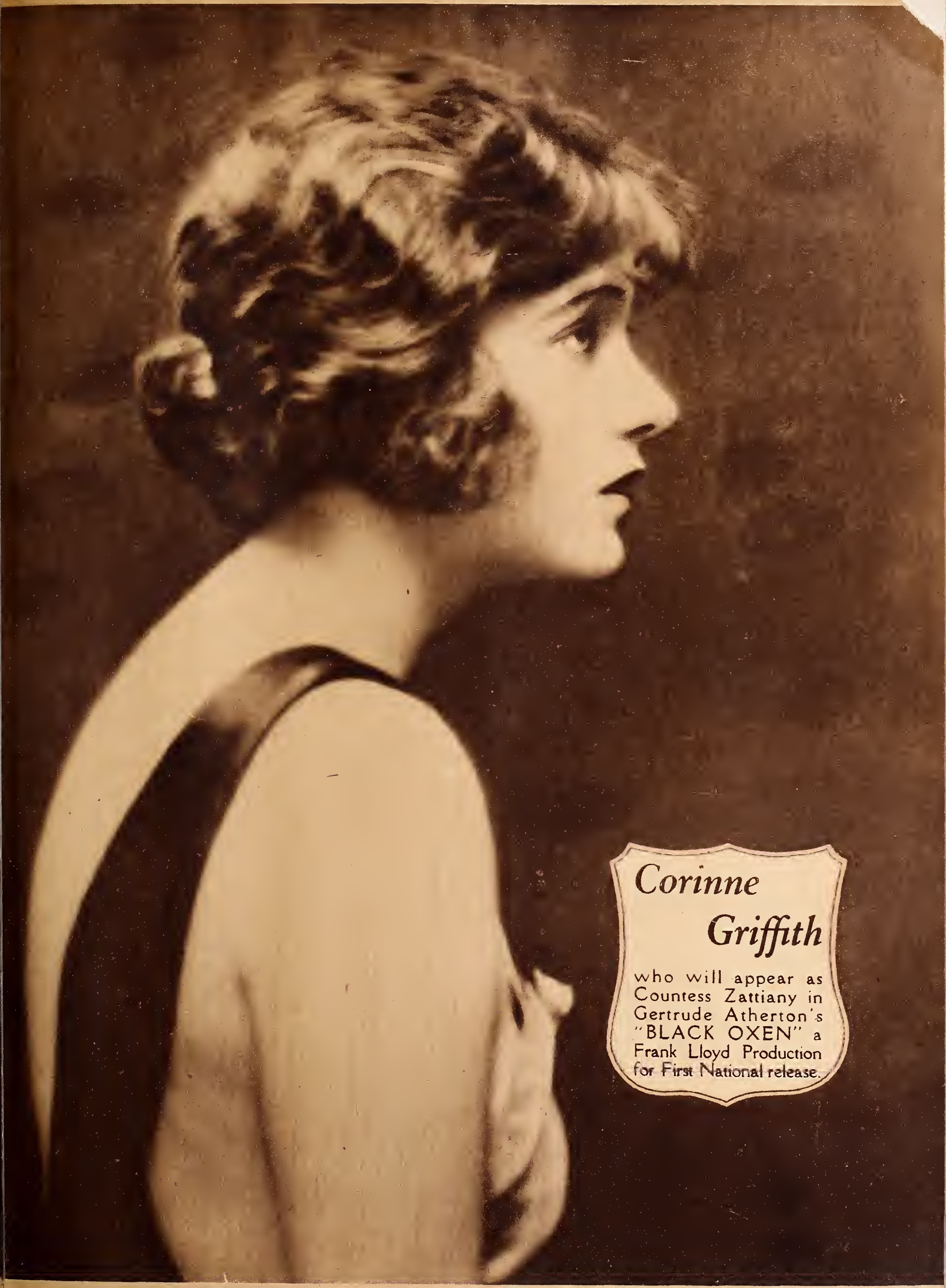
Among the out-of-town exhibitors in San Francisco of late have been: E. B. Buckwalter, of Susanville; W. B. Loughead, of Westwood; Frank Panero, of the Delano Theatre, Delano; John Distasio, of the Liberty Theatre, Sacramento; Everett Howell, of the Monache Theatre, Porterville, and W. A. Lester, of the California Theatre, Turlock.

Joseph Enos, well known in San Francisco amusement circles through his management of the Frolic Theatre, is now house manager of the New Lyceum.

The Mandarin Theatre Company has been organized by San Francisco Chinese to erect a picture theatre at a cost of $100,000. A site has been selected at Grant avenue and Pacific street.

E. V. Clover, for several years manager of the Selma Theatre, Selma, Cal., has resigned and has been succeeded by Ed Benham. Mr. Clover spent a short time in Los Angeles, following his resignation, and has since returned to his old home at San Francisco.

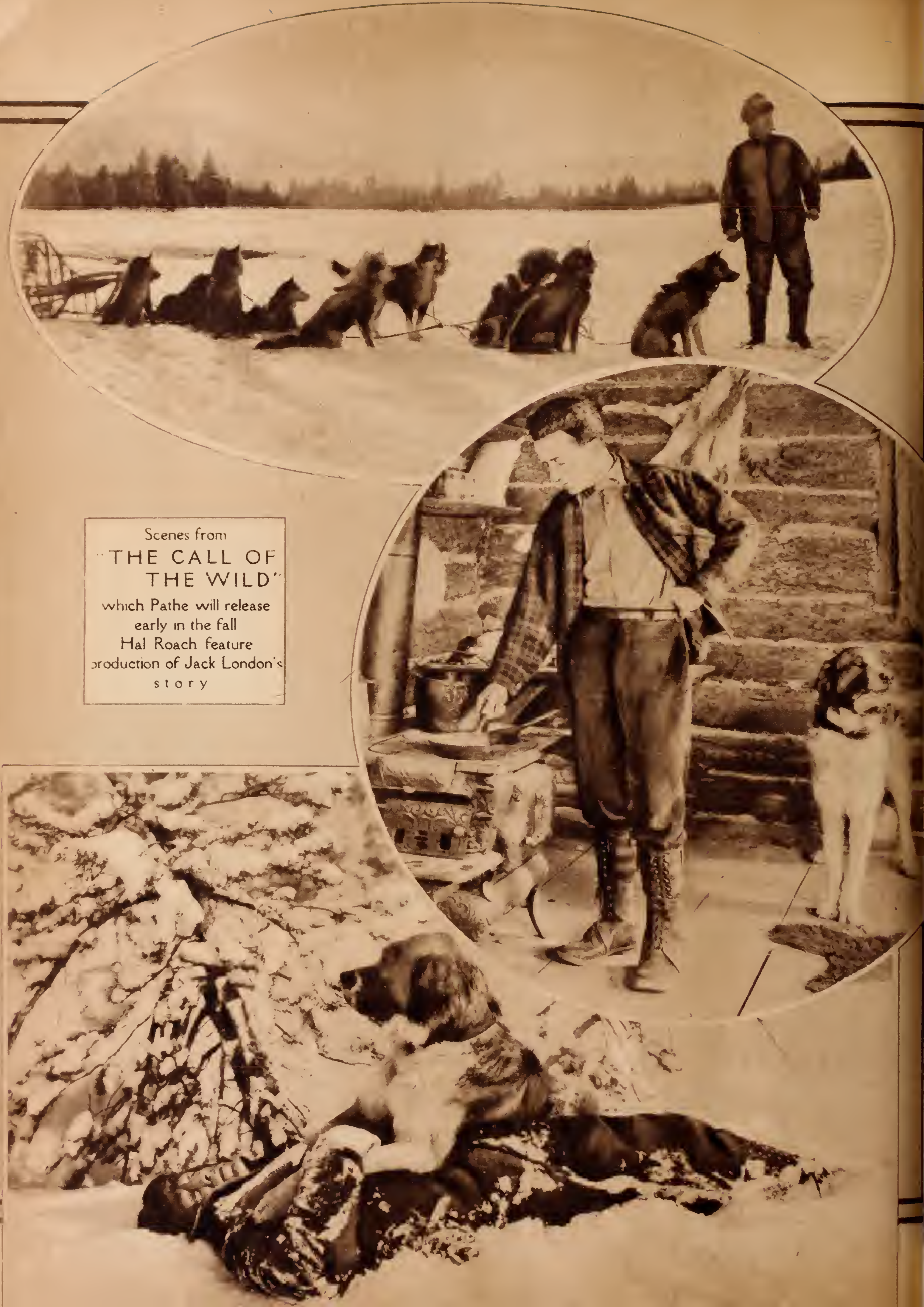
Maurice F. Lowrey, manager of the Franklin Theatre, Oakland, Cal., has been advertising the bills of this house in an unusual manner of late, featuring offerings as a feast of entertainment, served daily from 11 to 11 o'clock, family style. The press notices read like a restaurant bill of fare, luncheon being from 11 to 5 o'clock at 20 cents for adults, children, half portion, 10 cents, special private boxes 25 cents. Dinner, 5 to 11 o'clock, 35 cents, children, half portions, 15 cents, special private boxes 55 cents. The bill of fare in the opening announcement consisted of appetizers, "Fun from the Press" and "International News;" salad, Mary Astor in "Hope;" entree, John Wharry Lewis and his orchestra; roast, Madge Bellamy, Cullen Landis, Noah Berry and Oscar, the elephant, in "The Soul of the Beast;" dessert, Our Gang Comedy, "One Terrible Day."



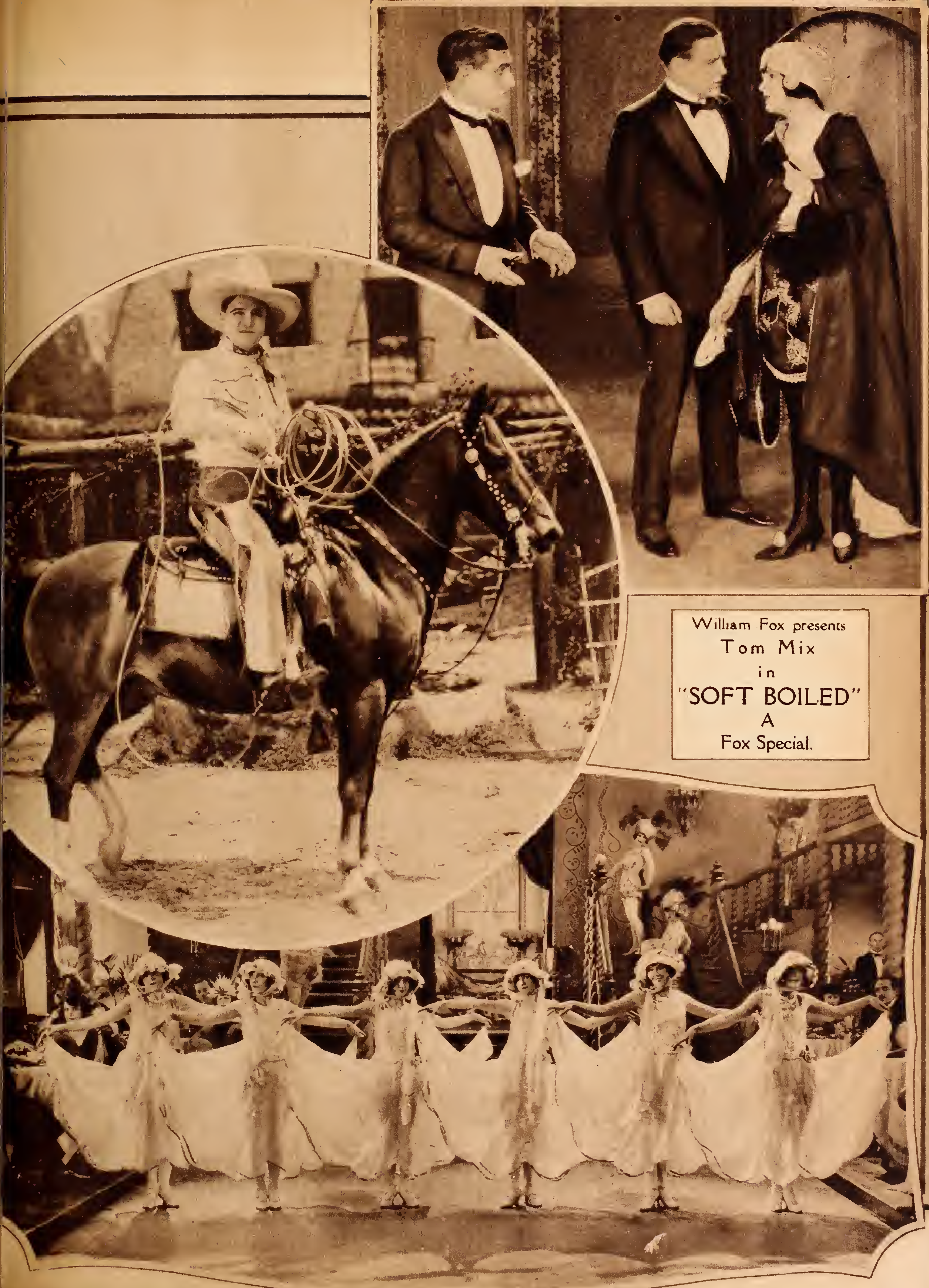
Corinne
Griffith

who will appear as Countess Zattiany in Gertrude Atherton's "BLACK OXEN" a Frank Lloyd Production for First National release.

Metro presents
"SCARAMOUCHE"
From the famous novel
by
Rafael Sabatini
Directed by Rex Ingram.
Alice Terry, Ramon Nava
and Lewis Stone head a
cast of thirty
principals.



Scenes from
"THE CALL OF
THE WILD"
which Pathe will release
early in the fall
Hal Roach feature
production of Jack London's
story



William Fox presents
Tom Mix
in
"SOFT BOILED"
A
Fox Special.

Scenes from
"NAVY
BLUES."
First of Educational's
1923-24
Series of
Christie Comedies
featuring
Dorothy Devore.

William P. S. Earle's
romance of the days
of King Tut
"THE DANCER OF
THE NILE"
released by
Film Booking Offices

Scenes from
"LEGALLY DEAD"
starring Milton Sills A Universal Attraction

HAL ROACH *presents*

The Call of the Wild

From the famous book by JACK LONDON

A feature

"The Call of the Wild" sold as a book to hundreds of thousands; it was read by millions; it was talked of, quoted, loved It was London's first big success. Everybody who reads knows "The Call of the Wild."

It is a story so powerful, so human, and with such a "bite" that it enters into every heart.

Do you like dogs? You'll love "Buck," the hero of this story.

Do you like the wilderness, the forest, the snowy trail, the clash of strong wills, the shock of fighting men?

Then you'll surely like "The Call of the Wild."

Directed by Fred Jackman

Pathépicture

TRADE MARK

HAL ROACH *presents*

HAROLD

LLOYD *in*

"WHY WORRY?"

If business hasn't been so good as it ought to be, Why Worry?

If you've had difficulty in "keeping out the red," Why Worry?

If the weather has been bad for your house, too hot, too cold or too rainy, Why Worry?

"Why Worry?" is coming!

Different from anything Lloyd has ever done,—romantic, adventurous, sensational, screamingly funny, *great.*

An attraction as big as the "Leviathan."

Don't worry,—see—play "Why Worry?,"—Lloyd's *best.*

Pathécomedy

TRADE MARK

Produced by
HAL ROACH

"A distinct departure in serials. . . . No lagging of interest or action. . . . Thrills, humor, pathos. . . . The fight on the smokestack equal to anything we have seen on the screen as a thriller."—*M. P. News.*

"In atmosphere and characterization like a feature. . . . No lack of excitement. . . . Each episode is entertaining enough to make the fan want to make a special effort to see the next. . . . Each episode is emphatically different."—*M. P. World.*

Her Dangerous Path

with Edna Murphy

What are the secrets of a young girl's heart? What does every girl want to know? Which suitor shall she choose? Which man will make her the best husband? Shall she marry or be an old maid? Every woman has been a girl; every man is or has been a lover. All will enjoy the answers to this question—

"What should the girl do?"

10 Big Episodes

Pathéserial
TRADE MARK

Buffalo Labor Difficulties Solved by Increasing Wages

A strike of motion picture projectionists, electricians and stage hands has been averted in Buffalo following a series of conferences between Al Beckerick, manager of Loew's State and Henry Carr, manager of Shea's Theatre, representing the theatres, and Dewitt L. Martin of the operators' union and heads of the stage hands and electricians. Pay increases of from 11 to 19 per cent. have been granted. The men asked for increases as high as 30 per cent.

Notice of the intended strike was served on the managers ten days ago and for several days both sides were deadlocked because neither side had power to make binding decisions. Mr. Beckerick and Joseph Magnolia, a New York manager, finally were given broad powers and made a bargain with special labor representatives. Mr. Martin said the wage increase sought here amounted to about $5 a week. There is a sliding scale in effect in Buffalo houses, wages of operators depending upon the number of hours in the day's or night's work. There was no trouble with the musicians in Buffalo, all of them being satisfied with present wages.

Eddie McBride, son of the late "Hotspur" McBride, noted columnist of the Buffalo Enquirer, has jumped from the motion picture to the legitimate theatre world. Eddie, who has been a member of the Fox exchange sales staff for several years, has accepted a position as assistant to O. T. Schroeppel, business manager of the Teck Theatre. Eddie himself was formerly a newspaper man, having been a reporter on the Evening News staff.

Harry Abbott opened the Criterion in Buffalo this week with a motion picture-musical comedy policy. Johnny Hines in "Luck" was the feature. We hope the title brings the same to Harry, for he has taken a hard job on his hands. The program will change Monday and Thursday and presentation is continuous from 1 until 11 p. m. Prices range from two bits to one-half an iron man.

J. Raymond Thurston, manager of the Temple Theatre in Lockport, has reopened his popular Lock City house with "The Spoilers" and in exploiting it he arranged with local merchants to co-operate with him by inserting a page ad in the local paper. Free tickets were given to those who found misspelled words in the ads.

Both the Central Park and Allendale theatres are being operated by James Wallingford, who recently resigned as general manager of the Border Amusement Company of Buffalo. Jim has leased both community theatres and expects to become a rich man in a few weeks. The Central Park has been operated by Joseph A. Schnchert and also General Theatres and the Border company. Mr. Schnchert has a long term lease on the house. Jim is subleasing from Mr. Schuchert. If anyone can put this theatre over, it's the Hon. Mr. Wallingford.

The Becker Theatre Supply Company of Buffalo, of which the genial Al Becker is the head, is placing much new equipment in local picture houses these days. Al has sold two new Type S Simplex machines to James Cardina for his new theatre now in course of construction in Bailey avenue. George Rosing of the Fillmore Theatre has also purchased two new Simplex projectors for his east side community house.

It is expected that Congressman Clarence MacGregor will come to Buffalo about September 15 to address a meeting of the executive committee of the M. P. T. O. of New York, Inc., the members of which will discuss plans for aiding Mr. MacGregor in passing his bill for the repeal of the admission tax which he will reintroduce at the coming session in Washington. J. H. Michael, chairman of the committee, expects to announce the date and place of meeting in a few days.

Fred Ullman, who owns the big Elmwood Theatre, one of Buffalo's leading neighborhood houses, has taken over the System Theatre in Syracuse, which has been operated for several years by Earl L. Crabb, former manager of the Buffalo Mark-Strand. It is understood that Mr. Crabb has gone to Chicago.

J. H. Michael, manager of the Regent Theatre, is an enthusiastic backer of the revival idea. During the past few months, Mr. Michael has put on several weeks devoted exclusively to picture revivals and every one of them has been a huge success. Many patrons have written him telling him how much they enjoyed the opportunity of again seeing their old favorites.

Work is progressing satisfactorily on the new theatre which J. D. Parmelec is building in the Black Rock section of Buffalo. It is hoped to have the walls and roof up soon so that work may be carried on in the interior during the winter.

Following a most successful engagement at Shea's Hippodrome of Myrtle Schaff, a Buffalo girl and a member of the Metropolitan Opera Company, Manager Vincent R. McFaul this week is offering Mlle. Emma Noe of the Chicago Grand Opera Company. Some class to this kind of entertainment, which usually costs from 5 to 25 dollars to hear. The Hanley Sisters in an Oriental dance number is also on the bill this week. "Bluebeard's Eighth Wife," a new Christie comedy, a fine edition of news films and the symphony orchestra makes about as fine a program as it is possible to assemble.

New Combination

Things took a sudden shift in Schenectady, N. Y., during the past week, when the Farash Theatre Company was incorporated, with William W. Farley, of Albany, representing the receivers of the State Theatre, in Schenectady; William M. Shirley, of Schenectady, manager of the Strand in that city, and William F. Rafferty, of Syracuse, owner of that house, as incorporators. It is said that the combination either has or will shortly absorb the Albany Theatre in Schenectady, owned by Paul Alberts, and a competitor.

It is understood that Mr. Shirley will act as general manager and that the arrangement will bring about advantages from a booking standpoint, Mr. Shirley buying for all three houses. Since the State, which represents an investment of about $500,000, went into the hands of a receiver, through the difficulties of Max Spiegel, there has been talk of some such combination as has now taken place. The name of the company is formed by using the first two letters in the surnames of each of the incorporators.

Women Flee Albany Theatres as Bats Seek Free "Movies"

Owners of Albany, N. Y., picture theatres are having their troubles these days with bats. The city seems to be over-run with them at night. No sooner is a theatre opened for the purpose of admitting fresh air than two or three bats appear, apparently being attracted by the flicker of the picture on the screen. Two or three bats appeared at the Clinton Square Theatre during the second performance last Friday night and frightened many of the women in the audience, who lost no time in donning their hats. "The Bright Lights of Broadway" was being shown, and in several of the cabaret scenes the bats flew back and forward across the screen and distracted attention. Some of the owners are planning to use heavy netting at the windows if the pests continue to appear.

Mrs. Dennis Regan, owner of the Star in Greenwich, N. Y., demonstrated last week that she is a plunger when it comes to buying pictures. The woman does all the buying for the house, and contracted on a single visit to Albany for forty of the First National productions, Edward Lewin making the sale.

Congratulate Sam Suckno, of the Albany and other theatres in the Capital City, for he has managed to clean up at the recent meet in Saratoga. Also, do likewise with M. E. Silberstein, of Catskill.

The past week brought a new wrinkle to the picture situation in this part of the state, and one which may be adopted later by other houses. The Astor in Troy has found that it can make money by using Italian pictures exclusively each Saturday and Sunday, with a singer, and leasing the house outright to the Italian organizations of that city. The Crescent in Schenectady intends to follow suit on September 9.

Mr. and Mrs. Oscar Perrin and family have returned from Long Beach after a summer spent at the well known resort, Mr. Perrin leaving his duties at the Leland and Clinton Square theatres in Albany only over the week-ends.

With extremely heavy advertising, and much exploitation, "Merry-Go-Round" opened the regular fall season at the Leland Theatre in Albany on Labor Day, "Three Wise Fools" playing for a week at the Clinton Square Theatre. There was no advance in admission prices. Straight weeks are now to prevail at these houses.

George Roberts, now managing W. W. Berinstein's string of theatres, was a welcome visitor along Film Row last week.

Thieves have reappeared in film circles in Albany. A print of "Scrap Iron" was stolen the past week from in front of the First National Exchange. The police are working on the case. Several months ago, there was considerable of this going on in Albany.

The Barcli in Schenectady, after being closed for a week, during which time painters were in possession of the house, opened Sunday with its new owner, R. V. Erk of Ilion, in charge.

There now are six theatres in Troy, N. Y., charging an admission price of 10 cents, all being downtown houses, the first-run houses being the only ones, with the possible exception of the Bijou and the Lansing, which get 15 cents, that are charging more. The six include the Astor, Rose, Colonial, King, Palace and Alpine. The whole thing came about through one owner dropping to 10 cents and the other fellows falling in line, fearful of losing business. The move appears to have worked out rather well, at least so far as crowds are concerned, for all six houses are playing to excellent business.

Film salesmen in Albany are wondering how they can sell Harry Hellman, owner of the Royal in that city, these days. Mr. Hellman is suffering from a bad attack of hay fever, and knowing that their words fail and so deaf that he catches only about one word out of ten. Fearful of catching the fever, and knowing that their words fail to make the slightest impression upon Mr. Hellman, film salesmen are giving him a wide berth these days.

Keith May Lease Baltimore's Hippodrome Theatre from Loew

Negotiations are under way at the present time between the Hippodrome Company of Baltimore, Md., of which Watson E. Sherwood is president, and the B. F. Keith vaudeville interests, with a view of leasing the Hippodrome Theatre, Eutaw and Baltimore streets, to the Keith interests.

The Hippodrome is being operated under a six months' lease by the Loew interests and giving continuous family vaudeville and picture performances. This lease will expire Febuary 1, and if the plans now under way mature, Keith family vaudeville and pictures will be given after it is taken over by that company.

Frederick C. Schanberger, Sr., manager of the Maryland Theatre, showing Keith all star attractions, will supervise the operation of the theatre if the plans go through, and the playhouse is to be greatly improved and renovated. At the present time E. A. Lake is the resident manager and Loew, Inc., have been operating the playhouse for several years under leases of six months duration each.

The Loew interests are contemplating building another playhouse in Baltimore and have two sites in view, it is said, but no direct confirmation that they will continue to operate in Baltimore can be obtained.

Four residential picture theatres of Baltimore were reopened to the public during the week beginning September 3. Three opened on Labor Day. They are the Fayette, 2239 East Fayette street, owned by Alexander Kremen; the Flaming Arrow, 1108 East Preston street, owned by Max Perlin, and the Colonial, 1438 North Gay street, owned by J. P. McLaughlin. The McCoy Theatre, Fulton avenue at Baker street, opened under the management of Frederick Clement Weber, on September 8.

S. Bassin, a well known exhibitor of Baltimore, who has been identified with the business for a long time and who was manager of Fayette Theatre for some months, died recently.

New admission price schedules have gone into effect at the Century and Rivoli Theatres, Baltimore. The former is controlled by the Combined Whitehurst Interests, of which Thomas D. Soriero is general manager, and the latter is under the management of Guy L. Wonders. The change took place on September 4.

Due to a joint agreement reached between the two theatres, the prices at the Rivoli were raised from 25 cents to 28 cents for the matinees and from 50 to 55 cents for the evening performances, while at the Century the same raise for the matinee performances took place and the night price remained as it was at 55 cents. In the spring the Parkway and New Theatres raised the night prices, the former from 44 to 55 cents and the latter from 50 to 55 cents, which were maintained throughout the summer.

Mrs. Annie B. McCurdy, wife of Eugene B. McCurdy, manager of the Columbia, Lafayette and Eureka theatres, Baltimore, died on August 27. The funeral took place at their residence, 3414 Holmes avenue.

Eugene Torney, manager of a colored picture playhouse in Baltimore, was arrested and charged with employing two children in a vaudeville act in his theatre in violation of the child labor law, on the complaint of Harry LeBrun of the Bureau of Labor and Statistics. In police court he was fined $20 and costs.

Two feature pictures proved so popular in Baltimore recently that they were retained for second week's runs. They were "Main Street," which was shown at the New Theatre from August 27 to September 8, and "Temptation," which played the Wizard for the same length of time.

Asheville, N. C., Organizes a Better Films Committee

Asheville, N. C., is the latest Carolina city to organize a Better Films Committee, Turner Jones, public relations representative of Southern Enterprises, having co-operated with the local people and officials from other Better Films committees in the state in effecting a temporary organization at a luncheon given at Grove Park Inn. Approximately twenty people, including representatives from commercial, religious and civic organizations, were present.

Negotiations, pending for some time, between the musicians and the theatres of Atlanta have been brought to a satisfactory conclusion, by which the theatres pay a slight increase to all musicians, but get concessions in the rate usually charged for private screenings. Heretofore, all private screenings have been paid for at time and a half rate with a fraction of an hour counting as a whole hour, but the fractional part has not been cut out of the contract and they pay for actual screening time only. All theatres went under the new scale September 1. The Howard, Metropolitan, Grand, Rialto and Forsyth will pay a scale of $50 a week against $45 last season. The Alamo Nos. 1 and 2, the Alpha, Vaudette, Tudor and Bonita, mostly second run houses, will pay the old scale of $45 a week.

H. S. Johnson has succeeded F. H. Smith in the management of the Grand Thomasville, Ga., and has immediately introduced several new features which are making Thomasville patrons sit up. Among them is a regular Saturday movie page in the Thomasville newspaper, prepared by Mr. Johnson in snappy style.

One of the most interesting features which Manager Howard Kingsmore has ever introduced at the Howard, Atlanta, was the presentation of Virginia Futrelle, singing Valverdere's "Clavelitos" as a prologue for "The Bright Shawl." Miss Futrelle is a daughter of Jacques Futrelle, the novelist and is visiting Atlanta with her mother.

Southern Enterprises has purchased the Criterion Theatre, Macon, Ga., from J. A. Flournoy, who is leaving the industry after operating this theatre for two years. G. A. McDermit, present manager, will continue in that capacity. The Palace, which also went with the deal, will be closed, the policy of the Palace will go into effect at the Capitol and the present policy of the Capitol into the Criterion.

The beautiful new Milane Theatre at Sanford, Fla., is in operation under the personal direction of F. L. Miller, one of the owners of the new house. It was many months in process of construction and is the last word in convenience and appointments. The Lucas Theatre Supply Company installed two latest model Simplex projectors, automatic ticket selling machine and complete lobby display, also motor generator set and other accessories. The seating capacity is 950.

The new Palace at Piedmont, Ala., being constructed by Dr. T. E. Webb, is almost ready to open. Capacity is 1,000 and he is using the very finest equipment throughout.

The Broadway, Winston-Salem, N. C., soon will open a perfectly appointed house seating 900. It will be operated by the Piedmont Amusement Company of which U. K. Rice is president.

M. F. Estes, manager of E. J. Sparks' Sunrise Theatre, Fort Pierce, Fla., was in Atlanta the past week.

Ford Anderson, district manager of Southern Enterprises' Carolina theatres, has called a conference of managers to be held in Charlotte on September 10, embracing the seventeen theatres in his district. Lem Stewart will attend from New York and Montgomery Hill and F. L. Metzler, secretary and treasurer of Southern Enterprises, will attend from Atlanta.

Mrs. W. M. Kimbro, of the Greenland Theatre, Greensboro, Ga., one of the state's most progressive woman exhibitors, was an Atlanta visitor during the past week.

C. E. Daffin, the enterprising owner of the Daffin, Tallahassee, Fla., spent several days on Atlanta's film row.

Among the exhibitors on Atlanta's film row the past week were Louis Rosenbloom, of Florence, and Glenn Croucher, of Troy, Ala.

Washington, D. C.

The Cosmos Theatre reopened for the season on Labor Day with the usual vaudeville and photoplay program. This will be a Keith circuit house, while the pictures will be booked through the Stanley Company. The theatre has been closed during the summer months while the interior was being renovated.

Local picture theatre managers are holding conferences this week in an effort to come to some agreement with the musicians and operators' unions, both of which have asked for heavy increases in pay and changes in working conditions. No prediction can be made as to the outcome, except that it is generally believed that the men will get a big jump in their wages. However, the managers are holding out on some particulars and the workers will have to agree to some sort of a compromise.

It is figured that the increases asked by the operators equal 23 per cent. on their present wages. The union men let it be known that should their plans miscarry a complete strike of all employes of local legitimate and picture theatres would be ordered. The musicians, asking for a 20 per cent. increase, declare that they are the poorest paid of any in the United States, averaging only $52 a week.

Texas

Commencing August 29 the Melba Theatre at Dallas, Texas, opened its fall season by again introducing children's matinees. These will be given every Saturday, and will be sponsored by the Dallas Mothers' Council and the Parents-Teachers' Association.

The new theatre now being erected by J. H. Yearjan, Jr., on North Saint Paul street, near Bryan, at Dallas, will be ready for opening about October 15. It has not been named yet.

After having testified at the Federal Trade investigation of Famous Players that he could not buy any more Paramount pictures until he advanced his prices back to the old scale, Ed Foy of Foy's neighborhood theatres at Dallas has signed the Paramount contract for a full month of Paramount pictures in September in all of his houses at the admission scale of 10 cents.

Dave Young has leased the Dittman Theatre at Brownsville, Texas, and will operate it in connection with the Dreamland Theatre at that place.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Far Reaching Campaign on Daddy Was Good Antidote to a Summer Slump

THERE was nothing spectacular in the campaign on Daddy at Loew's Palace Theatre, Memphis, but the campaign planned by Harold Horne was so cleverly done that it is being recited here as an example of a good usual campaign. Most of the spread stories go to the unusual and flashy stuff, but we think that the recital of a solidly good usual campaign will prove helpful to those who are not wholly familiar with the work of laying out a campaign of hook-ins.

Through no particular good luck, but chiefly through hard work, Mr. Horne pulled them in. That is better than utilizing an unexpected aid.

About the only unusual feature was the fact that a soft drink company was about to sample the city. Mr. Horne heard of this, through his hook-up merchant friends, and persuaded the company to tie in to Daddy and get more attention for their own product, and this gave him a large sign in practically every drug store and soda bar in town. One of these is shown in the illustration.

The campaign was started with a teaser attack designed to get over the idea that Daddy was not merely a picture for children, but one to please all of the family, including, of course, Daddy himself. This was particularly necessary in view of the fact that children were to be utilized in several of the stunts.

Overhead Display

Some time ago it was told here how the Palace had set up sign frames at various points, particularly on corner stores, the copy being changed weekly. These were turned to good use. One side of the sign shown reads to the effect that "Jackie Coogan would just love our Ice Cream," while the reverse urges "Come on in, Daddy, and get a soda." Across the street a similar sign undertakes to sell Daddy some cigars. There are a lot of these signs in valuable locations.

The News-Scimitar was tied to an orphans' matinee, and some 1,000 lines of front page stuff was donated by the paper. This carried additional publicity in the parade to the theatre, and the borrowing of one hundred automobiles for transportation also had its publicity angles.

The Commercial-Appeal was given fifteen tickets for its want ad pages, and everyone around the house was sent over to the Appeal's broadcasting station for a special Jackie Coogan radio concert. They framed up a good program and additional publicity resulted from a message by wire from Los Angeles which told that Jackie had listened in with interest.

All Papers Got Something

The Press was given a special morning matinee in behalf of a milk fund it was sponsoring, and all the pages carried "Be a Daddy to some poor little baby."

All three papers were given a special performance for its newsboys, which resulted in three parades in addition to the orphans.

There was a non-parade feature in the attendance of the managers of all the sandlots baseball clubs, which permitted the theatre to break in on the sporting pages.

The word-of-mouth advertising was obtained through a pre-opening matinee under the patronage of the Nineteenth Century Club. This was held the morning of the opening day and sent the youngsters home to tell the folks all about it.

None of the stunts was costly, and only the drink sampling was unusual, and this can be swung almost anywhere. The rest was just hard work and hard thinking, and it put the picture over—in August.

It does not take money—just brains—to put over a campaign. Invest your brains and save your money.

Paul's Pip

Paul Gulick, of the Universal, has put over one of the best advertising schemes to go on the record.

He is sending out a folding stereoscope with a set of twenty stereoscopic stills from The Hunchback of Notre Dame. The stereoscope gives the effect of the immensity of the settings as no single still possibly could, and makes the recipient realize that The Hunchback is going to be one of the whizzers of the season.

The instruments are to be supplied with sets of stereoscopic stills of other productions as they come along.

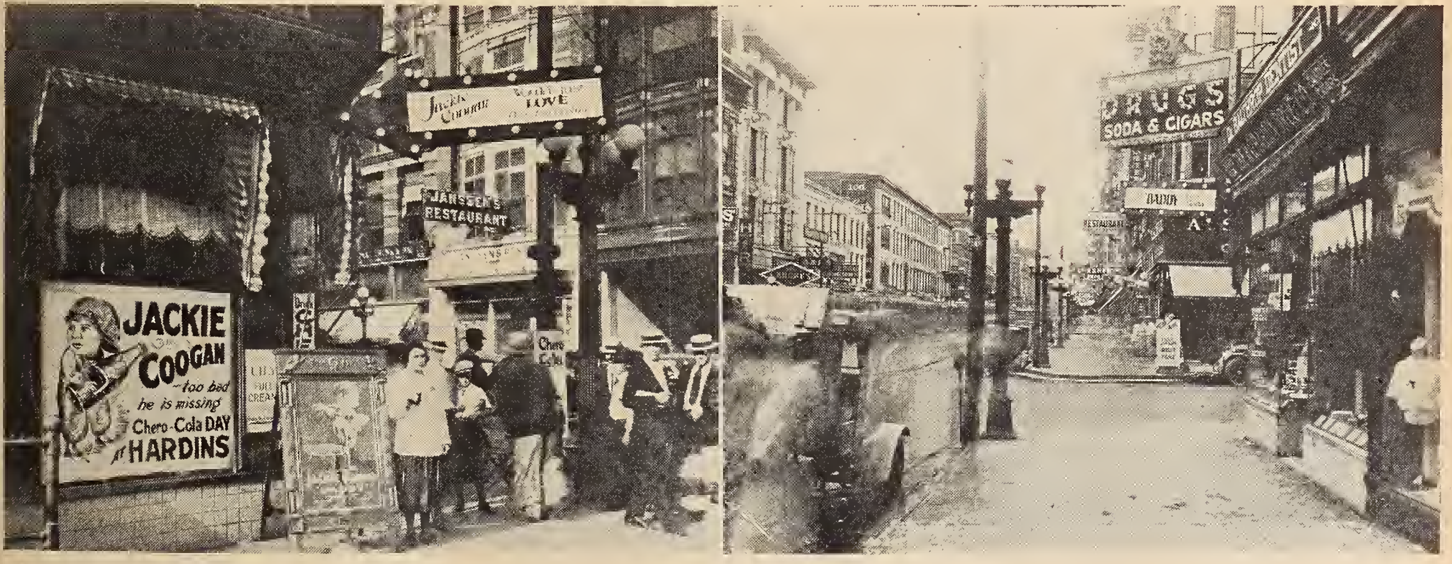
There still are new things under the sun, and Paul has found one of them. It's a pippin of an idea.

Borrowed Parents

When Circus Days was launched in Los Angeles, ten thousand balloons were given a department store for distribution, and the store advertised that all children accompanied by a parent could have a balloon free. Even the orphans showed up, borrowing a parent for the occasion.

Apart from the theatre publicity, it brought ten thousand possible patrons to the store; mostly women, and it is impossible for that many women to be in a store without a large percentage of them buying something. The store was well repaid for its effort and the theatre got not only the direct ballyhoo value of the balloons on their way home, but the newspaper advertising of the store announcements.

Try it in a limited way on your own "Big Store." It's too valuable to overlook.



A First National Release

MEMPHIS "AERIALS" HELPED TO SELL DADDY FOR THE LOEW'S PALACE THEATRE

Those overhead signs are still working for the Palace in Memphis, and the larger of these cuts show how they are lettered for the current attraction as well as the additional work done by a soft drink firm which was sampling the city and which put these baby six-sheets into every drug store and soda bar in town. It was only one of a long series of good stunts by Harold Horne

Big Figures

Goldwynner Homer Gill, of Kansas City, supplies some big figures on Enemies of Women at the King's Theatre, St. Louis.

A grocery company put out 300,000 circulars through 350 stores and a drug concern donated 23 windows in as many stores.

The business agent of the Barber's Union planted 1114 display cards in 800 shops, and this was backed by false moustaches ticketed Moustaches are Enemies of Women; which is news to a startled world.

An underwear concern put out 500 cards to 350 shops and 25,000 samples of face powder were showered upon the community.

They did a little newspaper advertising, too.

Trilby Girl Model a Newark Exciter

It was to be expected that the bare legs in a window would be revived for Trilby, and the Branford Theatre, Newark, gets first blood on the stunt, chiefly because it had a first run.

A hosiery shop was tied to the idea and a girl put in the window with a black velvet drop for a backing and a curtain dropping just below her knees in front. Every few minutes she would parade into the window to show her Trilby feet and when the crowd gathered (which did not take long), she would lower into a place a card telling that Andree Lafayette's famous feet could be seen in Trilby at the Branford.

The most interesting part of the stunt is the photograph of the crowd. Many managers avoid the suggestion of legs, believing that it will keep the women away, but this photograph shows that there are more women than men in the crowd in front of the display, and they certainly are not registering shocked displeasure.

A "perfect foot" contest was staged at the largest outdoor park, which not only made business for the park but sent people to see the picture. The contest was not sponsored by any paper, so all carried stories of the affair. However, the Star-Eagle put on a hook-up page and a resemblance contest, motion pictures being made of the winner on a shopping tour of the advertising merchants, the picture being cut into the news reel at the house.

It made for important business and helped to get them back to the theatre after the summer slump.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

EDWARD L. Hyman built up a complete show of nothing but pep when "Little Johnny Jones" was the feature photoplay. There was contrast and color enough in the program to relieve it of any monotony while at the same time giving it that variety characteristic of a Hyman presentation.

The principal item was a novel number which served as atmosphere for the racing drama, and tied up to the photoplay by a scrim upon which the picture was thrown as the dance faded out. Six girls in vari-colored jockey suits and carrying whips did a Danse de Gallop on the bare stage with a back drop showing grand stand and white fence around the track. A box lamp at either side of the back drop flooded each end with purple, while the center was lighted from the booth by running the projector without film, giving a flicker light suggestive of the impatience of the jockeys and horses to be off at the starting post. The dancers went through the gallop, faced front and the film was thrown on the scrim as an orange and amber spot from each side dimmed up on the girls and all other lighting was dimmed out. The spots picked out the dancers behind the scrim until the first scene, showing the finish of the race, and the picture curtain was lowered. The music used for the gallop went right into the picture without a break. The main stage was held dark throughout.

Two of the ballet had another dance number, a cake walk, as another unit of the program. They were made up as a "high yalla" couple in white and red cake-walk outfit, and did their stuff on bare stage before a patent leather cyclorama upon which two color wheels were played from back stage and another from the booth. White spots picked up the cake walkers, and the main stage was dark. The familiar cake walk tune, "Georgia Camp Meeting," was accompaniment for the girls. The three color wheels were turned rapidly.

Of the two vocal numbers one was by basso with tableau for the second chorus, and the other was by soprano appearing in spot on the apron. The first, "Japanese Moon," was put on by the singer in front of the orchestra, in conventional tuxedo. At the second chorus the curtains of the presentation stage opened upon a Japanese garden set, with foliage border, apple blossom tree, prop well, moon and water ripple effect. One of the dancers doubled as a Geisha girl, seated in the arbor of the garden. The chorus of the song tied up nicely with the tableau. A Mestrum orange flood covered the whole stage, with orange Kliegl on orchestra. Transparent windows were orange; four orange arch spots on draw curtains, and amber spot on singer.

The soprano number, "Come Out of the Shadows," had a straw spot from the booth on the singer. Light blue Mestrum flood over all, and medium pink on orchestra. Blue foots large stage, blue coves, transparent windows color blend and fabric columns light pink. On the silver curtain on presentation stage the lighting included magenta x-rays on three quarters, and light blue, medium green and light pink arch spots.

For the symphonized jazz (special arrangement of four melodies) the silver transparencies were drawn across the proscenium and on these were thrown dissolving floods of light red, light green, light pink, rose pink, light blue and Kliegl color blend. The silver draw curtains on small stage were lighted by green foots, light blue x-ray border and four white arch spots. As the jazz swung into the closing strains the proscenium curtains were opened and lights dimmed up to white, augmenting the six 2000 watt spots which had been on the musicians.

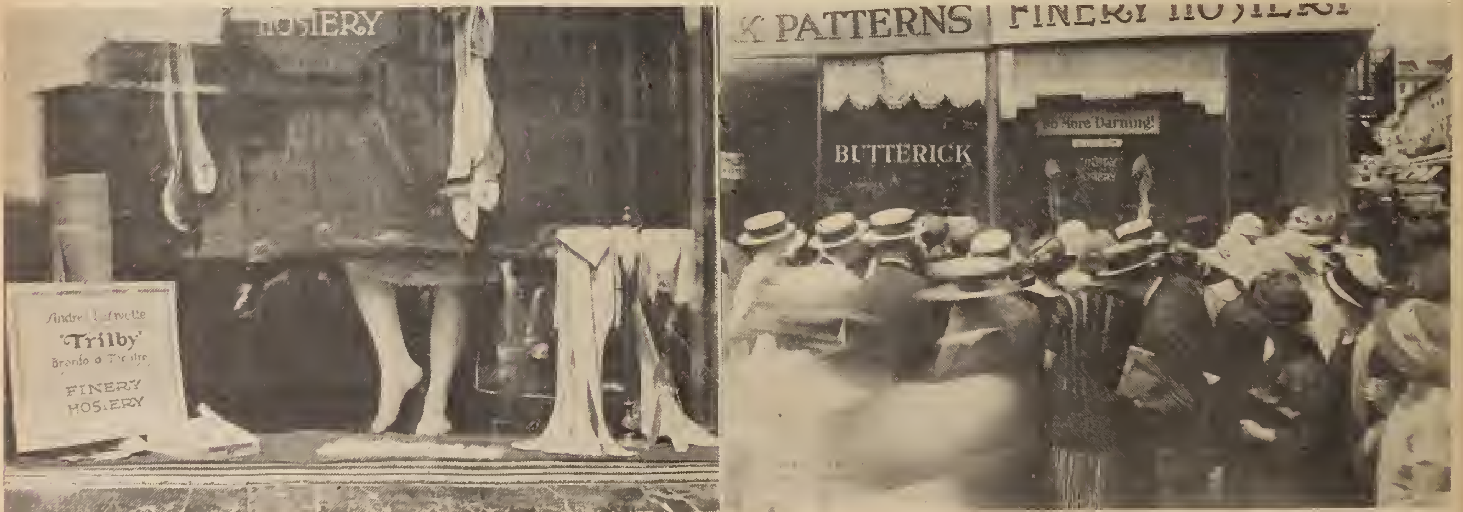
Topical Review and Ben Turpin comedy filled out the program.

Juvenile Artists for a Penrod Week

Searching for appropriate entertainment for the program which held Penrod and Sam, Newman's Theatre, Kansas City, decided on an all-child offering.

A local dancing school was able not only to supply dancers, but a jazz orchestra of boys, a girl's jazz band and several clever singers. The juvenile numbers formed the entire novelty program and was voted a delightful change from the usual adult entertainers. Thirty-five boys and girls were employed, but you can put the idea over with half a dozen if you have to, and the town that cannot supply this many young artists is too small to have a picture theatre.

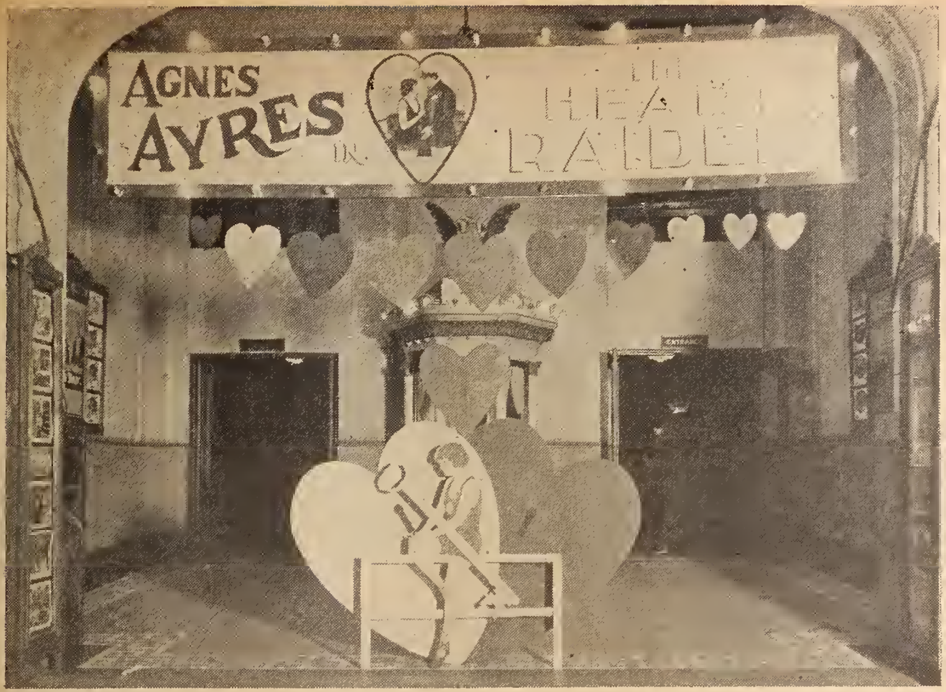
Pick it up and get busy if you have Penrod and Sam coming. Don't wait until the last moment.



A First National Release

MORE WOMEN THAN MEN APPEARED TO BE INTERESTED IN THIS BARE LEG TRILBY SHOW

At the same time the men seem to take a greater interest in the display staged in Newark on behalf of the Tully production of "Trilby." The card shown in the window is not displayed until a crowd gathers, and the mob is dispersed by the simple process of taking the girl out of the window. It is not a new stunt, but it works particularly well on this. Done by the Branford Theatre



A Paramount Release

LOVE LAUGHS AT LOCKSMITHS, HERE'S THE REASON WHY

The Rialto Theatre, Augusta, Ga., figured that just the cutout hearts might be lacking in punch by this time, so Frank J. Miller gave the cutout of Agnes Ayres a key and painted keyholes on the large hearts. It made something new out of something old.

Gave Agnes Ayres Key to the Hearts

Figuring that a new touch would redeem an old stunt, Frank J. Miller, manager of theatres for Paramount in Augusta, Ga., dug out his old heart cutouts, but he painted keyholes on the large ones and then gave a cutout of Miss Ayres a huge key, adding on a banner that she was to be seen within in The Heart Raider.

This will be good news to a lot of managers who have a feeling that they have overworked their hearts and yet who want to use them on this or a similar heart title. Straight hearts are getting a bit stale, but you can add a cutout and get a new angle on the same old stuff.

By the same token you can build up other old ideas into something new with not much cost except the wear and tear on what you think with.

Got Four Col. Head for Pair of Seats

They don't come much cheaper than the stunt manager, Coleman, of the Galax Theatre, Birmingham, Ala., worked.

Birmingham's first fire chief is now 74 years old. Mr. Coleman happened to learn that he had never seen a motion picture. That was the makings of a dog story right there, but Coleman didn't waste it on the first thing. He waited until he played The Third Alarm and then got the present chief to bring his predecessor, being careful to see that a reporter had a seat next the pair.

Rates Headliner

All it got was a four-column story on the front page the next morning, for the old chief was almost bounced out of his seat by the realistic scenes, and between his emotions and his reminiscences the reporter had good copy.

As a "first time" stunt the story might have been worth a couple of sticks, but on the fire story it ran all over the front and was not even "turned" to the inside. Just goes to show that Thomas G. is up to all the tricks instead of merely part of them.

Stage Coach Cutout Masked a Box Office

Although the stage coach is of European origin and has been used all over this country, it has come to stand as typical of the West of frontier days, largely through the efforts of Buffalo Bill and his Wild West Show. So true is this that the stage is seldom used for other than western pictures.

W. E. Drumbar achieved a stage coach cutout for the showing of The Girl From the Golden West, and framed it so that the tickets were sold through the center window when he played the filmed version at the Riviera Theatre, Knoxville.

Window Sold Tickets

Mr. Drumbar is looked to for odd effects in lobby displays, but for The Girl he got well out of the ordinary and did something that made a lot of ticket-selling talk.

There is another angle to the idea. People are attracted by the oddity of purchasing tickets through the coach or any other unusual opening, and while it cannot be said that people saw the show just to be able to buy the tickets, it is safe to assume that more persons purchased admissions than would have gone on a straight box office.

All Smoky

Out in Chicago Walter D. Nealand, Goldwynner, tied the United Cigar Stores to a double hook-up on Three Wise Fools. Two stills showed the three "fools" smoking. One offered cigars and the other long stemmed pipes.

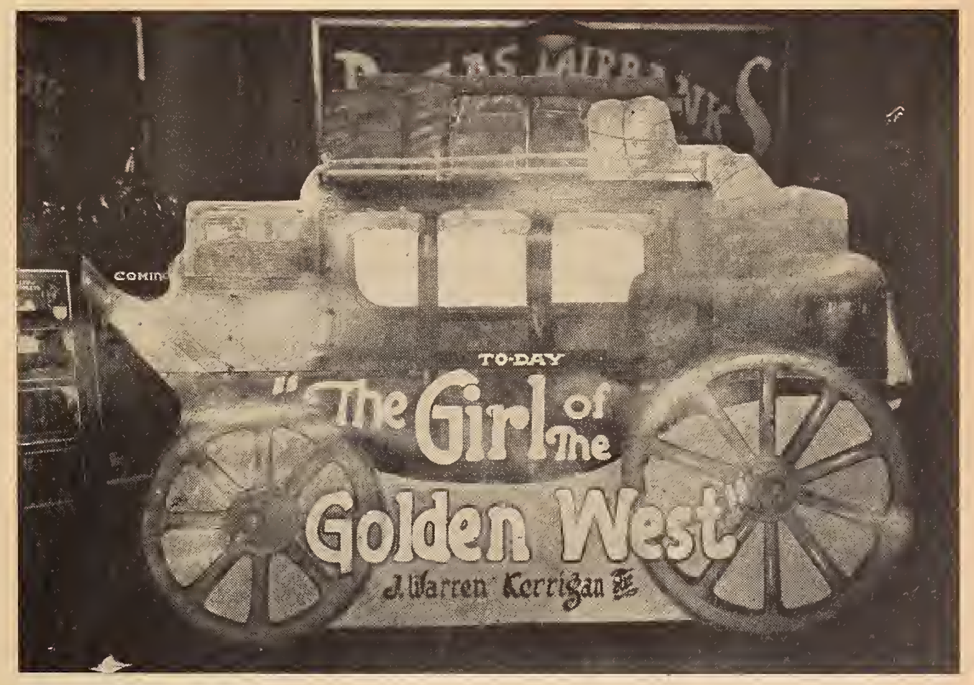
Nealand persuaded the company that the cigars were a U. C. S. brand and that the smoking tobacco was also handled by the concern, so two sets of window hangers were prepared with blanks for playing date and house and these were first used for the showing at the Chicago Theatre. It gave a fine showing.

Notice to press agents. Where it is desired that brand names be used, a box of cigars should accompany the story. This goes double for automobiles.

An Odd Prologue

Because New Brunswick has a large population of half-breeds, the Amusu Theatre, Devon, N. B., staged a production in which one half-breed made a plea for a better understanding of the mixed race while another contributed a program of Indian songs. It was part of a campaign in behalf of the half-breeds planned by the manager, Harry Inches.

It should be remembered that the Canadian half-breed is not the same type as the Indian or Mexican half-breed of the Southwest.



A First National Release

THE STAGE COACH CUTOUT IS A DISGUISED OFFICE

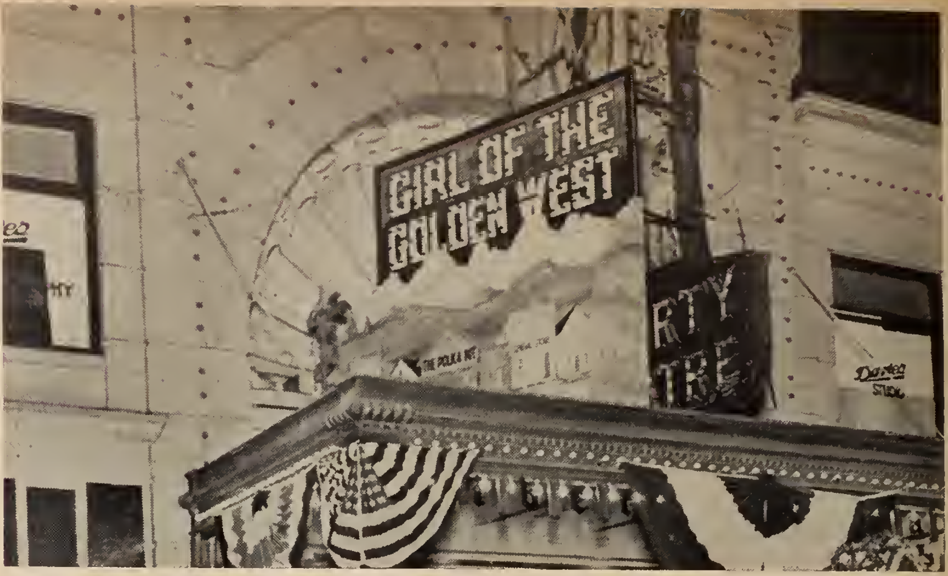
You get your tickets through the center window when you saw The Girl of the Golden West at the Riviera Theatre, Knoxville, Tenn. W. L. Drumbar framed it up on a flat and the novelty of the design was a strong ticket seller.

Used Stage Lights on Marquise Roof

Two and three plane displays have been used on the marquise before this, but A. C. Raleigh, of the Liberty Theatre, Portland, Ore., made an exceptional display for The Girl of the Golden West during the Rose Festival week.

The scene was on three planes, the distant mountains, the foothills and the mining town, and at night the effect was vastly increased by the use of the same lighting as he would use on the stage settings. In front of the back flat blue and purple lights gave an atmospheric effect of distance while green lights were used in front of the closer hills, and the windows of the Polkadot and the other buildings were illuminated at night. Flippers were used to mask in the ends exposed to the street.

The same idea was repeated in the lobby cards with foliage at the bottom. Here only two planes were used. Something had to be done to get the crowds attracted by the parade and this brought them in.



A First National Release

STAGE LIGHTING EFFECTS ON A MARQUISE ROOF

A. C. Raleigh, of the Liberty Theatre, Portland, made this three-plane display for The Girl of the Golden West, with strip lights to give an added touch in the evenings, when he most needed the additional punch of a novelty. It was a very decided hit.

H. Stuart Is Busy on Homeward Bound

Somehow Herschel Stuart, chief engineer of the Missouri Theatre, which is in St. Louis, got an idea that he was going to please a lot of people with Homeward Bound if he could get a lot of people in to be pleased, so he called Ed. Olmstead in and talked it over with him very seriously. Ed. seemed to feel the same way about it, so both of them got busy and the only man in St. Louis not to hear about Tom Meighan and his play died the day before they started in.

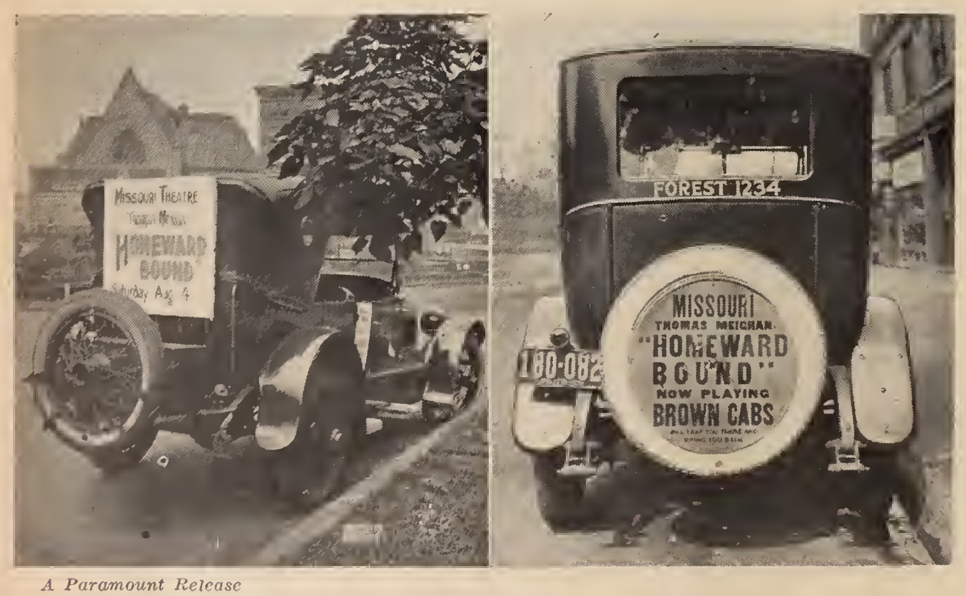
They used spare tire cards for the backs of taxi lines and banners for the backs of touring cars. Tom was Homeward Bound on a few thousand door knobs, and they spread the news on the dizziest sort of a one sheet, specially printed. The ushers were put into white ducks and the house officers in blue and white and large circular cards were fastened to all police traffic post bases, these posts being planted in little cones of concrete which might have been made especially for Herschel.

Herschel does not tell how much money he took in, but if he did not pile up the receipts, St. Loo is even deader than we think it is.

He spent $1,000 in newspaper work, tied the Star to a real estate hook-up page with the apt title, tied the Times to a merchant hook-up and a fifteen cent matinee the opening day (for 1,500 lines of space), used 2,000 balloons, had it all arranged to cover the flopped Firpo fight, twelve store ties and a dozen other ideas. William Saal did most of the work, Hersch says, with Harold Maloney and house artist Guentzel credited with assists.

Used Two Hundred

About the only thing needed to hoist Where the Pavement Ends at the Queen Theatre, Dallas, Texas, was a pair of sidewalk posters. Charles McFarland used 200 of each, the first merely giving the title and the second the house and play date, as well. They were pasted flat to the walk near the curb, and apparently the police had given permission. It cost $6 for printing and that was all.



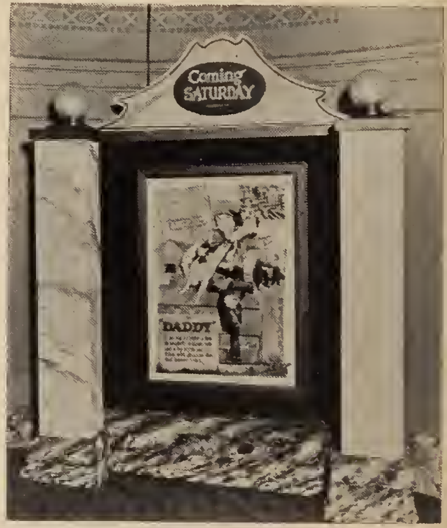
A Paramount Release

TAXI AND TOURING, IT'S ALL THE SAME TO HERSCHEL STUART

The manager of the Missouri Theatre, St. Louis, and Ed Olmstead, his publicity puller, did a thorough job on all Homeward Bound cars when Tom Meighan's picture came to town, and the taxis were merely the starting point for a succession of brilliantly executed exploitation stunts

Elaborate Mountings for His Lobby Cards

Several jumps away from the usual brass frames, the People's Theatre, Portland, Ore., uses elaborate mounts for its lobby posters. One of them is pictured here. The globes on top of the pillars can be worked straight or with flashers, and it builds the one sheets up to "presentation" proportions. The base is done to harmonize with the stone work of the lobby.



A First National Release

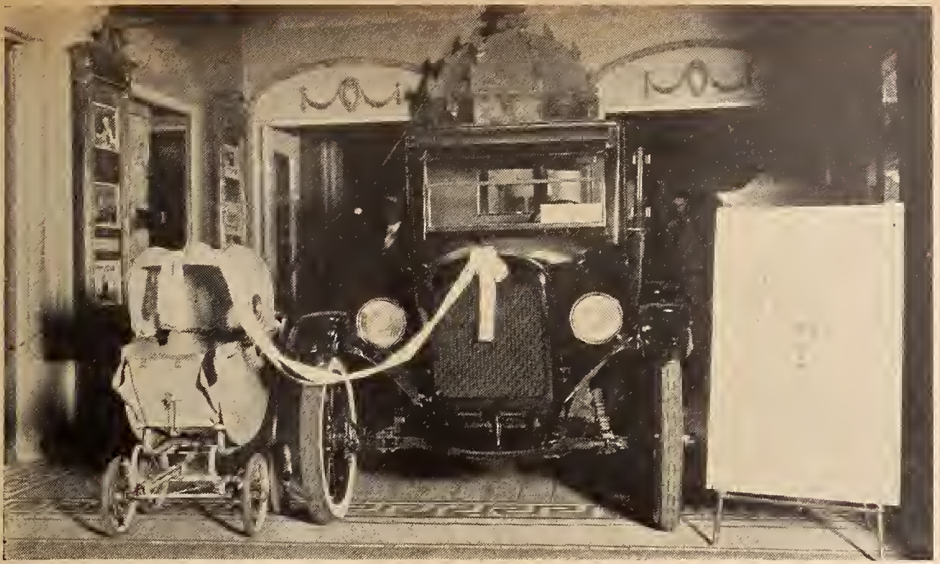
TELLING OF DADDY

The cut shows a special mounting for Jackie Coogan in Daddy, but these frames are more or less permanent and decidedly valuable. They are useful in large lobbies, but take too much space for the smaller houses.

Ten for Three

Building a miniature gypsy camp in a stock shadow box cost Hugo Plath, of the Palace Theatre, Fort Smith, Ark., three dollars. It brought him a ten per cent. increase on The Law of the Lawless. He figures that it was profitable.

Generally the shadow box is used for cut-outs. Something different caught the crowd, and they went in to see about it.



A Preferred Release

A PERAMBULATOR AND LOBBY ATTRACTOR ON POOR MEN'S WIVES

The auto dragged the car around the streets of Augusta, Ga., with the question: "Which car do you own?" after which it was parked in the lobby. The stunt cost nothing and the ticket sales was about $200 above the usual takings for the season

Worked Many Angles to Help Three Ages

George A. McDermit, of the Rialto Theatre, Macon, Ga., found a lot to do when he started in to talk about Three Ages.

He hooked all the soda bars to the Buster Keaton Frozen Face Frappe. This was an orangeade frapped with a sprig of mint and served with fresh mint and a cherry. Of course the advice was added to see Buster in Three Ages at the Rialto. Three days before the opening, Mr. McDermit came back with slides reading "Have you tried a Buster Keaton Frozen Face, Frappe? They are as good as Three Ages."

A clothing store was given a painting of the star as a Roman Gladiator, and added that its clothing had stood the test of three ages and that the Keaton comedy had enough laughs for Three Ages.

A sporting goods store was glad to get a painting of the first golf game as a center for a display of clubs and fixings, and McDermit was so fortunate as to get a card on the bulletin board of the country club stating that Buster Keaton could be seen in the first round of golf in Three Ages.

Keaton hats were offered children at the opening matinee with 348 present and accounted for in place of the usual 30 or 40, and the hats were joke prizes at the business luncheon clubs that week.

Naturally business was good.

Overseas Exploit for New York Run

One of the most novel exploitation schemes to date is being worked by Fred V. Greene, Jr., in charge of the exploitation for The Hunchback of Notre Dame, at the Astor Theatre, New York.

He has prepared an unusually artistic eight page booklet on the big feature, with an imprint for the New York presentation. Supplies of these booklets have been sent the Universal offices in London, Paris, Copenhagen and Rio Janeiro, and a copy of the booklet will be put into the hands of every first class passenger sailing for New York from those ports.

The booklet is of a class to command the interest of the recipient. It will be held for the beauty of the half tones, and it will sell incoming passengers on the trip across.

A Jumping Cutout Jumped Receipts

Here is an idea that brought in an extra $50 in receipts to the Modjeska Theatre, Augusta, Ga. It cost only $5.

Frank J. Miller, manager of theatres for Paramount, made a cutout from the 24-sheet and mounted it from the arch with piano wire so fine that it could not easily be seen. Below he placed a stock lattice, giving the effect of a leap over the barrier. Perhaps it might help to use a couple of canary bird cage springs at the top, to permit more motion, or the cutout can be connected to an eccentric, where motion is desired, but Mr. Miller is to be credited with an unusual and clever use of the material, and he found that it paid him.

Auto and Baby Coach Sold on the Contrast

Frank J. Miller, of the Paramount theatres in Augusta, Ga., not only pulled an extra $200 on a stunt which cost nothing, but he has the names of other auto dealers who will be glad to loan him an automobile for his next stunt. They came and asked about it.

The play was Poor Men's Wives, which was shown at the Modjeska, and the automobile towed the baby carriage around town with a sign reading "Which car do you own?" After the streets had been worked, the car was taken into the lobby, with a similar card. There was more copy on this card, but it seems to be blue on white and did not photograph.

It was a simple stunt, but it built up business, and around this time of year it is something to get anything like a crowd down south.

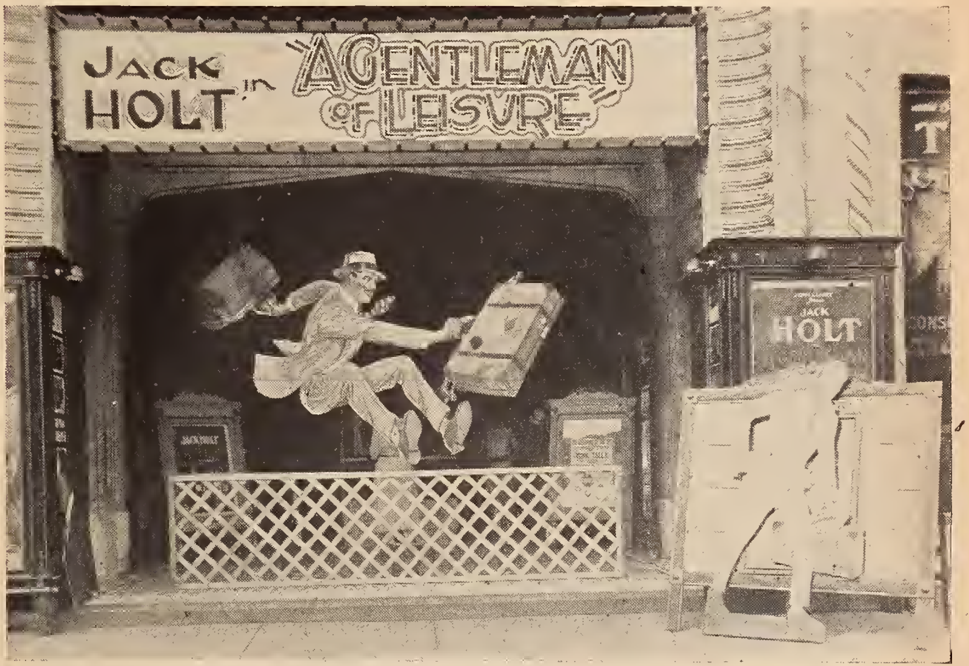
Amateur Critics on Ashes of Vengeance

Being perfectly willing to run a contest that will help circulation if it costs nothing, the New York Evening Mail is offering from $5 to $100 for the best constructive criticisms on Ashes of Vengeance, playing at the Apollo Theatre.

The excuse is that the calloused film critics do not always get the best points of a play, and that the amateurs will probably prove more responsive. It is a neat way of suggesting that the best points should be played up.

The objection to most of these criticism contests is that it engenders disparagement, since most novices suppose criticism to be a synonym for fault-finding. This scheme sends them into the theatre in a better frame of mind, so the stunt is cheap at the price, even exclusive of the publicity.

Now that the season is underway, don't let it slump. If the business sags, have ANOTHER big week.



A Paramount Release

JACK HOLT IS JUMPING INTO POPULARITY IN THE SOUTH

This is an actual jump, staged in the lobby of the Modjeska Theatre, Augusta, Ga., by Frank J. Miller, manager of theatres in that city, for Paramount. The cutout from the 24-sheet is hung from the arch by piano wire, but you can't see it

Rolled His Own

J. C. Wodetsky, of Richmond, Ind., writes that the Filmrick idea, noted in this department under date of August 15 and there credited to Goldwynner H. T. Snowden, is his own idea and adds that the stunt was under way before Mr. Snowden made Richmond.

The information was taken from a Goldwyn press statement, which evidently credited the stunt to Mr. Snowden through error, and we are glad to transfer the credit for a good idea to Mr. Wodetsky.

Right in Line

Keeping in the good graces of its young patrons, the Metropolitan Boys' Shop, of Dayton, Ohio, gives several entertainments each year to its customers and prospects.

Even were that not the custom, there seemed to be every reason why a special showing of Penrod and Sam should be staged at the Strand, because the Met carries the Penrod cloths, so a special matinee was bought, and the Strand manager heaved a sigh of great relief.

He did not have to give another newsboys' matinee.

He got a two-thousand-boy parade, and rode on the store advertising as well as his own.

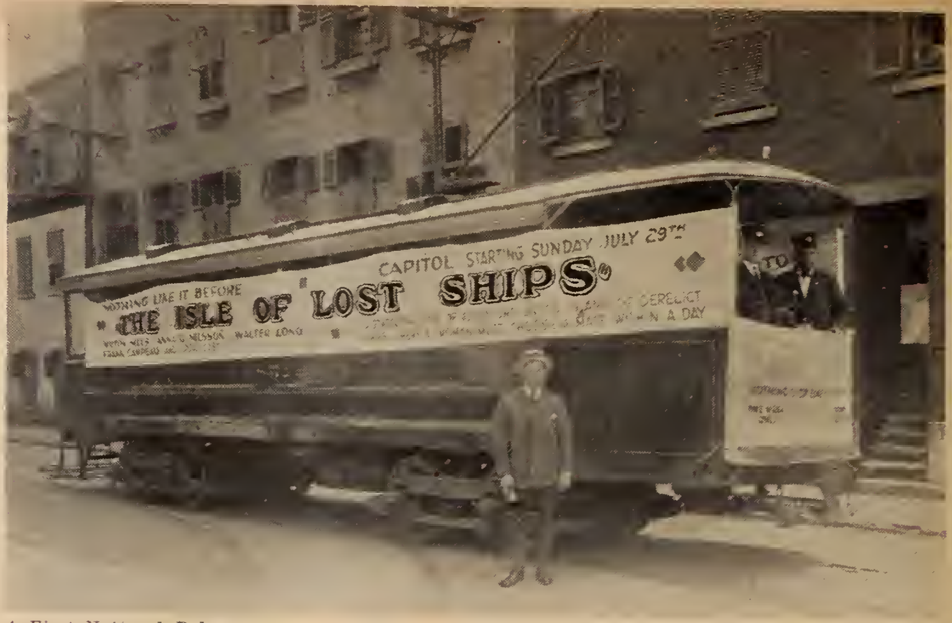
Used Local Girls for Bebe Daniels

When they played The Exciters at Hunt's Casino, Wildwood, N. J., Norman G. Johnson got a couple of local girls to travel up and down the boardwalk in a wheeled chair with cutouts from the three sheet on either side. Just what the idea of the cutouts was we do not know, for most people were looking at the girls, but it helped dress the perambulator.

For the house front the cutout from the 24-sheet as shown on this page was used, and when the girls were not taking rides they were posing around the cutout. Most of the rest of the feminine bathers went to see the picture to see if Bebe had anything on them when it came to shape, and The Exciters played to nice money.

Bathing girl pictures at the shore might seem to be coals to Newcastle, but The Exciters has made a lot of money on the salt water circuits and has done about as well over the fresh water routes.

Now that you have the season started, keep it going. Do not permit interest to flag. Time your big stunts to hit at pretty regular intervals and in between do a little all around work to keep them excited about pictures.



A First National Release

THE STREET CAR IS OLD BUT THE MEGAPHONE IS NEW

Harry Dehn, of the Capitol Theatre, Montreal, put out a street car ballyhoo for "The Isle of Lost Ships." It was new in Montreal, if old elsewhere, but, listen, it carried a megaphonic "lecturer" who called to pedestrians as the car progressed

Contestless Votes for Purple Highway

Just to get the town talking, Amike Vogel slipped into Erie, Pa., and invested twelve whole dollars of Charles Fargreaves' money in a set of newspaper teasers about two fours each.

These passionately appealed to the readers to vote for The Purple Highway in the contest for the best name for the Erie-Buffalo highway. Later Amike announced that the P. H. had 11,497 as against 8,121 for The Erie Scenicway and 2,145 for Buffalo Boulevard.

And the funny part is that a lot of people did send in letter votes after vainly searching the newspapers for other news of the contest. They were willing to be good sports and vote early and often even though they could find no contest.

It was not strange that they could not locate any contest, for there was none. Amike thought it would be more interesting to work without going to the trouble of staging a fake contest, and events proved that the idea took hold better than had there been such a thing.

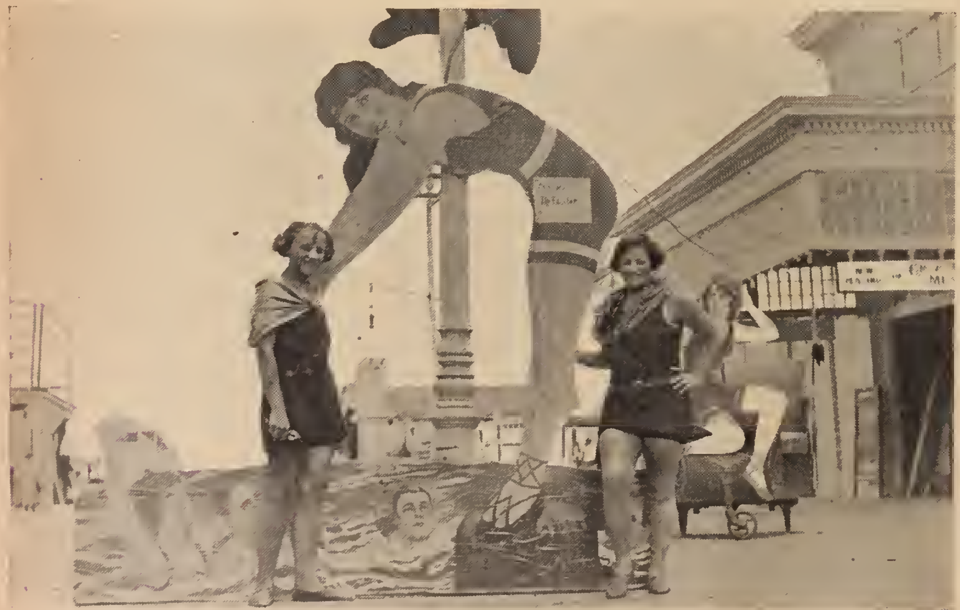
Of course the newspapers were tipped off not to get worried about it, so they sat back and laughed and let Amike and the State Theatre run interest over to the attraction when the definite advertising broke.

Letters of protest against the choice of other names were sent the Auto Club, Chamber of Commerce, Rotary, Kiwanis, the Highway Commission and other bodies and the communications were solemnly read, though no one knew what it was all about. It made more noise than the Main Street stunt from which it appears to have been derived.

Navy Again

Now it is Fox's The Silent Command which is being tied to Navy recruiting. The copy at Fox's Monroe Theatre, Chicago, formerly Barbee's Loop, was: "Join the Navy and see the world. Before you start on your trip see The Silent Command, a story of the American Navy that every American should see."

Pretty soon the recruiting service will have to form a waiting list.



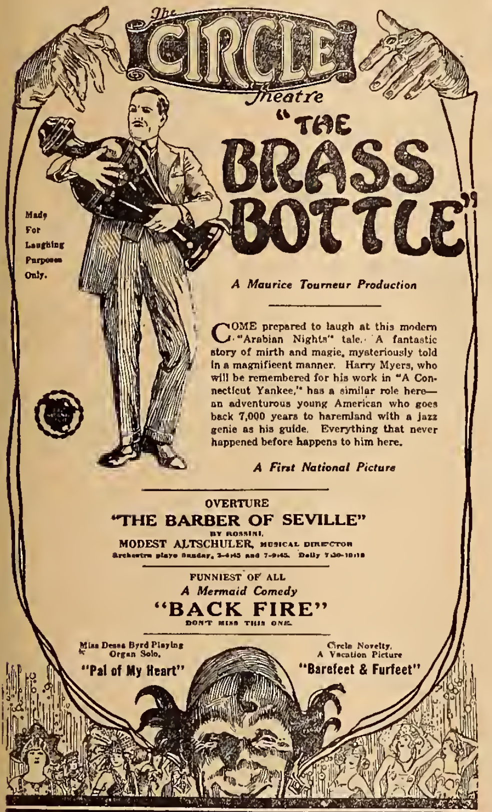
A Paramount Release

GOSH! HOW TALL BEBE DANIELS HAS GROWN IN THE EXCITERS

Norman G. Johnson used these bathing girls to put over the Paramount picture at Hunt's Casino, Wildwood, N. J. He also put them in a beach rolling chair for a jaunt up the boardwalk with cutouts from the three sheets on either side

Two Displays are Along Same Lines

These two displays on The Brass Bottle show the same general idea, but we prefer that of the Circle Theatre, Indianapolis to that of the Loew State Theatre, Cleveland. The Brass Bottle is about a brass bottle and not about a man and a woman standing at a door, so the picture of Harry Meyers holding the bottle is much more characteristic than the photograph of a man and a woman used by the State. Moreover the layout is generally better. The Circle is 150 lines across three against 138 lines for the State, but this is not necessary, since the Circle would have been just as good in 140 lines as with the additional 30 lines to be paid for. Keeping down the overture and the comedy would have given an easy saving, but apparently the design was made for 150 because that is the theatre's regular space. This feature is something you cannot sell on a single photograph, no matter how good the still may be, so the Circle trusts to type to get it over. It takes ten lines of leaded eight point to tell what the type of play is, to suggest it is different from others and to make a glancing hook-up to a Connecticut Yankee in which Harry Meyers also had the chief role. The figure drawing is merely to get attention. The selling is done with type so disposed that few will pass it over unread. This is the better course, since the Anstey story belongs to an earlier generation. Comparatively few persons under twenty recall it, and others may have forgotten, but the type tells you it is a good story, and makes you desire to see it. The best connection is the genii head at the bottom, which is not as good a placement as it would be at the top. In this the State does better. Connect the genii with the title and the mind recalls the Arabian Nights tale from which the modern version is derived. On the other hand the State makes better use of the players in the cast, but the selling talk is a bit too superficial. This reads "A thousand delights and adventures of a dashing modern American and his all too genial genie." Genie, with an e, by the way is feminine, though probably no one will know or care. The chief fault of the State is the use of a still that might be used for scores of modern titles and which conveys absolutely no suggestion of the unusual type of this story. If this plate is supplied from the publicity book, it should have been routed out and a more definite cut set in its place. It's about the last sort of photograph to be used for a story dealing with all sorts of odd adventures and excursions into pre-Adamite history. By the way, there is a good exploitation angle here. Offer a prize for the best answer to "Who is King Sulieman?" Most persons suppose that it was King Solomon of Jewish history who was lord of the genii, but as a matter of fact the owner or owners of the famous Seal of Solomon were a race of six kings, all of the same name, who lived before the time of Adam, and it was they who had dominion of the soulless creatures of the air.



Made For Laughing Purposes Only.

A Maurice Tourneur Production

COME prepared to laugh at this modern "Arabian Nights" tale. A fantastic story of mirth and magic, mysteriously told in a magnificent manner. Harry Myers, who will be remembered for his work in "A Connecticut Yankee," has a similar role here—an adventurous young American who goes back 7,000 years to haremland with a jazz genie as his guide. Everything that never happened before happens to him here.

A First National Picture

OVERTURE
"THE BARBER OF SEVILLE"
BY ROSSINI.
MODEST ALTSCHULER, MUSICAL DIRECTOR
Orchestra plays Sunday, 2-4:45 and 7-9:45. Daily 7:30-10:15

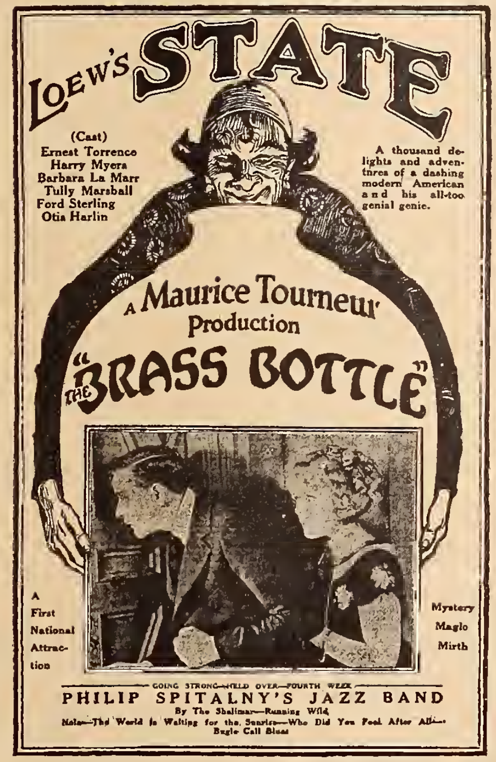
FUNNIEST OF ALL
A Mermaid Comedy
"BACK FIRE"
DON'T MISS THIS ONE.

Miss Dessa Byrd Playing Organ Solo,
"Pal of My Heart"

Circle Novelty,
A Vacation Picture
"Barefeet & Furfeet"

A First National Release

THE INDIANAPOLIS EXAMPLE



(Cast)
Ernest Torrence
Harry Myers
Barbara La Marr
Tully Marshall
Ford Sterling
Otis Harlin

A thousand delights and adventures of a dashing modern American and his all-too genial genie.

A Maurice Tourneur Production
"THE BRASS BOTTLE"

A First National Attraction

Mystery Magic Mirth

GOING STRONG—HELD OVER—FOURTH WEEK
PHILIP SPITALNY'S JAZZ BAND
By The Shalimar—Running Wild
Nola—The World Is Waiting for the Sunrise—Who Did You Fool After All—Bugle Call Blues

A First National Release

THE CLEVELAND SPECIMEN

Just Plain Type Is Good Advertising

Just the other day a correspondent commented on the lack of good display ads set wholly in type. We use them whenever they can be had, but good all-type displays are scarce, and Mr. Gill is evidently closed up down in Hugo, Okla. He used to send in some of the best examples, but perhaps that white mule he used to write about is—well he sent in nothing lately, anyhow, and if he wants to clear himself of suspicion, he'll shoot some stuff in. Meanwhile we offer this 80x2 for The Covered Wagon, from a Boston paper—of all places—as an example of what can be done without the use of cuts and with a very ordinary layout of display faces. Being in its thirteenth week, the picture did not need much sales argument other than it was good enough to run that length of time, but it sells well on copy, and the display is very well done. No space is wasted, and yet it all gets over. The use of a bold italic in twelve point for the under line gets a contrast with the squareness of the Gothic title, and really invites reading, where another three lines in Gothic of that size might have been passed over as being too difficult to read. The use of Gothic for the three word title is good, since the lines are short enough to stand up, but reversion to an upper and lower for the display below increases the appeal of the text to many times the value of a twelve or even an eighteen point Gothic. A little Gothic at the top is all right. The signature will be taken in and the lines below have nothing to do with the selling. They come in after the prospect has been sold, in case he needs direction. The general run of these Boston Covered Wagon ads is decidedly above the average. They are not large; they use no cut attractor, but they sell and sell week after week. Contrasted with the remainder of the page, with its Boston-style of hand lettered atrocities, it is better than when it appears isolated from the rest. It gains through contrast.

MAJESTIC THEATRE
TREMONT and BOYLSTON STREETS
TWICE DAILY AT 2:15 and 8:15 ALL SEATS RESERVED
JESSE L. LASKY Presents

13TH Week

THE COVERED WAGON

143rd to 154th Showings

A PARAMOUNT PICTURE

Founded Upon Emerson Hough's Glorious Romance of the Wagon Trains and the Conquest of the Western Wilderness

ADAPTED BY JACK CUNNINGHAM DIRECTED BY JAMES CRUZE

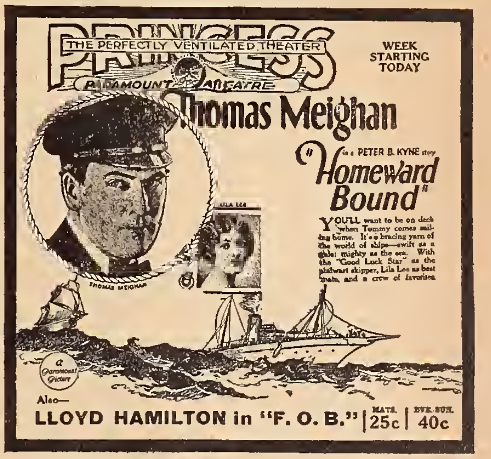
PRICES Pop. Daily Matinees, 50c and $1.00
Eves. and Sat. Mats., 50c, $1.00 & $1.50

A Paramount Release

GOOD TYPE WORK FROM BOSTON

Homeward Bound Has Good Stock Material

Judging from the examples, Homeward Bound is provided with a better equipment of cut material than most of the Paramount releases, not that these are generally poor



WEEK STARTING TODAY

Thomas Meighan in a PETER B. KYNE story "Homeward Bound"

YOU'LL want to be on deck when Tommy comes sailing home. It's a bracing yarn of the world of ships—swift as a gale; mighty as the sea. With the "Good Luck Star" as the stalwart skipper, Lila Lee as best mate, and a crew of favorites

Also—
LLOYD HAMILTON in "F. O. B." | MATS. 25c | EVE. SUN. 40c

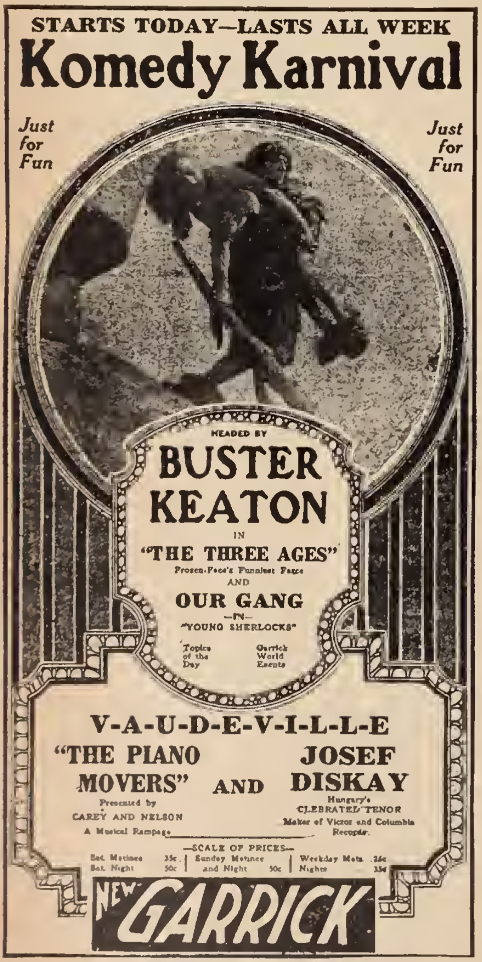
A Paramount Release

A USEFUL DRAWING

but that Homeward Bound is unusually good. The lower drawing possesses a vigor that has appealed to an unusually large number of agents, and it has been very generally used, either in whole or part, for this can be cut down from four to three columns and still be a useful design. This particular display is from the Princess Theatre, Toledo, but a dozen examples might be brought forward from the first and second run houses, and this is only one of the set, the others working about as well. The Toledo space is a four eights, and the agent has wisely held away from the overstuffed style. He tells about the Meighan picture, adds a few words about the comedy, and stands on that. He figures that Meighan, plus the suggestion of the play will sell about all the tickets he can dispose of, and he does not spoil those sales by talking too much and leaving the reader unsold through mental fatigue. This is a very sightly layout and while Mr. Botsford's department can take credit for the cut material, the agent has his little rose coming to him for not spoiling a good cut with useless talk. It's good stuff.

Makes Keaton Play Give a Comedy Week

Making Buster Keaton's The Three Ages the basis of a comedy carnival, the Garrick theatre, Duluth, uses a very striking art panel to get over the title and the still; the latter being well chosen to sell the idea. The star and title are set rather small considering that the space drops nearly thirteen inches across three columns, but the selling is done chiefly on the cut. You see the stone age stuff, you look to see who is doing it and when you see Keaton is the star you can figure that it is going to be something unusually funny. It is really better selling to keep the name down, since it is large enough for the Keaton fans to pick up and yet not so large that the chief appeal is killed into second place. Outside of the unusually large space this looks like big-city work and is artistic enough to serve for a romantic play. It seems to be a stock cut. If it is not, it should be routed out and the frame used again when the present use has been forgotten.


STARTS TODAY—LASTS ALL WEEK

Komedy Karnival

Just for Fun

Just for Fun

HEADED BY

BUSTER KEATON

IN

"THE THREE AGES"

Frozen-Face's Funniest Farce

AND

OUR GANG

—IN—

"YOUNG SHERLOCKS"

Topics of the Day

Garrick World Events

V-A-U-D-E-V-I-L-L-E

"THE PIANO MOVERS"

Presented by CAREY AND NELSON

A Musical Rampage

AND

JOSEF DISKAY

Hungary's CLEBRATED TENOR

Maker of Victor and Columbia Records.

—SCALE OF PRICES—

Sat. Matinee 35c. Sat. Night 50c | Sunday Matinee and Night 50c | Weekday Mats. .25c Nights 35c

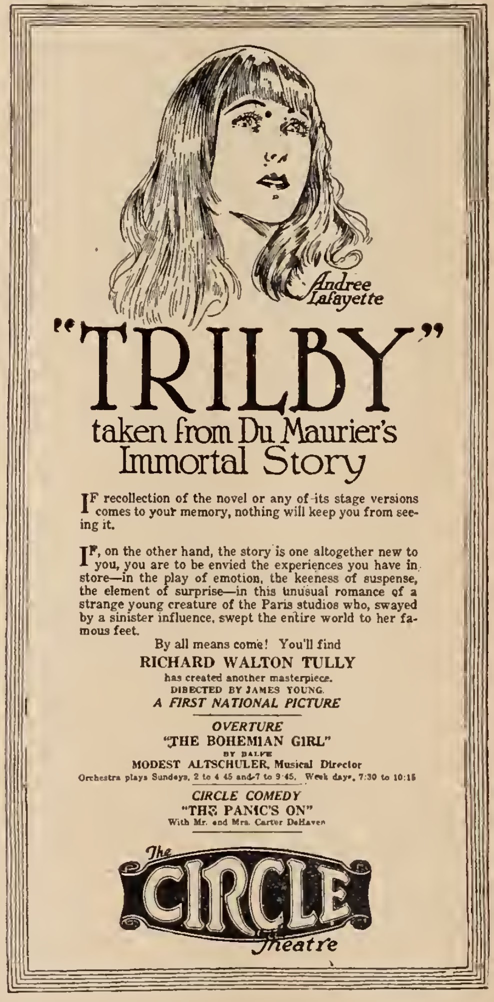
NEW GARRICK

A Metro Release

A GOOD KEATON STILL

Circle Theatre Has Ideal Trilby Space

In line with the new dispensation, the Circle Theatre, Indianapolis, offers an exceptionally good display on Trilby, taking an additional 30 lines across three to get 180 lines deep for this announcement. Most theatres have used Trilby's legs as their offering, but the Circle has an exceptionally good head, which will give greater appeal. The leg stills suggest more than is seen in the picture, or at least in the version shown under the New York Censorship, and persons will be somewhat disappointed, but the head will sell everyone and will not keep away those who may fear that the model angle has been played up in the picture to the exclusion of the story. In the selling talk the Circle devotes the first paragraph to those who have seen the play or read the original romance. Those are cared for in a couple of lines, and the more serious selling is directed toward those to whom both book and play are unknown except through hearsay. Trilby should be sold as a famous story and not as an exhibition of nudity, which it is not, and we particularly like the Circle's handling of the attraction.


Andree Lafayette

"TRILBY"

taken from Du Maurier's Immortal Story

IF recollection of the novel or any of its stage versions comes to your memory, nothing will keep you from seeing it.

IF, on the other hand, the story is one altogether new to you, you are to be envied the experiences you have in store—in the play of emotion, the keeness of suspense, the element of surprise—in this unusual romance of a strange young creature of the Paris studios who, swayed by a sinister influence, swept the entire world to her famous feet.

By all means come! You'll find

RICHARD WALTON TULLY

has created another masterpiece.

DIRECTED BY JAMES YOUNG.

A FIRST NATIONAL PICTURE

OVERTURE

"THE BOHEMIAN GIRL"

BY BALFE

MODEST ALTSCHULER, Musical Director

Orchestra plays Sundays, 2 to 4 45 and 7 to 9:45. Week days, 7:30 to 10:15

CIRCLE COMEDY

"THE PANIC'S ON"

With Mr. and Mrs. Carter DeHaven

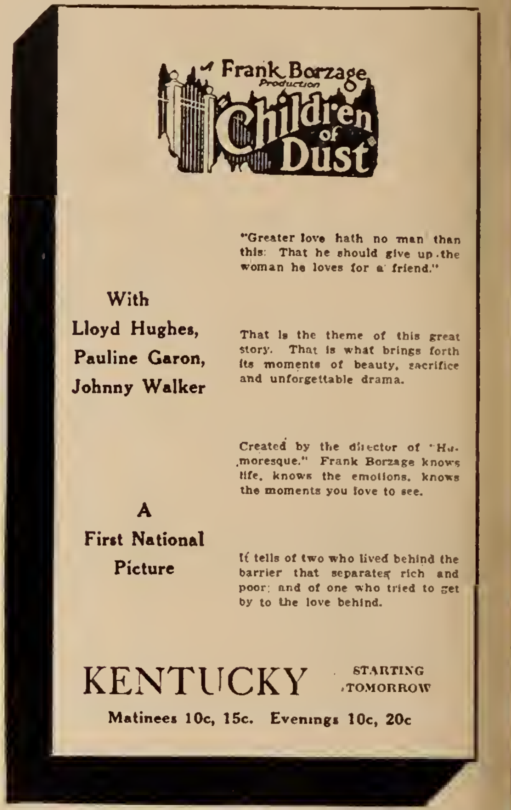
The CIRCLE Theatre

A First National Release

A FINE TRILBY DISPLAY

Breaks in a Comp. on New Style Ad.

Earl Hall Payne, of the Kentucky Theatre, Louisville, sends in a two sevens with the remark that it may not be new elsewhere, but it is new in Louisville. He adds that he thinks that the eight point is a trifle small and wonders if it would not have been better to have used boldface. We think not. The essence of this type of display is the contrast between a few black lines and the mass of straight body type, and this can be gained only through the use of roman. Boldface will largely destroy the very effect aimed at. We think that a ten point, even with less space between the paragraphs, would have been better, for while this is an eight point slug it is really a seven point letter, which is what makes it look so small. We think that Mr. Hall made a greater mistake in using the small cut for the title. Children of the Dust in an eighteen point display with a ten point "Frank Borzage presents" would have been more in keeping with the general idea of the layout. That cut is too inconsequential. It is too small to give the space any dignity. It looks as though he would have used a larger cut had he had one, but lacking that, he did the best he could with the material at command. It often happens that a small cut will work well in a larger space, but this is not one of the times, and even with a better sized cut we think it still would have been an error to have used a cut of any sort in a form which is best reserved for all type. The left hand side of the space is very well done, but between the seven on eight point and the cut much of the effect is lost. He knew what he wanted, but either he could not convey his idea to the compositor, or, what is more likely, he could not talk things over with the man who set up the space. That is where the country manager can put it all over the city man. He can go out into the composing room, call the compositor by his first name, and talk it all over.


Frank Borzage Production

Children of Dust

"Greater love hath no man than this: That he should give up the woman he loves for a friend."

With

Lloyd Hughes,

Pauline Garon,

Johnny Walker

That is the theme of this great story. That is what brings forth its moments of beauty, sacrifice and unforgettable drama.

Created by the director of "Humoresque." Frank Borzage knows life, knows the emotions, knows the moments you love to see.

A

First National

Picture

It tells of two who lived behind the barrier that separates rich and poor; and of one who tried to get by to the love behind.

KENTUCKY STARTING TOMORROW

Matinees 10c, 15c. Evenings 10c, 20c

A First National Release

AN EXPERIMENTAL AD

Extra!!!

Greatest disaster in all the history of Japan

☞You can beat all News Weeklies by a mile if you act quick☜

F.B.O. has latest and greatest clean-up for Exhibitors

The greatest disaster in all history has just occurred in Japan.

. . .

Every newspaper throughout the entire world is loaded with front page stories of this appalling catastrophe.

. . .

Millions are waiting breathlessly to hear and **see** what happened in Japan and what terrible havoc earthquakes accomplish.

. . .

NOW, while public interest is at fever heat comes F. B. O.'s offer to exhibitors to absolutely clean up with the great Japanese star Sessue Hayakawa in the biggest motion picture production in which he ever appeared—"THE VERMILION PENCIL."

. . .

In this marvelous photo drama are similar scenes as those enacted in the catastrophe of last week in Japan.

. . .

Your audiences will see a city razed to the ground—will see the effects of an earthquake—will see wild mobs fleeing madly to escape fires, quakes and death.

No picture in all the history of the industry strikes so timely or has such colossal crowd-drawing possibilities as "THE VERMILION PENCIL," not alone because of its earthquake scenes, but also because it features the great Japanese star Hayakawa.

. . .

Don't wait. . . Don't delay. . . Cash in on this once-in-a-lifetime opportunity.

. . .

Wire or long distance your nearest F. B. O. exchange for booking on "THE VERMILION PENCIL."

. . .

Our exchanges have prints, extraordinary posters, press sheets, exploitation, everything.

. . .

Your own local newspapers are your best publicity bets. . . . Secure front page copies of your own and other newspapers and plaster the front of your theatre tying up "THE VERMILION PENCIL" and Hayakawa with the disaster in Japan, thus scooping all the News Weeklies which cannot show scenes yet for two to three weeks. . . . Don't waste time writing.

. . .

Use the long distance phone or telegraph your nearest F. B. O. exchange.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

American Releasing

QUICKSANDS. (6,541 feet). Star cast. A clever picture that can be bought reasonably and you can do nicely with it. Played this on a Saturday and while that day is as a rule most excellent, really think this picture drew additional patronage. Usual advertising brought very good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHAT FOOLS MEN ARE. (6,087 feet). Star cast. A clean, pleasing little picture. Good photography. Condition excellent. Used sixes, threes, ones, lobby, slide. Had fair attendance. Draw all classes in city of 700,000. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

F. B. O.

BISHOP OF THE OZARKS. (4,852 feet). Star cast. Quite good for a program picture. Draw small town class in town of 7,300. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

BISHOP OF THE OZARKS. (4,852 feet). Star cast. We showed "The Bishop of the Ozarks" to the largest crowds ever in our theatre. We have been in the business ten years and consider it one of the best pictures ever put on our screen. Used newspaper, hand bills. Had packed house. Draw best class in town of 2,500. Opera House, Ft. Paynes, Alabama.

CAPTAIN FLY BY NIGHT. (4,940 feet). Star, Johnny Walker. A very entertaining picture. Has good moral tone. Had good attendance. William H. Mayhew, Broadway Theatre, Cisco, Texas.

COLD STEEL. Star, J. P. McGowan. Good western. Ninety per cent. of film patched, full of misframes. Used ones, threes, photo, slide. Had good attendance. Draw small town class in town of 1,200. Admission 10-25. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

CRASHING THRU. (6,000 feet). Star, Harry Carey. Found this to be a very good one. Ran two days to very good hot weather business. Everyone pleased. Used ones, sixes, photo. Had fair attendance. Draw middle class. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

CRASHING THRU. (6,000 feet). Star, Harry Carey. Not much picture. About as much action as in a news reel. Cullen Landis' acting was good, but the others were a joke. Had poor attendance, drawing high class in large city. Admission 20-30. C. R. McCown, per G. P. Bannuza, Strand Theatre (350 seats), Nashville, Tennessee.

GOOD MEN AND TRUE. (5,400 feet). Star, Harry Carey. A swell picture. Went big to those who saw it. Great fight in this one. Could not keep the audience quiet. You can play this one strong, and they will like it. Picture in fine shape. One thing against the picture that will kill business. Why in the deuce don't they make good posters? For such pictures as this one, the six sheet is no good. It will hurt your business. Don't use the six. The photos and twenty-fours are fair. Better make a good lobby yourself. They should put out a six sheet of the mob and fight scene. They want fight stuff. Why not put it out in the lobby? Ran this two days. Business poor for a Carey picture. Should have done in one day what it did in two days. Get out better lobby stuff to get them in; put in the best scenes, not the poorest ones. All I have to say, put a good two reel comedy with the above picture and you'll have a real show. Go after it, get a lobby. The six sheet for this picture is for a better class house, not for the middle class. Draw middle class. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

SALVAGE. (5,745 feet). Star, Pauline Frederick. Did not draw the young people. Pleased the older ones. It is a good, clean picture. Just program type. Used threes, paper, lobby. Had fair attendance. Draw rural class in town of 325. J. S. West, Princess Theatre, Yamhill, Oregon.

THIRD ALARM. (6,700 feet). Star cast. This is unparalleled in its class. A wonderful cast. "Honest, Gerald, I did make money on this" (copyrighted). A thriller. Extra advertising brought excellent attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. A box office winner. Will please all. Has good moral tone, and is suitable for Sunday. Had good attendance. Draw mixed class in town of 6,500. Admission 10-25. William H. Mayhew, Broadway Theatre (480 seats), Cisco, Texas.

First National

SILENT CALL. (6,784 feet). Star, Strongheart. After a month's emulation of "Rip Van Winkle," our ticket seller came to life on this one for two nights and saw so many strange faces that he thought he must be dreaming. We didn't break our house record, but the attendance did give us that satisfied feeling, which was shared by the patrons. One mighty good picture, and paper that draws. Display ad in paper, plus regular. Had good attendance. Draw rural clss in town of 300. Admission 20-30, specials, 22-44. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Milton Sills is a good drawing card here. A good picture full of thrills and action. You can't go wrong by booking it. Used 11x14, slide. Had good attendance. Draw mixed class. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Book it—advertise it—and your patrons will leave your theatre saying it's great. The mysterious part of the story and the wonderful acting of Milton Sills makes it a knockout. Advertising slants, ballyhoo of crook shooting at fixed officer. Extra newspaper advertising, panels. Had excellent attendance both nights. Draw mixed class in town of 5,000. Admission twenty-eight cents. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. I only use the best pictures two days, and this one should have been used two days without doubt; but advance dope was meagre. Boost this all you can; it is one of those northerns that has the proper direction. Fair attendance of farmers and retired farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SMILIN' THRU. (8 reels). Star cast. A wonderful love story. Norma's best picture for us. A good moral. A few tears were shed. The whole cast was very good. Used slide, 11x14, ones. Had good attendance. Draw mixed class. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

SUNSHINE TRAIIL. (4,500 feet). Star, Douglas McLean. Very good. Had fair attendance. Draw small town class in town of 7,300. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Fox

LOVEBOUND. (4.407 feet). Star, Shirley Mason. A very good picture. I advise everybody to get this picture. She played very good at this theatre. Used ones, threes, sixes. Had packed house. Town of 2,700. Admission 10-15. Harry Mitchell, Monarch Theatre (477 seats), Farmington, Missouri.

LOVE GAMBLER. (4,682 feet). Star, John Gilbert. A fair program picture with no draft. Draw from small town, about 2,000, and country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

MADNESS OF YOUTH. (4,719 feet). Star, John Gilbert. Well, he played very good at this time. I'd advise everybody get this one. It was good. Used ones, threes, sixes. Had good attendance. Town of 2,700. Admission 10-15. Harry Mitchell, Monarch Theatre (477 seats), Farmington, Missouri.

MONTE CRISTO. (8 reels). Star, John Gilbert. Not a small town picture. Bought as a special and ran at regular prices. I always lose on Fox specials. A high class picture. Has good moral tone and is suitable for Sunday. Had good attendance. Draw Mexicans and working class in town of 1,100. Joe Kenneaster, Mystic Theatre, Clovis, California.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. Not much picture. Not much business. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

OVER THE HILL. (11,000 feet). Star, Mary Carr. Fine picture, liked by everyone. Caused them all to weep a little. Moral tone fine. Fine for Sunday. Had fair attendance of high class in large city. Admission 20-30. C. R. McCown, by G. P. Pannuza, Strand Theatre (350 seats), Nashville, Tennessee.

ROUGH DIAMOND. (4,458 feet). Star, Tom Mix. As a burlesque and slap-stick comedy this picture gets the laughs and sends them away pleased. If your patrons are looking for drama, they won't find it here, but the picture will please the Mix fans close onto one hundred per cent. Drew average business. Draw labor and family class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Goldwyn

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. First class special with splendid direction and excellent acting that failed to draw. This picture ought to go over big in the large cities but in country towns the patrons are not very well acquainted with Doyle's works. However, those who did see the picture made some very favorable comments. Film in fine shape; photography good; moral tone, excellent, absolutely clean. Used ones, threes, slide, twenty-fours, dodgers, star. Had poor attendance. Draw all classes in town of 1,000. Admission 10-20, 20-40. H. H. Headberg, Amuse-U Theatre, Melville, Louisiana.

SIN FLOOD. (6,500 feet). Star, Lon Chaney. A very good picture. Suitable for Sunday. Had fair attendance. Draw mixed class in town of 6,500. Admission 10-25. William H. Mayhew, Broadway Theatre (480 seats), Cisco, Texas.

SOULS FOR SALE. (7,864 feet). Star cast. Rupert Hughest production. Rupert Hughes thought he was kidding the public but only succeeded in kidding Rupert. A big bunch of nothing. Eighty per cent disappointment. Fair attendance. Draw family class in city of 17,000. Admission 10-17 matinee, 17-28 evenings. Strand Theatre (800 seats), Sunbury, Pennsylvania.

SOULS FOR SALE. (7,864 feet). Star cast. Disappointing here in a way; played the picture two days and the second day was a "lime." Candidly think the picture O. K. from an audience standpoint. With me, if I was about to contract for it, the price involved would cut a big figure. The picture has entertaining qualities but from what I experienced I think Goldwyn is inclined to oversell it. Usual advertising brought good attendance, first day, second day indescribable. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

STRANGER'S BANQUET. (8,531 feet). A very good production that pleased the majority. Did not have to pay a fortune for it. Had fair attendance, for hot weather. L. M. Zug, Rialto Theatre, Jerome, Idaho.

STRANGER'S BANQUET. (8,531 feet). Star cast. Some said that the picture was good and some said that it was not, but run it for yourself and judge for yourself. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

STRANGER'S BANQUET. (8,531 feet). Star cast. Not as good as they say. Paid too much for this. Only worth one half the price. Had fair attendance. Draw all classes in town of 1,000. Admission 25-15. Jack Kaplan, Rivoli Theatre (372 seats), South Fallsburg, New York.

VANITY FAIR. (7,668 feet). Star cast. Dull picture. Supposed to be a classic but if this is the way they depict classics on the screen do not think much of them with regard to entertainment. Had fair attendance. Town of 1,000. Admission 25-15. Jack Kaplan, Rivoli Theatre (372 seats), South Fallsburg, New York.

Between Ourselves

A get-together place where we can talk things over

Back on the job.

Now, for a bigger expansion than ever in the pages of reports. The theatres are opening, everybody is going to have a record-breaking season, with, let's hope, more pictures to send good tips on and mighty few you'll have to dodge.

Don't forget that the short subject pulled 'em in strong when the business was younger: tastes may change and quality may improve but everybody still likes the vaudeville angle—something different and not too much of one thing. Send all the tips you can on the short subjects and comedies, the serials and the Independent productions.

But, whatever you do, help make this the best and most depenable tip department there is.

I'm here with pep and wholehearted interest and sympathy with your troubles and tribulations: help yourselves by helping me make Straight From the Shoulder keep on going strong and growing stronger. VAN.

WATCH YOUR STEP. (4,713 feet). Star, Cullen Landis. This is a good program picture and one that will please most of any audience. Nothing big, but just pleasing. Fair attendance of general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

SOUL OF THE BEAST. (5,300 feet). Star, Madge Bellamy. The worst picture I ever saw the name of Thomas H. Ince connected with. The plot is an insult to anyone's intelligence. It's ridiculous in the exxtreme and there's just one redeeming portion of the film. Now when you have to rely on an elephant to hold up a picture from an entertaining standpoint, you put entirely too much strain on the elephant, strong though they be. It won't stand any kind of analysis and my people didn't fail to tell me so. I looked over the cast when I bought this. I bought it prior to reading any review (although the critics were lenient) and figured Bellamy, Landis, Wallace Beery and with the Thomas H. Ince trade mark I might get some change. Bla-bla—after the matinee when my various patrons assembled at their respective hostelries, and told about the picture that settled it. I paid very respectable money for this, but Metro will make concessions for this, believe the writer. Keep off this. Used heralds, etc. Attendance was as rotten as the picture. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TOLL OF THE SEA. (4,600 feet). Star, Anna May Wong. An exquisite gem that every showman should play even if he loses money on it; gives prestige to a house. The natural color photography lacks much of being perfect but is good, nevertheless, while the work of Anna May Wong is a revelation. Story is almost identical with "Madame Butterfly." My organist used score of that opera. Advertising slants, color photography, story, cast. Had average attendance, drawing all clsses in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

TOLL OF THE SEA. (4,600 feet). Star cast. This was a good little picture. Photography wonderful. Story did not drag but seemed to please all. Advertised natural photography to fair attendance. Draw all classes in town of 2,500. Admission 15-30, 25-50. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

TRIFLING WOMEN. (9 reels). Star cast. Truly a remarkable screen classic from every angle. Rex Ingram should be commented on his ability in doing big things. Extra advertising brought good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star, cast, Rex Ingram production. Great picture; held over for third day, something unusual here. Personally I thought it best we have had in months. Some of the photography is wonderful. Usual cards and newspapers gave good attendance. Draw family class in city of 17,000. Admission 10-17 matinee, 17-28 evenings. Strand Theatre (800 seats), Sunbury, Pennsylvania.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star, Alice Terry. Weak story and funny situations. Would make a fine one night picture on account of strong cast and Rex Ingram's direction. Watch out if you book it two nights or more. Used regular panels and newspaper. Had fair attendance. Draw mixed class in town of 5,000. Admission twenty-eight cents. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

Paramount

ADAM AND EVA. (7,153 feet). Star, Marion Davies. Fair program picture but not a special. Usual advertising gave fair attendance. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

ADAM AND EVA. (7,153 feet). Star, Marion Davies. The picture proved to be a very good evening's entertainment. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

ADAM'S RIB. (9,526 feet). Star cast. A knockout. Pleased one hundred per cent. Had S. R. O. for attendance. Draw family class in city of 17,000. Admission 10-17, 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

ADAM'S RIB. (9,526 feet). Star cast. A good box office attraction that pleased most of my people. It is typically Cecil B. DeMille, which is as much of a boost as a knock. A brilliant production, ably acted and almost sure to get some money. Advertising slants, the cast, DeMille, and the production. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (750 seats), Jonesboro, Arkansas.

AFTER THE SHOW (5,884 feet). Star, Lila Lee. A very good picture. Both stars very popular in Oklahoma City. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

ANNA ASCENDS. (5,900 feet). Star, Alice Brady. This picture was liked by those who saw it. Brady did not pull them in. We had the lightest attendance on Saturday night for a long time, despite the fact that it was very cool. Usual advertising brought fair attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

ANNA ASCENDS. (5,900 feet). Star, Alice Brady. A fair show that pleased the majority. Draw all classes in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

BACHELOR DADDY. (6,229 feet). Star. Thomas Meighan. Good picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. Meighan's well cast in this one, and there's a gang of kids in it that kept our crowd laughing. Good, honest comedy with a sprinkling of thrills. Pleased everybody. Advertising slants, star and kids. Good attendance of college students and railroaders in town of 6,000. Jean Dagle, Barth Theatre, Carbondale, Illinois.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Meighan's best since "Manslaughter." Had as many favorable comments on this as I did on "Manslaughter." Meighan always draws well here. Slide and ones brought good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

BEHOLD MY WIFE. (5,000 feet.) Star cast. Good entertainment for a large per cent. Film not new but in fair condition. Used photos, ones, slides. Had regular attendance. Draw town, country and oil field class in town of 1,500. Admission 10-22. W. F. Jones, Queen Theatre (280 seats), Olney, Texas.

BEYOND. (6,000 feet.). Star, Ethel Clayton. A good picture; unusual story. Better than some specials we have played lately. Sold to us at a reasonable price; and our audience liked it. Print O. K. Used regular lobby and street posters for fair attendance. Draw small town and transient class in town of about 3,000. Admission 10-25. F. P. Warner, Queen Theatre, Trinity, Texas.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. It's no wonder Rudy got sore at Adolph after looking at this one. They rung in a lot of old bull fight scenes that must have been taken in Spain the year of the Blue Snow, when all the olives turned sour. And what a rapping they gave me on the price. It's a great life. It's a great life, don't it? Draw mostly farmers now in town of 2,000. Admission, 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

BURGLAR PROOF. (5 reels). Star, Bryant Washburn. Picture very good, and should please all seeing it. William Noble, Capital Theatre, Oklahoma City, Oklahoma.

CAPPY RICKS. (5,962 feet). Star, Thomas Meighan. This is a great one, get it. We had two tears in this print due to some lazy operator being too tired to scrape the emulsion off, when making patches. Usual advertising brought good attendance. Draw better class in town of 4,500. Admission, 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. Picture only fair. Miss Dalton entitled to better subject and better everything. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

DAUGHTERS OF LUXURY. (4,538 feet). Star, Paramount. I put this famous bunch of nothing through the machine one successive time and that was plenty. Called the exchange and told them I had to take the picture off, it was so rotten, and for them to send me another one. They did and it came C. O. D., also. They are out nothing and we are all happy. It's their way. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Late Tips You'll Be Glad to Have

OUT OF LUCK (Universal-Hoot Gibson). The boy shows great promise, for in this rollicking sea story he runs away with everything. Given two more along the same strain and he's made for the house of any size or class of patronage. When the scenes on the U. S. S. California flashes on the screen, the audience ate up the comedy bits with as much delight as anything I've ever witnessed. Equal for laughs to the best things Lloyd or Chaplin ever pulled. I used elaborate lobby decorations; transformed both lobbies into nautical style, showing the gun decks, with the various high lights of action in cutouts, life size. Used the U. S. Navy Bureau for a tie-up. Had "Navy night" and "Sea Scout night." Ex-Navy men literally laid on their neighbors when the laughs were raging at their height. High praise from the critics helped give us a normal two weeks in hot weather. J. L. McCurdy, Randolph Theatre, Chicago, Illinois.

BRASS BOTTLE (First National). Harry Myers and Barbara La Marr in star cast. All of cast splendid. This is somewhat like "The Connecticut Yankee" (which also starred Harry Myers), inasmuch as it reverts to an ancient period when a number of comical and entertainingly illogical stunts are worked in; and talk about magical or mystical happenings!—this feature is full of them. Advertise it as a novelty, full of comedy, romance, modern as well as ancient episodes, and if your patrons are inclined to be jovial it will bring down the house. Then again, if patrons are inclined to a serious trend, they'll call it silly. But it is a decided change from the regular run; the direction, acting and photography are excellent. It is not a special in my estimation but I have never seen anything just like this feature before, which is, of course, a relief. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

A GENTLEMAN OF LEISURE (Paramount-Jack Holt.) This pleased them. Some trade critics gave this a knock, but believe me it is a dandy. A little melodramatic comedy. I can use more like it. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

EBB TIDE. (7,336 feet). Star, Jack Holt. Book this picture and no mistake will be made. Of absorbing interest, good theme and good execution. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

EVERYTHING FOR SALE. (5 reels). Star, May MacAvoy. Drew fair business and pleased them better than most pictures. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

EXPERIENCE. (7 reels). Star, Richard Barthelmess. Wonderful story with a fine moral. Ordinary advertising brought fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FOG BOUND. (5,692 feet). Star, Dorothy Dalton. A nice program picture with many thrills. It pleased here. Locale is laid in Florida Swamps. Had fair attendance. Draw general class in town of 2,500. Admission, 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

FOR THE DEFENSE. Star, Ethel Clayton. A fair program picture. Clayton has no draft. Town of 2,000. William E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

GHOST BREAKER. (5,130 feet). Star, Wallace Reid. This was a very ordinary program picture. We are in a period of the year when there are a lot of Ice Cream Festivals, which are cutting in on our business. Usual advertising brought fair attendance. Draw better class in town of 4,500. Admission, 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

GHOST IN THE GARRET. (5 reel). Star, Dorothy Gish. Very thin entertainment for adults. Might get by a kid's matinee. Town of 2,000. Admission, 10-25. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

GO-GETTER. (7,741 feet). Star, T. Roy Barnes. Picture filled with humorous situations, which it reeks with; very interesting. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

GO-GETTER. (7,741 feet). Star, T. Roy Barnes. This is not a good picture and cannot be recommended, although taken from a Peter B. Kyne story. T. H. Whittemore, Newcastle, California.

HEART RAIDER. Star, Agnes Ayres. Rather a strange plot and while different, it has not much body to it and is a very ordinary program picture. Light attendance of general class in town of 2,500. Admission, 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

HELD BY THE ENEMY. (5,526 feet). Star cast. Up to the average for entertainment value. Print in fair condition. Used ones, slide, photos. Had regular attendance. Draw town, country and oil field class in town of 1,500. Admission, 10-22. W. F. Jones, Queen Theatre (280 seats), Olney, Texas.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. An extra good picture with lavish settings. The scene of the gilded cage was novel and well done. Draw mostly farmers now in town of 2,000. Admission, 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

IMPOSSIBLE MRS. BELLEW. (7,155 feet). Star, Gloria Swanson. Patrons pronounced this the best Gloria Swanson picture yet shown, but owing to carnivals, attendance was poor. Draw all classes in large city, 110,000. Admission, 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pa.

JUCKLINS (6 reels). Star, Monte Blue. "The Jucklins" is a good picture and well worth seeing. Book it and no mistake will be made. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

KICK IN. (7,074 feet). Star, Bert Lytell. By far the most pleasing picture of the famous four one product. Pleased all who saw it. Advertising a little slighted on this subject. It looks cheap, should have taken some of the flashy stuff they are putting on the big pieces of cheese and hung on to this sure enough picture. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LOVES OF PHARAOH. (4,352 feet). Star cast. Good picture, well executed and good photography. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

MANSLAUGHTER. (9,061 feet). Stars, Thomas Meighan, Leatrice Joy. Did not seem to draw, but picture is a wonderful production. Pull small town classes, having fair attendance. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

MANSLAUGHTER (9,061 feet). Stars, Thomas Meighan, Leatrice Joy. The best picture I ever ran. No praise too high for it. Leatrice Joy is wonderful; Meighan does best work to date. Registered one hundred per cent. at the box office and "it satisfies." Good print. Draw tourists, farmers and town of 800. Admission usually 10-20. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

WORLD'S APPLAUSE. (6,526 feet). Star cast. Good picture but means very little at the box office. Will please if you can get them in on this one. Play up Bebe Daniels. Had fair attendance. Draw town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star, Leatrice Joy. A very fine company of players in this and it just misses fire from being a very fine picture. But there is just something that makes this fall short of being important, it has "class." It has real acting, but it's in my opinion a little unreal. The big moment don't get you. I played a fair matinee and the night house went to nothing. Be careful in this purchase. See it if possible and judge whether your type of theatre is suitable for this style of film. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Extra good picture, but failed to draw as well as "Safety Last" or "Grandma's Boy." Hot weather may have been the cause. Had fair attendance. L. M. Zug, Rialto Theatre, Jerome, Idaho.

KILLER. All star cast. Ran this in Thursday and was afraid that the title would scare off some of my best patronage, but I was fooled. They came and they were pleased. This is a good western that does not necessarily have to be played on Saturday in the small towns. It will please the highbrows as well as, if not better, than the lowbrows. I tell you it is good. Draw general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Very good. Not Lloyd's best, but a real good comedy at that. Used everything imaginable. Had fairly good attendance. Draw loggers and small town class in town of 4,034. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

Preferred

DAUGHTERS OF THE RICH. (6,075 feet). Star, Gaston Glass. A very good picture, full of entertainment and interest from start to finish. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

SHADOWS. (7,040 feet). Star, Lon Chaney. While Chaney is a real good character this picture does not please because it is too slow and too dull. Had fair attendance. Draw all classes in town of 1,000. Admission 25-15. Jack Kaplan, Rivoli Theatre (372 seats), South Fallsburg, New York.

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star cast. Excellent picture with an exceptional cast. Pleased everybody. While story is not new it is put over in an effective way. Draw all classes in town of 1,000. Admission 25-15. Jack Kaplan, Rivoli Theatre (372 seats), South Fallsburg, New York.

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star cast. Very ordinary, old fashioned picture, and to a discriminating audience it will mean nothing, just as it meant nothing here either in amusement value or box office receipts. Usual advertising brought punk attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Records Broken

"I am taking this opportunity to report a house record with "Thorns and Orange Blossoms."

"I have had the best Sunday and Monday with this picture on record, and all the patrons were satisfied." J. H. Ford, Boulevard Theatre, Houston, Texas.

Selznick

FORBIDDEN CITY. Star, Norma Talmadge. A fairly good picture. It sure did draw. It will stand quite a little advertising. I was afraid of it just because it was so cheap. If I had known sooner I could have cleaned up. Used lobby, newspaper. Had fairly good attendance. Draw mixed class in town of 4,356. Admission 10-20. William L. Boulware, Forum Theatre (219 seats), Hillsboro, Ohio.

MARTIN JOHNSON JUNGLE ADVENTURES. Some liked it; others walked out. Very dry. Might go well with another picture. Moral tone O. K. Suitable for Sunday. Had small attendance, drawing farmers and small town class, town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (250 seats), Chatham, New York.

ONE WEEK OF LOVE. (7,000 feet). Star, Elaine Hammerstein. Everybody well pleased and told me so, saying that it was the best that they had seen in many days. And it was certainly a good one. It has everything. Had fair attendance. Draw every class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

WHAT FOOLS MEN ARE. (6,087 feet). Star, Faire Binney. A fair program picture that must be bolstered up with a good comedy program. Usual advertising. Attendance better than the picture. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Universal

ABYSMAL BRUTE. (7,373 feet). Star, Reginald Denny. Pleased here pretty well. Nothing to rave over, along program lines. Although the salesman may talk special, purchase with care and wisdom if you are able to. Usual advertising brought fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ALTAR STAIRS. (4,641 feet). Star, Frank Mayo. A good program picture, but have seen better. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

ALTAR STAIRS.. (4,641 feet). Star, Frank Mayo. A picture of tropical settings that will just get by. The story is hard to follow. Pleased about fifty per cent. Used threes, slide. Had fair attendance. Draw rural class in town of 200. Admission 25-10. D. B. Rankin, Co-operative Theatre (240 seats), Idana, Kansas.

CAUGHT BLUFFING. (5,000 feet). Star, Frank Mayo. Good program feature. It drew well for two days and pleased about eighty per cent. One or two scenes that are rather raw. Had one or two kicks from the super-critical. Draw labor and family class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

CONFIDENCE. (4,787 feet). Star, Herbert Rawlinson. A fair picture, but didn't please as some of Rawlinson's pictures. Used ones, slide, newspaper. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall (250 seats), Carmel, Maine.

JILT. Star cast. Fair picture with "Leather Pushers" and star comedy made a pleasing program. Used regular lobby. Had average attendance. Draw regular small town class in town of 2,500. Admission, 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

KENTUCKY DERBY. (5,398 feet). Star Reginald Denny. Very good picture. Appealed to all classes. Best race horse drama shown here for some time. This picture is the kind that makes "old man Summer" sit up and take notice. Used lobby, heralds, window cards, newspaper. Had good attendance. Draw mixed class in town of 4,356. Admission, 10-20. William L. Boulware, Forum Theatre (219 seats), Hillsboro, Ohio.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. Fine horse race. Some old racetrack plot, but they like action, so it gets over O. K. As good a picture as any of this type. Usual advertising brought fair attendance. Draw mixed class in town of 5,000. Admission, 5-10, 17-25. Walter F. James, Coliseum Theatre (400 seats), Cherokee, Iowa.

KINDLED COURAGE. (4,426 feet). Star Hoot Gibson. Fair program; nothing exciting. Moral tone O. K. Good attendance, drawing from farmers and town of 2,700. Admission, 17-28. Stanley G. Allen, Allen Theatre (250 seats), Chatham, New York.

LOVE LETTER. (4,426 feet). Star, Gladys Walton. Glady's getting very popular here. Above picture very good. Films in very good shape. Used ones, slides. Had very good attendance. Town of 1,700. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

MIDNIGHT GUEST. (4,795 feet). Star cast. Very good picture. Films in grand shape. Universal films always come in A-No. 1 condition. Used ones, slides. Had good attendance. Town of 1,700. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

ONE OF THREE. Star, Roy Stewart. The usual Roy Stewart picture. Nothing to condemn or commend. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

Comedies

CLOTHES AND OIL. (Fox). Average Sunshine Comedy production, which means that there are enough laughs to satisfy. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

KIDS AND SKIDS. (Fox). Stars, Lee Kids. Fairly entertaining and brought a few laughs. Very popular with children. Played with "Bells of San Juan " and first episode of "Eagle's Talons" and had very good program. Attendance good. Draw mixed class in town of 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

ONE ADVENTUROUS DAY. (Pathe—Our Gang). One continuous laugh from beginning to end. "Our Gang" Comedies are as good as you can get; they will hold up any show. Draw mostly factory workers in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

OUT OF PLACE. (Fox). Star, Al St. John. Good, clean slapstick that kept the house in a roar. Fans like Al, as he puts out comedies that are clean! Si Jenks, who assists St. John, is a great favorite. Fox ought to give him a try-out. Kids always want to know if Si will be shown with Al when a St. John comedy is booked. Used ones, threes. Fair attendance, pulling mixed class in town of 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

SPLITTING HAIRS. (Fox-Sunshine). Good; went big with the kiddies. Find Fox comedies all good so far. They want slapstick stuff in my house. Ones and photos brought fair returns. Draw middle class in city of 15,000. William Thacher, Royal Theatre, Salina, Kansas.

STAR COMEDIES. (Universal). Neely Edwards. One reel comedies that are failing to deliver the goods. Too much sameness. Can't say that they are pleasing my patrons. A one reeler, to be good, must have lightning action from start to finish. The idea of a hobo tramp with a valet is a poor one. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

Serials

HAUNTED VALLEY. (Pathe). You cannot go wrong on this serial. The picture is splendid and very entertaining. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

IN THE DAYS OF BUFFALO BILL. (Universal). This serial is very good, and will do well if you tie up with the schools. Every foot of film was perfect. The photography was fine and their service excellent. Used ones, slides, essay contest. Had very good audience. Town of 1,700. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

Short Subjects

AESOPS FABLES. (Pathe). These little cartoons are very good and are just the thing to fill in with. Are really better than some of the comedies on the market. Used ones. Draw all classes in city of 700,000 Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

ADVENTURES OF TOM MIX. (Star, Tom Mix. Absolutely rotten. Stay away from this one. No pep, not even a story. These kind of pictures ruin a star. Used sixes, threes, ones, slide, lobby. Had fair attendance. Draw all classes in city of 700,000. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

FIGHTING BLOOD. (F. B. O.). We are on round 4. While up to the third round it is very good but we didn't get any money at the box office on these series. Running it two days and sorry we booked it for a two day showing, fell off to beat the band the second day. Also paid too much for what business it gets us. Better think before you book it for a two day showing. When we booked this thought we'd do a big business, but got left. Next week I'm going to let the kids in at five cents to see if it will pick up any. Not enough fight stuff in this so far to please. My audience disappointed. Want more fight so far very little. William Thacher, Royal Theatre, Salina, Kansas.

A big season for all of you: more reports will help.
No flivvers on your screen; more reports will help.
USE THE BLANK BELOW

State Rights

ANOTHER MAN'S BOOTS. (Anchor Film). Star, Francis Ford. (5 reels). Ran this two days, first day fair, second off. This is better than the average program picture. Lots of action. If you want action its got it. Draw middle class. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

BARBED WIRE. (Sunset Productions). Star, Jack Hoxie. (5,000 feet). Five reel western thriller of the old time variety the kind that pleases all who like outdoor pictures. Pleased my audience over ninety percent. The tough crowd classed it as a one hundred percent production and asked for more. Photography crude in spots and an obvious plot, but if the fans like this stuff, I can't kick. Film in good condition; moral tone, saw nothing objectionable. Play it boys, if your fans like westerns. Used ones threes, slide, star, dodgers. Had fair attendance. Draw all classes in town of 1,000. Admission 10-20, 20-40. H. H. Hedberg Amuse-U Theatre, Melville, Louisiana.

BLACK LIE. (Reissue). Star, William S. Hart. A very good Hart. It was rented as a substitute so did not advertise it much. People very well satisfied. Had fair attendance. Draw town and oil field class in town of 800. Admission 10-20, 10-25. G. W. Tockey, Dixie Theatre (250 seats), Wynona, Oklahoma.

COUNTRY THAT GOD FORGOT. (Kleine-Edison). Star, Tom Santschi. (5,000 feet. A fair picture that will get by if well advertised. Should please seventy-five percent. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

GALLOPING DEVIL. (Canyon Distributing Corp.). Star, Franklin Farnum. (5 reels). A good program picture. That's all. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

GALLOPING THROUGH. (Standard). Star, Jack Hoxie. This is one of Jack's best. The dog in this went extra big. Could not keep the kids quiet. We played it two days. Business off second day. If your people like Hoxie tell them that you have a good one coming. Get a six sheet. It will pull you extra money. William Thacher, Royal Theatre, Salina, Kansas.

HAS THE WORLD GONE MAD. (Equity). Star cast. (6,047 feet). Nice picture that satisfied. Don't be afraid of it. Had good attendance. Draw all classes in town of 1,000. Admission 25-15. Jack Kaplan, Rivoli Theatre (372 seats), South Fallsburg, New York.

HEART OF A TEXAN. (W. M. Smith). Star, Neal Hart. A western that will please them if they like westerns. Nothing to brag about. Good attendance. Draw general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

IS MONEY EVERYTHING? (Lee-Bradford). Star cast. (5,800 feet). Very good. Had fair attendance. Draw small town class in town of 7,300. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

LONE HAND WILSON. (Capitol). Star, Lester Cuneo. Good orthodox western that averages up with most of its type. Advertising slant, western atmosphere. Had good attendance, drawing all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (700 seats), Jonesboro Arkansas.

LUCKY DAN. (Goldstone). Star, Richard Talmadge. This young star is right there. He pleases my patrons. I will be glad when they spend a little more money on his pictures. They show they are made cheap. Draw general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

MAKING THE GRADE. (Western Exploitation). Star, David Butler. (5 reels). We didn't know much about this when we booked it. However, in my estimation, and judging from the expressions of the audience, it is a mighty good little picture that serves to do just what we always aim at; that is, to entertain. Ordinary advertising brought poor attendance. Draw rural class in town of 300. Admission 20-30, specials 22-44. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

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Title .... **Star** .... **Producer** ....

Your own report ....

....

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Moral tone .... **Suitable for Sunday?** .... **Attendance** ....

Size of Town .... **Type you draw from** ....

Name .... **Theatre** .... **City** .... **State** ....

B.P. SCHULBERG PRESENTS

THE BROKEN WING

A TOM FORMAN
PRODUCTION

WITH
KENNETH HARLAN
MIRIAM COOPER
WALTER LONG

FIRST OF THE PREFERRED 15

"The Broken Wing"
by Paul Dickey and Charles W. Goddard.

"Mothers-in-Law"
by Frank Dazey and Agnes Christine Johnston.

"The Virginian"
by Owen Wister

"April Showers"
by Hope Loring and Louis D. Lighton.

"Maytime"
by Rida Johnson Young.

"The Boomerang"
by Winchell Smith and Victor Mapes.

"White Man"
by George Agnew Chamberlain.

"Poisoned Paradise"
by Robert W. Service.

"When a Woman Reaches Forty"
by Royal A. Baker.

"The Mansion of Aching Hearts"
by Harry Von Tilzer and Arthur J. Lamb.

"The Breath of Scandal"
by Edwin Balmer.

"The First Year"
by Frank Craven.

"The Triflers"
by Frederick Orin Bartlett.

"Faint Perfume"
by Zona Gale.

"My Lady's Lips"
by Olga Printzlau

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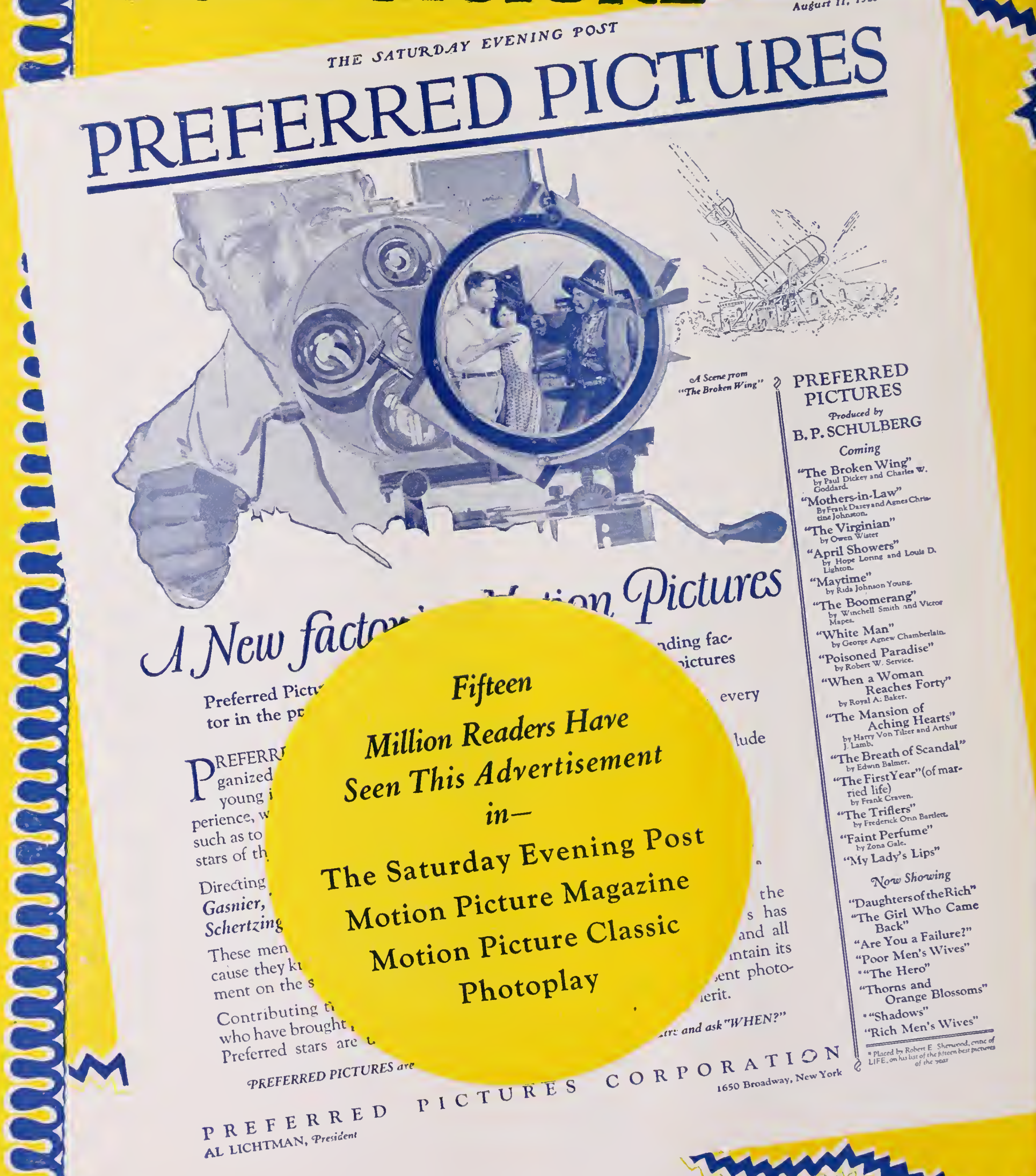

August 11, 1923

THE SATURDAY EVENING POST

PREFERRED PICTURES

A Scene from "The Broken Wing"

A New factor ... Motion Pictures

Preferred Pictu... ...nding fac-
tor in the pr... ...pictures
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Preferred stars are ...

PREFERRED PICTURES are ...

Fifteen
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in—
The Saturday Evening Post
Motion Picture Magazine
Motion Picture Classic
Photoplay

PREFERRED PICTURES
Produced by
B. P. SCHULBERG

Coming

- "The Broken Wing" by Paul Dickey and Charles W. Goddard.
- "Mothers-in-Law" By Frank Dazey and Agnes Christine Johnston.
- "The Virginian" by Owen Wister
- "April Showers" by Hope Loring and Louis D. Lighton.
- "Maytime" by Rida Johnson Young.
- "The Boomerang" by Winchell Smith and Victor Mapes.
- "White Man" by George Agnew Chamberlain.
- "Poisoned Paradise" by Robert W. Service.
- "When a Woman Reaches Forty" by Royal A. Baker.
- "The Mansion of Aching Hearts" by Harry Von Tilzer and Arthur J. Lamb.
- "The Breath of Scandal" by Edwin Balmer.
- "The First Year" (of married life) by Frank Craven.
- "The Triflers" by Frederick Orin Bartlett.
- "Faint Perfume" by Zona Gale.
- "My Lady's Lips"

Now Showing

- "Daughters of the Rich"
- "The Girl Who Came Back"
- "Are You a Failure?"
- "Poor Men's Wives"
- *"The Hero"
- "Thorns and Orange Blossoms"
- *"Shadows"
- "Rich Men's Wives"

* Placed by Robert E. Sherwood, critic of LIFE, on his list of the fifteen best pictures of the year

PREFERRED PICTURES CORPORATION
AL LICHTMAN, *President*
1650 Broadway, New York

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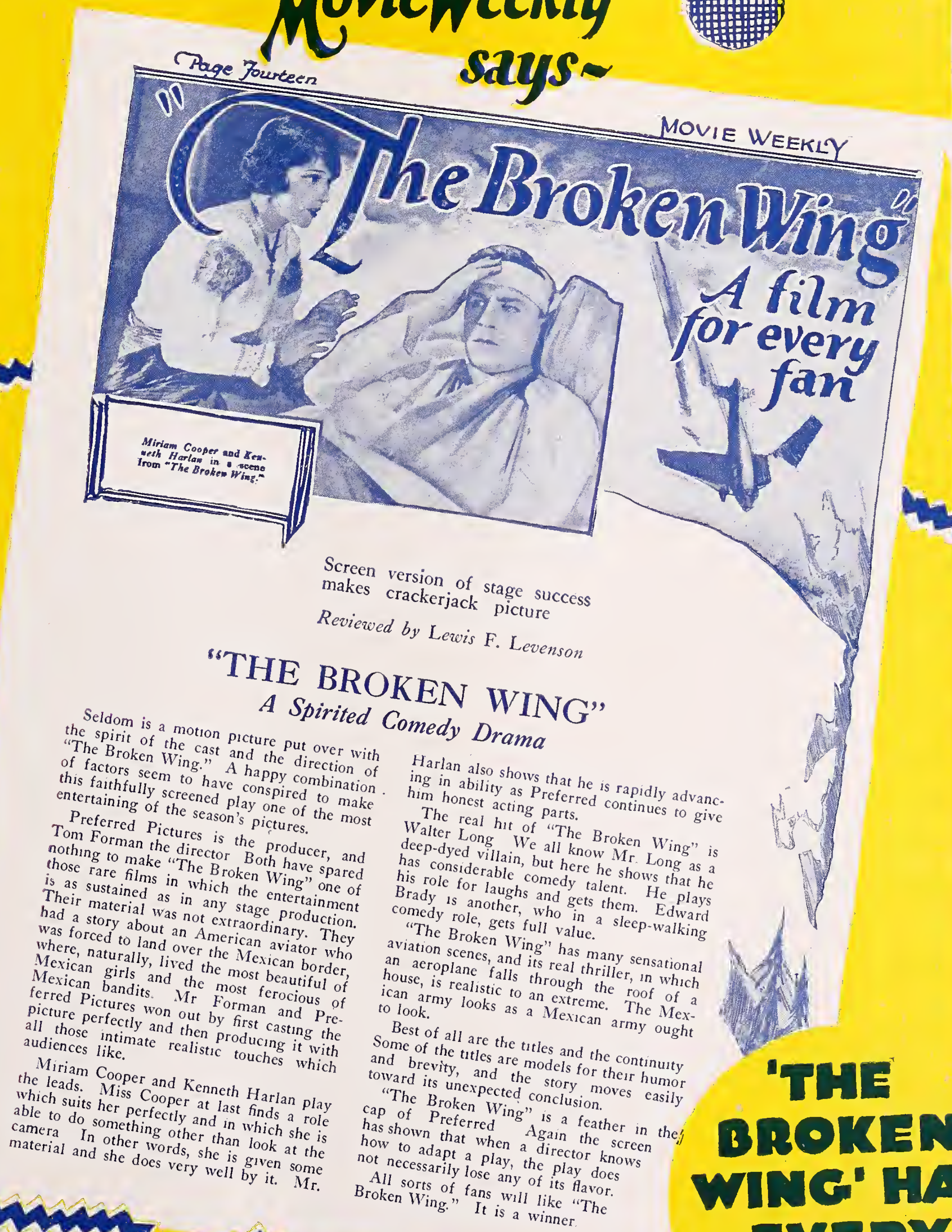

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MOVIE WEEKLY

"The Broken Wing"

A film for every fan

Miriam Cooper and Kenneth Harlan in a scene from "The Broken Wing."

Screen version of stage success makes crackerjack picture

Reviewed by Lewis F. Levenson

"THE BROKEN WING"

A Spirited Comedy Drama

Seldom is a motion picture put over with the spirit of the cast and the direction of "The Broken Wing." A happy combination of factors seem to have conspired to make this faithfully screened play one of the most entertaining of the season's pictures.

Preferred Pictures is the producer, and Tom Forman the director Both have spared nothing to make "The Broken Wing" one of those rare films in which the entertainment is as sustained as in any stage production. Their material was not extraordinary. They had a story about an American aviator who was forced to land over the Mexican border, where, naturally, lived the most beautiful of Mexican girls and the most ferocious of Mexican bandits. Mr Forman and Preferred Pictures won out by first casting the picture perfectly and then producing it with all those intimate realistic touches which audiences like.

Miriam Cooper and Kenneth Harlan play the leads. Miss Cooper at last finds a role which suits her perfectly and in which she is able to do something other than look at the camera In other words, she is given some material and she does very well by it. Mr. Harlan also shows that he is rapidly advancing in ability as Preferred continues to give him honest acting parts.

The real hit of "The Broken Wing" is Walter Long We all know Mr. Long as a deep-dyed villain, but here he shows that he has considerable comedy talent. He plays his role for laughs and gets them. Edward Brady is another, who in a sleep-walking comedy role, gets full value.

"The Broken Wing" has many sensational aviation scenes, and its real thriller, in which an aeroplane falls through the roof of a house, is realistic to an extreme. The Mexican army looks as a Mexican army ought to look.

Best of all are the titles and the continuity Some of the titles are models for their humor and brevity, and the story moves easily toward its unexpected conclusion.

"The Broken Wing" is a feather in the cap of Preferred Again the screen has shown that when a director knows how to adapt a play, the play does not necessarily lose any of its flavor.

All sorts of fans will like "The Broken Wing." It is a winner.

'THE BROKEN WING' HAS EVERYTHING

Distributed by

PREFERRED PICTURES CORP'N.

AL LICHTMAN ~ President

1650 BROADWAY NEW YORK CITY

THE BROKEN WING HAS EVERYTHING

THRILLS
SUSPENSE
LOVE
COMEDY
BIG SETS

BOOK THE PREFERRED 15

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NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

FEATURES REVIEWED IN THIS ISSUE

- **Bill (Red Seal)**
- **Chapter in Her Life, A (Universal)**
- **Cheat, The (Paramount)**
- **French Doll, The (Metro)**
- **Her Reputation (First National)**
- **Hunchback of Notre Dame, The (Universal)**
- **If Winter Comes (Fox)**
- **Love Trap, The (Grand-Asher)**
- **Puritan Passions (Hodkinson)**
- **Rosita (United Artists)**
- **Salomy Jane (Paramount)**
- **Silent Command, The (Fox)**
- **Strangers of the Night (Metro)**
- **Why Worry? (Pathe)**

"Why Worry"

Tremendous Giant Shares Limelight with Harold Lloyd in His Riotous New Comedy for Pathe.

Reviewed by C. S. Sewell

The outstanding feature of "Why Worry," Harold Lloyd's newest feature comedy for Pathe, is the presence of a veritable giant, Fred Aason, who must be close to eight feet tall, and proportionately as big in every other direction. Here is an absolutely new screen personage and cast as a good natured but dull-witted soul, always ready to do Lloyd's bidding without question or quibbling, the comedy possibilities can easily be imagined.

Lloyd, as always, is great in his comedy work, but without detracting from his share, it must be admitted that the whole comedy fabric revolves around the giant; without him many of the situations would be impossible while others would lose their force and comedy values if attempted simply with an extra tall man. But here is another instance of Lloyd's cleverness in the way in which he has used this giant as a foil for his comedy stunts.

The locale of the story, a revolution-infested island, to which Lloyd, imagining he is afflicted with numerous ills, has gone for rest and quet, provides fit surroundings for as hilarious comedy as anyone would want to witness.

Charactertistic of Lloyd's comedies, there are even aside from the scenes in which the giant figures many absolutely new and cleverly devised gags that will keep the average audience in a continual round of laughter.

Some of the sequences are among the best that Lloyd has given us. It is hard to imagine anything funnier than the routine of devices by means of which he seeks to extract the giant's aching tooth or the use of this man-mountain as a human gun-carriage, and the holding of the fort and rout of the army of revolutionists by the two men and Lloyd's leading woman are deliciously planned and worked out.

While the story lacks the thrills of "Safety Last," it should make a far stronger appeal to nervous women, and it might be well to stress the absence of the danger angle. Built solely for laughing purposes, it certainly accomplishes its mission. And so far as the kiddies are concerned it should prove one of the finest attractions ever screened, as the giant will keep them in a continual round of glee. By all means don't overlook this angle in your exploitation. Tell them to come and bring the kiddies, then sit back and watch the coin pile up in your box-office.

In its general scheme the story is a fine example of true travesty and a decided departure from anything yet presented in the comedy line. Intellectually it marks Lloyd's high water mark in clean drollery in spite of its extravagant buffoonery in spots.

Cast

Harold Van Pelham	**Harold Lloyd**
The Nurse	**Jobyna Ralston**
Colosso	**John Aasen**
Herculeo	**Leo White**
Jim Blake	**James Mason**
Mr. Pipps	**Wallace Howe**

Story by Sam Taylor.

Directed by Fred Newmayer and Sam Taylor.
Length, 6 reels.

Story

Harold Van Pelham, a young millionaire. imagining he has almost every imaginable ailment, goes to a practically unknown island, Paradiso, for rest and quiet. He immediately runs into a revolution, but through the assistance of a good-natured but dull-witted giant whom he befriends he finally succeeds in quashing the revolution and restoring quiet. Then he finds he does not need it, and is surprised to learn from the zealous manner in which he has sought to aid his nurse that he is in love with her. He finds happiness and discovers all his ills are wholly imaginary.

"The White Sister"

The current week on Broadway marks a red-letter epoch in screen history due to the record-breaking number of big screen productions, many of which opened at houses devoted usually to the spoken drama. Notable among these was "The White Sister," an Inspiration Pictures, Inc., production, starring Lillian Gish, based on F. Marion Crawford's standard novel and produced in Italy by Henry King, whose "Tol'able David" was an outstanding achievement of a couple of seasons past.

As presented at its premiere at the Forty-fourth Street Theatre, this production is in approximately thirteen reels. Moving Picture World understands conferences are under way regarding the advisability of shortening this picture, and in order that it may be judged in the form in which it will go to exhibitors, "The White Sister" will be reviewed in a later issue after this point has been definitely decided.

"Salomy Jane"

Splendid Atmosphere and Drama in Paramount Picture Featuring Jacqueline Logan

Reviewed by Mary Kelly

Admirers of Bret Harte fiction will find excellent entertainment in Paramount's presentation of one of his popular stories. The picture has the romantic and melodramatic character of the West in '49 well reproduced. It excels in action, suspense and characterizations.

George Melford, the director, has been particularly skillful in getting the right atmospheric effect. You are made to feel at once that the locale and characters are somewhat remote from the conventional picture types. It is manifestly a region of lawlessness where there is constant suspense, achieved in a more subtle manner than is frequent in Westerns. Not so much in gun play and fighting as in a certain austere, threatening atmosphere that is well sustained. The murders—there are two—are quick and sharp, without detail. The feuds are silent and ominous, with the characters having a faculty of eluding each other, making the action the more thrilling.

In its characterizations, too, the picture is very successful. While Jacqueline Logan in the featured role gives a vivid performance, there are a number of others who are well up in the race with her. Maurice Flynn is exceptionally good and interestingly mysterious as the stranger whose presence is not explained until late in the film. George Fawcett and William Davidson are picturesque characters. Louise Dresser is the chief figure of human interest as the wife of a no-good.

Much of the action is out of doors in forest scenes where gigantic trees give a colorful setting. The picture is all easy to look at both from the standpoint of action and scenery. It should bring desirable box-office results anywhere.

Cast

Salomy Jane	**Jacqueline Logan**
Yuba Bill	**George Fawcett**
The Man	**Maurice Flynn**
Gambler	**William Davidson**
Madison Clay	**Charles Ogle**
Col. Starbottle	**William Quirk**
Red Pete	**Raymond Nye**
Mrs. Pete	**Louise Dresser**
Larabee	**James Neill**
Rufe Waters	**Tom Carrigan**
Baldwin	**Clarence Burton**
Mary Ann	**Barbara Brower**
Steve Low	**Milton Ross**

Based upon story by Bret Harte and play by Paul Armstrong.

Scenario by Waldemar Young.
Direction by George Melford.
Length, 6,270 feet.

Story

Salomy Jane, daughter of Madison Clay, responds when she is asked to kiss a stranger riding to be hanged. The stranger escapes and reappears at her cabin where she shields him from those who are on his trail. Meanwhile Larabee, a man who has been her father's antagonist in an age-old feud, is killed. The stranger is accused, but Clay takes the blame, and the old feud makes his confession seem reasonable. It is proved, however, that whoever shot Larabee shot in self-defense and both the stranger and Clay are acquitted.

"If Winter Comes"

Fox Production of A. S. M. Hutchinson Novel Will Stand the Test of the Most Critical. Percy Marmont's Work is Superb

Reviewed by
MARY KELLY

THE CAST AND STORY

Mark Sabre	Percy Marmont
Hapgood	Arthur Metcalf
Twyning	Sydney Herbert
Harold Twyning	Wallace Kolb
Rev. Sebastian Fortune	William Riley Hatch
Lord Tybar	Raymond Bloomer
Young Perch	Russell Sedgwick
"Humpo"	Leslie King
Old Bright	George Pelzer
Coroner	James Ten Brook
Nona, Lady Tybar	Ann Forrest
Mabel	Margaret Fielding
Effie	Gladys Leslie
High Jinks	Dorothy Allen
Low Jinks	Eleanor Daniels
Miss Winifred	Virginia Lee
Mrs. Perch	Eugenie Woodward

Based upon novel by A. S. M. Hutchinson.
Scenario by Paul H. Sloane.
Direction by Harry Millarde.
Photography by Joe Ruttenberg.
Length, ten reels.

Mark Sabre is known as "Puzzlehead Sabre" in the town of Tidborough, England. Always able to see two sides to a question, and frequently getting worsted in various ways, he is regarded as a dreamer. His wife has no understanding of him and fails to countenance his defense of a friendless girl and her baby. A business rival confuses Sabre's name in the scandal and the trial following the girl's death almost breaks Sabre. The woman who has always loved him appears in time to save him from a complete breakdown, and greater happiness is in store for him when the story ends.

Another test of the power of the screen has been made—and passed. A novel with one of the most phenomenal sales records of last year has been filmed—a formidable undertaking that would naturally bring the severest of comparisons. But from these, the picture has nothing to fear. William Fox and everyone associated with the production of "If Winter Comes" have every reason to be proud of it.

To see the picture is like reading the book again. The calm power of the story, lying in the appeal of one sublime and human character, has been so beautifully and so naturally preserved that most of the picture is more like literature than a movie. In these days of film spectacles, thrillers and various cinema acrobatics, it is reassuring to see a picture such as "If Winter Comes." It is a credit to the intelligence of the industry.

It may be like literature but is it good screen entertainment—will of course be asked. Those who read the story know how many picturesque situations it held and how intensely dramatic it became at times.

It would be unfair to generalize any further in view of the overshadowing art of Percy Marmont's performance. His Mark Sabre is an emotional creation of the finest type of screen acting. It shows profound study, an able technique, a superb sympathy, and above all this—inspiration.

Harry Millarde's directing shows a fine understanding of how to conduct drama on the screen, but it shows a talent more rare and commendable than this. He has transferred the spirit of the book to the screen. It leaves the spectator in much the same mood as reading the book did. The feeling of intense sympathy and admiration for the man Mark Sabre is overpowering. At times it amounts to awe. The human appeal which the picture makes is extraordinary.

There are a few incidents which will be noted especially by those who are curious to see the high lights of the story on the screen. Some of Mark Sabre's amusing characteristics, his bicycle hobby, his friendly bantering with High Jinks and Low Jinks; his idealistic love affair with Nona, his sacrifice of public opinion for poor Effie and his stirring part in the coroner's trial are, of course, outstanding. Splendid judgment has been shown in the cutting. In its present ten reels, the picture seems to have included everything essential.

The trial scene is great drama. Anyone who read the book will recall the picture of Sabre, almost paralyzed by the accusations heaped upon him and able to make only the futile and pitiful repetition of "Look here—look here!" The acting in this scene leaves one almost limp with feeling.

Sabre's friends, the Widow Perch and her son, figure sufficiently to rekindle the emotions of war days. A sensational touch, probably not so pleasing to all, shows by double exposure the mother on her deathbed going to meet the spirit of her son, killed in battle. Such a scene will be sure to affect different spectators differently.

"If Winter Comes" will hold your patrons in tense, quiet absorption. The sincerity of the production is a credit to all from the director and star, down. An excellent scenario was provided by Paul H. Sloane.

The settings in England are picturesque to an unusual degree. A famous castle has been used as the home of Lord and Lady Tybar. The offices of Fortune, East and Sabre, dealers in ecclesiastic and scholastic furnishings, are crowded with atmosphere Another remembered sight is the Canterbury Cathedral.

Of unquestionable support is the cast of qualified players who revivify the characters of the book. Margaret Fielding in the difficult role of Mabel, deservedly one of the most unloved characters of modern fiction, does exceptionally well.

Splendid characterizations are given by Sidney Herbert, Ann Forrest, Dorothy Allen, Eleanor Daniels, Gladys Leslie and others.

Nothing can weaken the conviction that "If Winter Comes" is an attraction that is estimably worth while. It is ten reels of rare entertainment.

SCENES FROM "IF WINTER COMES," A FOX PRODUCTION

"The Hunchback of Notre Dam

Wallace Worsley's Remarkable Production for Universal of Victor Hugo N Lon Chaney, a Sure Winner

Reviewed by SUMNER SMITH

IT is the sincere belief of the writer that in "The Hunchback of Notre Dame" Director Wallace Worsley has created a motion picture masterpiece that belongs among the ten best ever produced. Possibly, if a serious effort at recapitulation could be made at the moment, it would be ranked among the five best of all time. Certainly it is a masterpiece.

From every angle this picture eclipses the great majority of its predecessors. Victor Hugo's story has been preserved almost intact, except for a judicious elimination of horrors that would have been too gruesome on the screen; and such gentle twists as to eliminate the objections of any creed and to provide a "happy ending;" the notable cast, headed by the inimitable Lon Chaney, lives up to its individual reputations; there is a grandeur and vastness to the cathedral sets that tempt the writer to term them the finest ever built; but they do not distract attention from the characters; the mob scenes, among the greatest ever filmed, are marvels of generalship; the continuity is well nigh perfect; the climax is truly tremendous from an emotional as well as a spectacular viewpoint.

Here, then, is a picture that will live forever.

Lon Chaney's portrayal of Quasimodo, the hunchback, is superb, not only a marvel of make-up such as is seldom seen upon the screen and stage, but a marvel of sympathetic acting. Victor Hugo's delineation of this remarkable character will go down to posterity the more vividly because of Chaney's masterful work. Horrible to look upon because of appalling deformities of body, childlike in simplicity of mind, dumbly devoted to those who have befriended him, the victim of a hopeless and poignant love, the hunchback, as presented by Chaney, is characterization that will endure so long as motion pictures continue to furnish the chief entertainment of millions.

The difficulties that beset Chaney become obvious as the story develops, for his task was not only to portray a grotesque and loathsome butt of man's merciless ridicule and contempt, but to show how some fine qualities in this creature's nature existed and persisted despite persecution almost animal-like in its intensity. Chaney, in some miraculous way, awakens within us a profound feeling of sympathy and admiration for this most unfortunate and physically revolting of human beings.

Picture to yourself an enormous hulk of a man bent by his hump so low that his swinging arms almost touch the earth. His unkempt hair seemingly is mat filth of years, a great wart wholly one eye, the other eye is pig-like, the te are rotten, the cheek-bones are great lumps of hideous, discolored flesh.

The make-up is an achievement in horror, but that is the least of Chaney's art. His greatest achievement lies in the growing sense of sympathy you gain for this near-beast as the film speeds along. At the end where the hunchback is least of all a human and most of all a beast, this bestiality actually becomes a sort of contrast for the fires of sincerity and deovtion which burn within him. He is a thing to be feared and shuddered at, yet you accord him a pity such as is seldom felt for a fictitious character on the screen.

Patsy Ruth Miller is beautiful as Esmeralda, not merely a pictorial delight, but, like Chaney's hunchback, a being with a definite spirituality. Mingling among filthy thieves and bloated courtiers, guarded with doglike devotion by the horrible Quasimodo, she shines a clear, pure radiance that is the one distinctively bright spot in the picture. In her dark eyes we see modesty, trust, utter loveliness of soul; she is the personification of romance, the idealism of love.

Ernest Torrence's Clopin, the King of the Thieves, is another striking character that will be long remembered. His burning eyes, his scornful defiance toward the titled usurpers of authority, stamp him definitely as a martyr thrilled by a deep and sincere belief. Viewed from the historical angle, remembering how in those days violence was the only path to a righting of almost unbelievable wrongs, Torrence's portrayal of Clopin enlists our sympathy and we condone the acts of violence which he inspires as leader of a horde of selfish and stupid beggars.

Norman Kerry, as the dashing lover of the lovely Esmeralda, is eminently satisfactory on the whole, his work improving as the picture progresses, until, at the end, he holds the eyes of his audience. Nigel de Brulier, an artist to his finger-tips, and the other players give remarkable performance.

CAST AND STORY

Quasimodo	**Lon Chaney**
Clopin	**Ernest Torrence**
Esmeralda	**Patsy Ruth Miller**
Phoebus	**Norman Kerry**
Mme. de Gondelaurier	**Kate Lester**
Jehan	**Brandon Hurst**
Gringoire	**Raymond Hatton**
Louis XI	**Tully Marshall**
Dom Claude	**Nigel de Brulier**
Monsieur Neufchatel	**Harry L. Van Meter**
Godule	**Gladys Brockwell**
Marie	**Eulalie Jensen**
Fleur de Lys	**Winifred Bryson**

From Victor Hugo's novel of the same name.

Adapted by Perley Poore Sheehan.
Scenarioized by Edward T. Lowe, Jr.
Directed by Wallace Worsley.
Photographed by Robert Newhard and Tony Koruman.
Length, 11,000 feet.

Quasimodo is a hunchback of enormous strength and horrible appearance who rings the bells in the Cathedral of Notre Dame. Laughed at by the people, whom he bitterly hates, he is friendless until Esmeralda, foster-child of the King of the Thieves, gives him a drink of water after he has been cruelly lashed. Later, when she also suffers from injustice, he carries her into the sacred precincts of the cathedral and, fighting off her captors, saves her for her lover and dies from a stab wound in the back.

SCENES FROM UNIVERSAL'S "THE HUNCHBACK OF NOTRE DAME"

"Rosita"

alanced and Thoroughly Satisfying Entertainment in Mary Pickford's United Artists' Picture Directed by Lubitsch

Reviewed by
C. S. SEWELL

UDER any circumstances a new Mary Pickford production is an outstanding event in motion picture circles. Additional significance, however, is attached to "Rosita," her newest picture for United Artists distribution, for it is the first production made in America by the famous German director, Ernst Lubitsch, who created such a profound impression in this country by his superb direction of "Passion," "Deception" and other big German productions, that it was inevitable he should finally land on this side of the Atlantic.

"Rosita" provides unusually well-rounded, thoroughly satisfactory entertainment. While opinions will differ as to whether it is Miss Pickford's best production, it certainly will take rank as among her best, which in itself marks it as an achievement and presages for it a tremendous box-office success.

Set in picturesque Spanish surroundings of a former age and presenting the star as a street singer who becomes a king's favorite, the story is of the artificial, "made-to-entertain" type reminiscent of light opera or musical comedy. It has no great thrills, no terrific suspense, no intense stirring of the emotions, but strange as it may seem this does not detract from the hold that the picture will exert on theatregoers of every type. While from the story angle it reaches no great heights, it is one of the finest examples the screen has seen of finely balanced entertainment values.

From every standpoint "Rosita" can be characterized as an exquisite production and likened to a beautiful composition played on a perfectly toned harp by a master musician, who lightly plays with the emotions, now grave, now gay. In the earlier part of the picture there is the charm of whole-hearted joy and good humor typical of the carnival scenes which form the background of the action. There is considerable humor of an obvious though delicate type which carries the audience along in the spirit of the story and will please immensely; then, too, there are subtle touches and shafts of satire particularly in the subtitles, which will charm the sophisticated. Later, there is a strong note of pathos deftly developed with ever increasing force, promising tragedy and an unhappy ending which is skillfully relieved just at the climactic moment.

All in all, it is a picture that because of the perfect dovetailing of all of the elements that enter into its production; story, acting, direction, composition, settings, emotional values, photography, artistry, and a myriad of other details; charms with its general satisfaction, rivets the attention on every foot of film, keeps the spectator in a pleasing frame of mind from the first flash until the final fade-out, defies to a great extent individual analysis of its constituent parts so dependent is each on the other for its full effect, and leaves you with a feeling of complete enjoyment, of time well spent in seeing the picture and removes even from the hypercritical any desire to haggle over details. In other words, "Rosita" provides 100 per cent. entertainment.

Now to point out some of the things that contributed to produce this effect. Foremost comes the work of the star. Though physically she is not an ideal Spanish type, the role of the street singer who became a countess fits Mary Pickford like the proverbial glove. In short, it is a typical "Pickford" role and gives her unlimited opportunities for her own characteristic touches and to do the things her myriad of admirers like to see her do. Always fine in light and joyful surroundings, she again demonstrates that she is equally at home in moments of pathos and deeper feeling and her subtle changes of mood from grave to gay and vice versa reach a high pitch of artistry.

Next in importance comes the directorial work of Ernst Lubitsch, and it is safe to say that for the many who have followed his work in foreign-made productions, the curiosity to know what he would do with a story produced entirely in this country, with an American star and under typical American producing conditions with a free hand and the advantage of the finest facilities, almost overshadows the interest in the picture and star. No one can cavil at the result. Mr. Lubitsch fully lives up to his reputation as being one of the world's leading directors. Even more than in his foreign-made productions, his ability to get the utmost out of each situation, his magnificent direction of the players even down to the most inconspicuous extra in a mob scene, the superb composition of the scenes so that players, sets and surroundings harmonize perfectly and make each frame an artistic picture is at all times evident. Though there are several big sets, some gigantic as befit the locale and period, none of them are obtrusive or ostentatious from a mere sense of bigness. This also applies to his mob scenes. Another striking point with Mr. Lubitsch which adds much to the beauty of the production is his use of angle shots. Practically every shot is taken with other than right angles to the scene, and in addition he has concentrated the interest by limiting the scene to the particular portion of the set in which the action occurs.

Following the work of Miss Pickford and Mr. Lubitsch comes the unusually fine performance of Holbrook Blinn as the king for whom the charm of a pretty woman exerts more appeal than affairs of state.

The entire supporting cast is uniformly excellent, including Irene Rich as the queen, George Walsh in the role opposite the star, George Periolat as a peasant and Snitz Edwards as the jailer. Particular mention should be made of Mme. Mathilde Comont as the star's peasant mother.

You can show "Rosita" to your patrons with the assurance that it will please and thoroughly satisfy any type of audience.

(Cast and synopsis published on page 265)

SCENES FROM MARY PICKFORD'S "ROSITA," A UNITED ARTISTS PRODUCTION

"The French Doll"

Mae Murray Scores in Metro-Tiffany Farce Comedy

Reviewed by Sumner Smith

Mae Murray's latest Metro picture, "The French Doll," is very fluffy entertainment, the kind that leaves the forehead unwrinkled and lets an audience lean back in its seats and give way to a series of chuckles. It attempts to be no more than farce comedy, making no pretence at realism, seeking only humor and the presentation of the star at her prettiest. Certainly it succeeds, for laughs constantly rippled through New York's Capitol Theatre this week and there were occasional feminine ejaculations as Miss Murray cavorted in a fetching gown.

Director Robert Z. Leonard has dressed the picture well, allowing the blonde star backgrounds and clothes that set off her loveliness, and it may be said that Mae Murray is at her best in the Parisian atmosphere. She gyrates as dizzily as the most volatile foreign girl ever portrayed on the stage or screen, never resting for a moment, and the supporting players evidently entered wholeheartedly into the fun of the piece, having a thoroughly good time before the camera.

The captions, with a very few exceptions, are exceedingly good, contributing very materially to ticklings of the risibilities. The picture seems to be one over which almost every city audience will laugh uproariously. So sophisticated, however, are two or three of the incidents in the story, that it is suggested the small-town theatre owner cast an appraising eye over the picture before booking. In other words, it all depends upon your clientele. Perhaps the finale, a concession to convention, where Georgine marries the rich but poor fish canner, will appease consciences demanding the placing of virtue, however obnoxious, upon a pedestal.

Cast

Georgine Mazulier	**Mae Murray**
Wellington Wick	**Orville Caldwell**
Pedro Carrova	**Rod La Rocque**
Madame Mazulier	**Rose Dion**
Monsieur Mazulier	**Paul Cazeneuve**
Joseph Dumas	**Willard Louis**
Snyder	**Bernard Randall**
Butler	**Lucien Litterfield**

Based on A. E. Thomas' adaptation of the play by Paul Armont and Marcel Berbidon.

Directed by Robert Z. Leonard.

Length, 7,028 feet.

Story

Beautiful Georgine is used by her practical Parisian father and mother to sell millionaires fake antiques. Arriving in America for an extension of activities, they seek to marry her off to an American millionaire, the owner of a fish cannery. A visit to the factory sickens her, and a meeting with a male vamp under the moon counteracts the millionaire's attentions, but eventually Georgine marries him.

"The Love Trap"

Grand-Asher's Latest Presents All Kinds of Traps in a Fast Moving Vehicle

Reviewed by Tom Waller

"The Love Trap" is a corking picture and it is safe to say that this Grand-Asher production gives a lot of good twists to the usual angles analagous to fiction. Be satisfied, however, that it will entrap the average multitude.

There's a murder—that is included in the opening chapter and upon it hinges all the other entrapping which follows. Some detective work—possibly not according to Hoyle at the Central Office—is highly interesting.

The picture not only deals in love traps but in speed traps, detective traps, seductive traps and near traps. This great variety of traps should afford amusement to the hilarious type of movie fan and study to the more thoughtful patron who brings his children to the theatre and afterwards questions them on the picture to see if their powers of visualization have been improved thereby.

Bryant Washburn does most of the entrapping. He picks up the heroine running from a roadhouse where she would have been entrapped by the villain had it not have been that his own wife showed up at the opportune time and saved him from becoming a bigamist by shooting him, after his efforts to rid the world of her had been foiled by a strong balcony railing which resisted his designs to cast her neck-downwards to the first floor.

Bryant keeps the heroine at his house over night and thus entraps her into introducing him into society. The coupe de grace of the "entraps" arrives at the closing scene when he entraps her, with her consent, into letting him take the place which would have been bigamy for the murdered man.

Cast

Martin Antrim	**Bryant Washburn**
Joyce Lyndon	**Mabel Forrest**
Grant Garrison	**Wheeler Oakman**
Mrs. Lyndon	**Kate Lester**
Rosalie	**Mabel Trunnelle**
Freddie Rivers	**Wm. J. Irving**
Graves, the Detective	**Wilbur Higby**
Judge Lyndon	**Francis Powers**
Beatrice	**Billie Lord**
Mrs. Hawley	**Laura Lavernie**
Mr. Hawley	**Sidney Franklin**
Miss Shepley, Reporter	**Edith Stayart**
Maid	**Betty Small**

Story and scenario by Evelyn Campbell and Nan Blair.

Directed by John Ince. Produced by Ben Wilson.

Length, 5,719 feet.

Story

Joyce Lyndon, society girl, after a protracted engagement to Grant Garrison, proposes to him. They go to a road house, where Garrison's wife appears and reveals his true identity. He attacks her and she murders him. Joyce in the meantime has escaped and while fleeing down the road runs into the path of an automobile operated by Martin Antrim. Upon her request he shields her at his own home for the remainder of the night after requiring that the price in return be his introduction into society. Circumstances in the murder investigation bring them into intimate association. Through Martin the offender is brought to bay. Martin and Joyce then turn to domesticity.

"Bill"

Red Seal Pictures Corporation Releases Intensely Interesting Novelty Subject

Reviewed by Mary Kelly

A French actor of remarkable vision and skill is introduced on the American screen in one of the most unusual subjects we have had for some time. He is Maurice de Feraudy of the Comedie Francaise. The subject is a character study from one of Anatole France's novels, "Cranquebille."

It seems far more like a photographic study from life than a theatrical performance. The character is a vegetable peddler on the streets of Paris, and in a short four reels he plays, practically alone, a drama of great pictorial and emotional appeal. His characterization seems as near perfect as any could possibly be.

The story tells of his arrest, because a policeman has wrongly accused him of calling the officer a derisive name, his trial, sentence to a two weeks' imprisonment, his return to the market where he is shunned by all the old customers, his gradual decline until a small boy whom he once befriended reappears and gives him shelter. The trial has amusing and pathetic touches, showing the farcical character of most of the officers and their methods of conducting a trial. All of the scenes have been taken in Paris. They are remarkably interesting. A few unusual photographic effects have been achieved. "Bill" is a distinct novelty, one which the alert showman will not want to miss and which will appeal decidedly to the superior.

"A Chapter in Her Life"

Universal-Jewel Features Remarkable Child Actress, Jane Mercer, and Claude Gillingwater

Reviewed by Mary Kelly

Lois Weber's second rendition of Clara Louise Burnham's story, "Jewel," is well worth the careful consideration of every exhibitor. It has a number of advantages over the first one produced in 1915, by Universal, under the original title, "Jewel."

It is a striking introduction for one of the most interesting child actresses ever seen on the screen, Jane Mercer. It would be impossible to conceive of a better type for Jewel than Jane Mercer. As it is a child's story, with the appeal of this small philosopher in a hostile household as the mainstay of the picture, it is easy to see that even the best of women actresses would fall short of the naturalness that a child could accomplish with this part. The former version, as will probably be remembered, starred Ella Hall in the leading part.

Jane Mercer is not the usual frolicsome, curly-haired darling of the screen. She is, as her aunt delightedly discovers in the course of the story, "almost plain." Extremely serious and pathetic at times but with sufficient cheerfulness to be in keeping with the demands of her part, she is a type that cannot fail to interest. A lurking sense of humor, too, really essential but easy to lose in an idealistic part like Jewel, makes her work seem human.

Claude Gillingwater is perfect as the difficult grandfather. A little girl and her doll are aliens in his household at first, and the manner in which he undergoes a change of heart is delightful. There is nothing mawkish about it. He becomes finally the most solicitous person in the child's life, but he doesn't lose his gruffness.

"A Chapter in Her Life" is a picture with a tremendous appeal for some, a more or less negative meaning for others. The theme is frankly an offshoot of the modern religion which teaches that faith and right living is a safeguard against physical and spiritual ills. No religious sect is mentioned in the titles, but the trend of the story will be deeply impressive to those interested in this philosophy. The performance of Jane Mercer, on the other hand, and the pleasing qualities of the production will interest generally.

It is ideal entertainment for the theatre in search of wholesome subjects and suitable for Sunday audiences and children. In view, however, of certain prejudices against faith religions, the tastes of your patrons should be carefully considered first.

Cast

Mr. Everingham	**Claude Gillingwater**
Jewel	**Jane Mercer**
Eloise Evringham	**Jacqueline Gadsden**
Madge Evringham	**Frances Raymond**
Dr. Ballard	**Robert Frazier**
Mrs. Forbes	**Eva Thatcher**
Zeke Forbes	**Ralph Yearsley**
Nat Bonnell	**Fred Thomson**
Susan	**Beth Rayon**

Based upon the book, "Jewel," by Clara Louise Burnham.

Scenario and direction by Lois Weber.
Photography by Ben F. Kline.
Length, 6,330 feet.

Story

"Very rich, but very unhappy" described Mr. Evringham. Visiting him were his eldest son's widow and her grown-up daughter, both unwelcome. There was also a faithful, although autocratic old housekeeper. Then Jewel, daughter of Evringham's youngest son, came into the household. Everyone resented her intrusion, but Jewel had been taught by her mother that being afraid of anything or anyone was wrong. Accordingly the child just goes on loving everyone and being pleasant. The ray of sunshine gradually turns the millionaire into an adoring grandfather, brings his other grand-daughter happiness and love and reunites father and son.

"Strangers of the Night"

Fred Niblo Makes Stage Play Into Splendid Comedy for Metro

Reviewed by Sumner Smith

Brother, for once you can believe a press sheet when you cast the optics over Metro's on "Strangers of the Night." That statement is a warning of what is to follow, for here come the superlatives. First, let's say that this Louis B. Mayer adaptation of the stage play, "Captain Applejack," directed by Fred Niblo, is one of the finest examples of motion picture entertainment. That applies from every angle. The picture certainly should tickle the risibilities of every audience—city and small town, country club and ranch—as few pictures have done before.

The stage play was one of the best comedies ever produced in New York and the picture is easily one of the best ever screened. It has wonderful artistry, it has splendid acting, it has perfect continuity—and it is marvelous entertainment. Also, it gathers speed and increases in suspense up to the final fifty feet, and gains in laughs as the projection machine whirs off the footage.

Exhibitors are talking nowadays about excess footage. This feature has eight reels, and the man who can improve it by cutting, say, 500 feet, ought to be the highest paid film editor in the business. Some audiences may think that it starts slowly, but in the first reel it is developing what many, many pictures lack—definite characterization. Then comes the real plot, and action—lots of it.

Niblo has supplied a thrilling climax that, if possible on the stage, would have benefited the stage play. Though he resorts for a few moments to the familiar stunt of Marathoning characters all over the place, all stealing "the papers" from each other, it goes over big.

There are many excellent directors in our business and all they need to produce exceptional results is a really good story. This the stage play supplies, and Niblo realizes on it to the limit. He not only brings to the surface all the comedy inherent in the piece, but he furnishes beautifully artistic backgrounds. Especially striking are the scenes where Applejohn dreams he is a pirate forcing captives to walk the plank and winning a woman's heart by his exhibition of courage in quelling a mutiny.

Every player in "Strangers of the Night" seems perfectly cast. Matt Moore, Enid Bennett, Barbara La Marr, Robert McKim, Thomas Ricketts—all do some of the best work of their notable careers. Moore's impresses are comparable with Wallace Eddinger's on the stage, though he offers a slightly different characterization, and the others are better than their counterparts in the stage play.

Enid Bennett as Poppy Faire follows the original characterization closely and improves upon it. She is dainty and pretty, a realistic little miss in a staid old house suddenly replete with thrills and mystery, and she does not miss a single chance for affording a laugh. These opportunities are few in number until toward the end of the picture; then she scores repeatedly.

Barbara La Marr is fully as effective, probably more so, because the story affords her the dashing and more conspicuous role of the adventuress. The scenes where she turns Applejohn's head by the technics of close proximity are gems. She is colorful, striking, exquisitely gowned.

Robert McKim is an ideal villain, taking off the supposed Bolshevist spy, Borolsky, to perfection, and providing a fine foil to Moore's comedy. Thomas Ricketts also is very effective as the senile butler, and uniformly good work is done by Mathilde Brundage, Emily Fitzroy and Otto Hoffman.

You've heard critics and press agents describe themselves as "hard-boiled." You've heard it often said that "hard-boiled critics" laughed or wept at a picture. That was supposed to mean that it was a forward step to the millennium. Well, whether critics are hard-boiled or not—some of them think they are—they roared at "Strangers of the Night."

There's one best way to book a picture, and only one best way. After reading the reviews, see it for yourself. Opinions are like husbands and wives—they differ. But they ought to be pretty nearly unanimous on this one.

Cast

Ambrose Applejohn	**Matt Moore**
Poppy Faire	**Enld Bennett**
Anna Valeska	**Barbara La Marr**
Borolsky	**Robert McKlm**
Mrs. Whataeombe	**Mathilde Brundage**
Mrs. Pengard	**Emily Fitzroy**
Horace Pengard	**Otto Hoffman**
Lush	**Thomas Rlcketts**

Adapted by Bess Meredyth from Walter Hackett's stage play, "Captain Applejaek."
Photographed by Alvin Wyckoff.
Length, 8,000 feet.

Story

Ambrose Applejohn, matter-of-fact Englishman, is inspired by tales of adventure and romance to plan quitting his conventional life. With him lives his ward, Poppy Faire. Desperate thieves seeking treasure hidden in the ancestral home of the Applejohns are outwitted by Ambrose, who learns that storied and real adventure are quite different, and that very often true love is found at home.

"The Cheat"

Pola Negri's Second Production for Paramount a Sure Winner

Reviewed by Beatrice Barrett

Pola Negri's triumph in her first American picture left everyone wondering if she could do it again—and she has done it again and just as well in "The Cheat." In some respects "The Cheat" is a better box office bet than "Bella Donna," for some people, while they could not but laud the production and star, felt that the theme of the picture was too depressing and tinged with the sordid. But while "The Cheat" is a strong melodramatic offering it cannot be so criticised, and it gives much more of the gay, happy and entirely fascinating Pola Negri.

Pola Negri is surrounded with another most lavish production, luxurious backgrounds and immense sets. One in particular, the garden fete, will dazzle the audience by its magnificence. And again she has a wonderful display of extravagant gowns. There are a number of stars who have for some time been noted for their stunning wardrobes but none of them can compete with the daring and artistically beautiful creations in which Pola Negri appears.

But these wonderful backgrounds have not been allowed to detract from the strong, convincing and absorbing story. George Fitzmaurice has done his usual good work and made every incident, large and small, count in the well knit together theme which with constantly increasing appeal and in an intensely interesting manner leads up to the big climax of the branding scene. And when you think the heights have been reached in the wonderful way in which this scene is enacted, then along they come with another succession of scenes every bit as enthralling in the courtroom when Carmelita tells her story to the jury, and to drive the truth home shows them her branded shoulder.

But George Fitzmaurice had wonderful material with which to work. Pola Negri is marvelous in her emotional moments. No overacting here, just such histrionic perfection as we are seldom given on the screen. And in her lighter moments as the happy, carefree girl she is equally fascinating. And when in addition to this star the cast includes Charles de Roche and Jack Holt, any audience should feel it was being specially favored. Charles De Roche is improving, and in his characterization of the social crook posing as an Indian Prince has a splendid opportunity to show what he can do. Jack Holt, as always, makes the perfect lover and the most likable hero.

As a production equally good from every standpoint, "The Cheat" is hard to beat.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 283.

Cast

Carmelita De Cordoba	**Pola Negrl**
Dudley Drake	**Jack Holt**
Rao-Singh	**Charles De Roche**
Mrs. Hodge	**Dorothy Cummlngs**
Stephen Hodge	**Robert Schable**
Horace Drake	**Charles Stevenson**

Story by Hector Turnbull.
Directed by George Fitzmaurice.
Length, 7,323 feet.

Story

Carmelita De Cordoba refuses to marry the man her father chose and elopes with Dudley Drake. Her wealthy father disinherits her and she is forced to live on Dudley's small salary. Mace, a society crook, posing as an Indian Prince, becomes infatuated with Carmelita. She runs up many bills, loses heavily at gambling and finally goes to Mace, known as Rao-Singh, to borrow money. He lends it to her on the promise that she will have dinner alone with him that night. Just as she is leaving, Dudley comes in and says he has made a fortune. Taking a check, she goes to pay Rao-Singh, but he forces her to stay and when she refuses his attentions brands her with a hot iron and his crest. Carmelita shoots him. Dudley, discovering where she has gone, follows and is arrested and accused of the shooting. At the trial he is found guilty, but Carmelita confesses to the shootand and shows her branded shoulder. Dudley is acquitted and Rao-Singh mobbed by the people in the court room.

"The Silent Command"

Fox Film Corporation Presents Thrilling and Absorbing Melodrama of the U. S. Navy

Reviewed by C. S. Sewell

Filmed with the co-operation of the United States Navy, against authentic backgrounds of warships, navy yards, and Annapolis and with the active assistance of the naval personnel, Fox Film Corporation in "The Silent Command" presents a picture that will immensely please all lovers of good melodrama. It has dash and action, thrills and suspense combined with an absorbing story which has a novel and unexpected twist, and there is a continual increase in the tempo up to a whirlwind climax.

In addition to all this is the fact that it is a story of the navy itself, with the exception of foreign spies all the principal players depict naval officers; the story glorifies the fine esprit de corp of this magnificent organization and furnishes a strong lesson in patriotism for it depicts the navy constantly on the alert in national defense against insidious foes and shows how one captain even underwent the disgrace of a public dismissal from the service and the breaking up of his home in the service of his country, though naturally honor and vindication were achieved in the end.

The story centres around the activities of foreign spies who seek to learn the location of mines in the Panama Canal that they may destroy the Atlantic Fleet as it is passing through. Only one man has this information and in attempting to get it there is plot and counterplot and intrigue and the matching of wits. The climax comes when in a terrific storm which demolishes the spy's vessel and drives it on the rocks there is a fight between him and the hero for control of the wireless apparatus. J. Gordon Edwards, responsible for many big Fox successes has magnificently directed this picture skillfully working up a feeling of pride in the navy coincident with the ever heightening appeal of the melodramatic situations. Here is a picture that furnishes thrilling entertainment and should appeal strongly to all red-blooded Americans.

In the manner in which he handles the leading role, and in appearance, Edmund Lowe was a fine selection for the heroic naval captain. Byron Douglas as the fleet admiral and in fact all the other players cast as naval officers were fine types in line with the best traditions of the organization. Bela Lugosi and Carl Harbaugh make sufficiently despicable villains and the remainder of the cast are entirely satisfactory.

Cast

Captain Richard Decatur	**Edmund Lowe**
Hisston	**Bela Lugosi**
Menchen	**Carl Harbaugh**
Cordoba	**Martin Faust**
Gridley	**Gordon McEdward**
Admiral Nevins	**Byron Douglas**
Admiral Meade	**Theodore Babcock**
Mr. Collins	**George Lessey**
Ambassador Mendizabal	**Warren Cook**
Pedro	**Henry Armetta**
Jack Decatur	**Rogers Keene**
Butler	**J. W. Jenkins**
Mrs. Richard Decatur	**Alma Tell**
Peg Williams	**Martha Mansfield**
Her Maid	**Florence Martin**
Dolores	**Betty Jewel**
Mrs. Nevins	**Kate Blancke**
Jill Decatur	**Elizabeth Mary Foley**

Story by Rufus King.
Directed by J. Gordon Edwards.

Story

Agents of a foreign government make an unsuccessful attempt to secure from Capt. Decatur of the U. S. Navy information regarding mines in the Panama Canal Zone. He returns to Washington and reports. The spies follow and set an adventuress on his trail to vamp him. As a result affairs reach such a state he leaves his wife and children and is finally dismissed from the navy because of a public row over this woman. It then develops that this is all the result of a blind devotion to duty to his country, to obtain the confidence of the spies. He goes with them to Panama and after a succession of stirring incidents prevents the fleet from being blown up, wins reinstatement and the gratitude of his country for his heroism and sacrifice.

"Her Reputation"

May McAvoy Starred in Appealing First National Drama

Reviewed by Beatrice Barrett

Appealing human interest and thrilling melodrama vie with each other to grip the interest in this picture. The theme of the story—how newspapers can by their sensational stories ruin the reputation of innocent people—is rather a new idea to the screen and leads off into paths which are not worn bare from constant use, and it is filled with incidents which are diverting and refreshing because they are a little different.

May McAvoy, with her splendid emotional work, as the simple girl, branded a bloodthirsty vampire by the newspapers, will appeal to every heart in the audience. Besides her beauty there is a daintiness about May McAvoy which is fascinating and makes her exceptionally well fitted for the role of Jacqueline Lanier.

She is most ably supported by Lloyd Hughes, who does well the young cub reporter and unsophisticated youth who has been raised to despise all women but cannot resist the appeal of the innocent young girl when they are thrown together.

And just as one is about satiated with appealing human interest Thomas H. Ince, with one of his masterful strokes, has interpolated some spectacular, melodramatic scenes which are exceptionally well done. There is the breaking of the levee with the water pouring over the embankment and sweeping everything before it, and the girl driving in a buggy is caught in the torrent and finally finds refuge on the roof of a house which is floating down the river. Another touch of excitement is added in an automobile accident with the machine rolling down the hillside, pinning the man underneath and then the machine catching on fire. And then the final big scenes of the forest fire and the men dashing through it in an automobile with the burning trees falling all around them. All of these scenes are very well handled to make them realistic and decidedly thrilling.

The photography is excellent and there are some interesting photographic effects in the forest fire and others in which searchlights and automobile headlights are used to good advantage.

Cast

Jacqueline Lanier	**May McAvoy**
Sherwood Mansfield	**Lloyd Hughes**
Jack Calhoun	**Casson Ferguson**
Andres Miro	**Eric Mayne**
John Covert Mansfield	**Winter Hall**
"Dad" Lawrence	**James Corrigan**
Madame Cervanez	**Eugenie Besserer**
Consuelo	**Louise Lester**
Ramon Cervanez	**George Larkin**
Clinton Kent	**Brinsley Shaw**
Petita	**Jane Wray**

Produced by Thomas H. Ince.
Directed by John Griffith Wray.
Length, 7 reels.

Story

Crazed with jealousy on the day Jacqueline Lanier is to marry Andres Miro, Jack Calhoun kills Miro and then shoots himself. The newspapers see a chance for a sensational story and make Jacqueline out a vampire of many lovers whom she sacrifices for their money. A simple little convent girl, Jacqueline goes almost insane over the notoriety and finally, with her nurse, flees from New Orleans. They are caught in the breaking of levee and separated. Jacqueline finally finds refuge on top of a house. Here Sherwood Mansfield, son of the owner of the newspaper who has been publishing the most sensational stories, also finds refuge. For four days they are marooned and fall in love with each other. When they are rescued Jacqueline slips away, finds her nurse and joins a troupe of dancers. To escape another sensational story they run away to a lodge in the mountains. Sherwood's father follows them and is caught in the forest fire. Jacqueline admits her identity and Mansfield, convinced of her innocence, telegraphs to the paper to kill the sensational story just before the telephone wires are burned down.

"Puritan Passions"

Hodkinson's Newest Film Guild Offering Is an Interesting Allegorical Production

Reviewed by C. S. Sewell

Witchcraft in Salem, Mass. during the days of the Puritans furnishes the theme for "Puritan Passions," the newest Film Guild production starring Glenn Hunter, distributed by Hodkinson. It is an interesting allegorical picture, well produced and finely acted, which, because of the nature of the story, should have its greatest appeal to the more intelligent and discriminating clienteles.

Adapted from a stage play by Percy Mackaye it depicts the conflict between a character which personifies Satan on one hand and a Puritan leader who personifies hypocrisy, and in Satan's attempts to aid this man's downfall there is first the suggestion of the influence of Faust and then a Frankenstein idea, for Satan seeks to accomplish his purpose by means of a scarecrow made of straw, to which he gives life but who finally achieves a soul through love.

Naturally with a story of this kind, there is much of the supernatural and the scenes in which the witchly figures, strange misshapen beings, gather in the strangely built blacksmith shop, are weird in the extreme.

So different is this film story from the majority of productions that it would be best for the exhibitor to see the picture and then decide for himself the extent to which it will appeal to his particular patronage. Persons with imaginative natures who like to get away from the realm of fact at times and into the realm of fancy will be intensely interested and will be held and pleased by the development of the story and the beauty of the idea. There are a number of good exploitation angles which can be used to advantage, notably the idea of the Mirror of Truth into which human beings may look and see themselves as they really are, stripped of all pretense.

Glenn Hunter in the leading role, as the man of straw who becomes a human being, gives a fine performance but the possibilities of the role do not afford great opportunities. In fact the overshadowing character of the story is the personification of Satan, portrayed by Osgood Perkins, who gives a superb performance which challenged the admiration. He rivets your attention and makes his every look and smallest gesture register heavily. Mary Astor is attractive in a sympathetic role and all of the characters are entirely adequate. The production is well-made, beautifully photographed and finely directed.

Cast

Lord Ravensbane **The Scarecrow**	**Glenn Hunter**
Rachel	**Mary Astor**
Dr. Nicholas	**Osgood Perkins**
Goody Rickby	**Maude Hill**
Gillead Wingate	**Frank Tweed**
Bugby	**Dwight Wiman**
The Minister	**Thomas Chalmers**

Adapted from the play, "The Scarecrow," by Percy Mackaye.
Scenario by A. Creelman and F. Tuttle.
Directed by Frank Tuttle.
Photographed by Fred Waller.
Length, 6,600 feet.

Story

In Salem, Mass., in the days when many were executed for witchcraft by the Puritans, a child was born out of wedlock to Gillead Wingate and Goody Rickby. Refused medical aid by its father, the child dies. Filled with hatred, Goody desires revenge because of Wingate's hypocrisy. A strange character, Dr. Nicholas appears and promises later to assist her. Years pass, Wingate reaches the height of his power. Again Dr. Nicholas, the embodiment of Satan appears and plans with Goody to get revenge on Wingate. He breathes life into a straw man and prepares to marry him to Wingate's ward, thereby causing the hanging of Gillead as the kin of one accused of witchcraft. Real love comes to the strawman and he deliberately gives up his life for her, thereby gaining a soul and saving her but bringing about the downfall of the others.

"Rosita"

(*Review published on page* 262)

THE CAST AND STORY

Rosita	**Mary Pickford**
The King	**Holbrook Blinn**
The Queen	**Irene Rich**
Don Diego	**George Walsh**
Prime Minister	**Charles Belcher**
Commandant	**Frank Leigh**
The Mother	**Mme. Mathilde Comont**
The Father	**George Periolat**
Majordomo	**Mario Carrillo**
The Maid	**Mme. DeBodamere**
The Jailer	**Snitz Edwards**
The Children	**Phillipe De Lacy** **Donald McAlpin** **Doreen Turner**

Adaptation by Edward Knoblock.
Directed by Ernst Lubitsch.
Photographed by Charles Rosher.
Length, 8,800 feet.

Rosita, a popular street singer, finds the crowd lured from her by the arrival of the king. Piqued, she sings about him and is thrown in jail. Don Diego, a noble, defends her, and is sentenced to death. The king, attracted by Rosita's beauty, installs her in a villa and that she may have a title, orders her to marry a nobleman who is masked. Tearing off the mask, she recognizes Don Diego and seeks to save him. The king double crosses her and she is grief-stricken, believing she has failed and that Don Diego is dead. It develops, however, that the queen from motives of her own has caused the don's life to be saved.

IN THE INDEPENDENT FIELD

Grand-Asher Studio Renovated

Offices have been prepared at the Grand Studio under the direction of Ben Verschleiser, general manager, for Elliott Dexter and Bryant Washburn, the two actor-producers, whose pictures will be made at the Gower Street plant and released by Grand-Asher. Offices also for R. William Neill, who will produce the first Dexter picture and for Cullen B. (Hezi) Tate, who is to direct Mr. Washburn's initial production, have been arranged.

The Grand stage is separated from the administration buildings by a broad lawn with fountains and flowers. The entire property was acquired recently by Samuel V. Grand.

"Unknown Purple" Well Received

Roland West's stage play, "The Unknown Purple," which he adapted for the screen and directed, had its first preview at the California Theatre, Venice, where it was received enthusiastically by an audience which included many of the Coast picture colony celebrities.

It was produced by Carlos Productions for Truart release.

Many Repeat Orders for Ad. Sales

That exhibitors are taking full advantage of the accessories on "Marriage Morals" and "Don't Marry for Money," the new L. Lawrence Weber and Bobby North productions, is evidenced, it is said, by the repeat orders for ad. sales materials being received from the exchanges.

Masterpiece Film Attractions of Philadelphia and Bond Photoplays, of Buffalo and Albany, have already placed their third orders each on both productions.

Two Sales on Screen Snapshots

Two more sales on Screen Snapshots, the single reel favorite showing the film players behind the scenes, have been concluded by C. B. C. Film Sales Corporation, which is distributing this popular novelty produced by Louis Lewyn and Jack Cohn.

Celebrated Players Film Corporation of Wisconsin, through J. S. Grauman, its president, has contracted for franchise rights to the reel in the Wisconsin territory.

Tony Luchese, of the De Luxe Film Company of Philadelphia, has arranged to distribute Screen Snapshots in the eastern Pennsylvania and southern New Jersey territory.

"Yesterday's Wife" Gets First-Run Premieres

Two special first-run premieres have been scheduled this week in different territories for "Yesterday's Wife," the new C. B. C.-Columbia Picture which features Irene Rich and Eileen Percy, with a distinguished cast.

The first of these is at the Broadway Theatre, in Charlotte, North Carolina, in the territory to which Southern States Film Company holds franchise rights. The other premiere will be in the territory owned by Standard Film Service Company, which has arranged a special showing at the Waldorf Theatre, in Akron, Ohio. A campaign of big first-run calibre is being launched there in connection with this showing, and interest is high in it.

Arrow Distributing Harding Picture

Arrow has for immediate distribution a complete record of the tour through Yellowstone National Park of the late President, Warren G. Harding. This subject is of universal interest, owing to our President's untimely death. The photography, it is said, is wonderful and every detail has been most carefully attended to, with the result that the production is as near perfect as it is possible to get it. The picture is in two reels and shows the whole of Yellowstone Park as President and Mrs. Harding saw it.

"Fast Freight" Is Completed

The first Richard Talmadge production, to be offered under Truart release, which was produced by Carlos Productions from the novel "Fast Freight," has been completed and is on its way East, to the home office of Truart.

Talmadge will make four productions for Truart during the 1923-24 season to be franchised on the independent market and three additional stories by nationally-known authors are under consideration, which will be announced shortly as the basis of next productions of this series.

Mammoth Sales Force on Road

Victor B. Fisher, general manager of the Mammoth Pictures Corporation, has announced that the next week will see the departure from New York of the members of his sales force. A. Canter, assistant to Mr. Fisher, will carry the Mammoth proposition to some of the more important exchange centers. Gene Marcus of the Twentieth Century Exchange in Philadelphia, was the first to sign up with the Mammoth organization.

Negotiations looking toward the closing of several more big territories are now under way, and Mr. Fisher is certain that the entire country will be disposed of in record time.

Berman Sees Bright Future for Independents

"If Warner Pictures and the Independent Film Corporation are any criterion for the outlook on business for the coming season, I beg to state that it is nothing more than phenomenal," says Lou Berman, of the Independent Film Corporation, Philadelphia. "There is only one solution to guarantee the permanent success of any institution, whether independent or otherwise, and that is the right kind of merchandise.

"To prove my contention, we have closed the entire Stanley Circuit of about fifty theatres, including all first runs downtown. We have closed for first runs in Baltimore the Metropolitan; also Tom Moore in Washington; Harry Crandall, Washington; all his subsequent runs; the Wells Interests in Richmond and Norfolk; Ginns, in Wilmington, Del., and various other accounts too numerous to mention.

"So if this is any criterion for the future prosperity of the Independents, I wish to convey that there is nothing but the straight road to the Statue of Liberty with the light of day shining gloriously for 1924."

Circuit Contracts for Arrow Special

The Arrow Film Corporation is in receipt of information from Progress Pictures Company of Chicago that Lubliner and Trintz Circuit have contracted for "The Santa Fe Trail," the new Arrow special starring Neva Gerber, for practically the entire circuit.

They also learn that Progress, St. Louis, has booked the Eddie Lyons Comedy Specials into the West End Theatre in that city.

To Release Race Track Picture

Wm. G. Smith, of Fidelity Pictures Company, announces that his company will shortly release via the State Right market a big race track production under the title "Wings of the Turf," from the published story "Boy Woodburn," by Alfred Ollivant.

Miller Well Known in Industry

Joseph Miller, recently appointed manager of the Renown Buffalo exchange, replacing Edwin Weinberg, who resigned, has been connected with various of the bigger exchanges over a period of six years. For the past two years he has been covering the Albany territory for W. W. Hodkinson Corporation, and prior to this was with the same organization in Philadelphia and Boston. Mr. Miller was also connected with the Universal exchanges for almost three years in New York and Boston.

Where's Tate's Dog?

Cullen B. Tate, directing Bryant Washburn's first picture for Grand-Asher, tentatively titled "Try and Get It" and adapted by Jules Furthman from a story by Eugene P. Lyle, Jr., still bemoans the loss of his dog, "Harmonica." He has never learned the fate of the canine which took all prizes for sheer homeliness.

Appear in Feature

Roberta Wilson and Nell Franzen, both former stars of the screen are appearing in "Leave it to Gerry," Billie Rhodes' first feature vehicle for Grand-Asher, produced by Ben Wilson.

Progress in Dallas

Progress Pictures, Inc., of Atlanta, Ga., is to open an office in Dallas, Texas, in addition to the ones in Atlanta, New Orleans, La., and Charlotte, N. C. A statement to this effect has recently been given out by A. C. Bromberg.

Burr Bookings in Ohio Going Strong

"The Last Hour" and "You Are Guilty," the C. C. Burr specials, are going strong in Ohio and Kentucky, according to reports received by the Burr offices in New York from William Skirboll, of Skirboll Gold Seal Productions, Inc., Cincinnati.

Among the representative houses playing these Burr productions are the Mary Anderson Theatre, Louisville, Ky.; the Strand Theatre, Cincinnati; the Strand Theatre, Steubenville, Ohio; Keith's Strand, Dayton; and the Colonial Theatre, Columbus. "Luck" and "The Secrets of Paris," both Burr pictures, recently scored at the Strand in Steubenville.

Milton Sills and Carmel Myers co-star in "The Last Hour," while James Kirkwood and Doris Kenyon are the co-stars in "You Are Guilty."

E. Dillon Will Direct Hammerstein Series

Edward Dillon, who produced "Women Men Marry" for Truart Films Corporation, will direct the present series of Elaine Hammerstein productions being made by Truart. Dillon directed "Broadway Gold," which is already meeting with unusual success throughout the country. He is at present assembling the cast to support the star in the picturization of Harold MacGrath's "Drums of Jeopardy."

Goldburg to Keep Down Price on "In the Spider's Web"

Independent Pictures Corporation announces through its President, Jesse J. Goldburg, the completion of the six-part production, "In the Spider's Web." This is the first of a series of special productions prepared by the Independent Pictures Corporation for the state rights market.

A portion of the exploitation staff of the Independent Company will, for the next two months, devote its entire time to the individual exploitation of this production, and a special campaign of cooperation with state right buyers in putting over the attraction in first run centres in the United States. Jesse Weil has been employed as a special representative for advertising and exploitation of this production. Mr. Weil will travel to the first run centers to assist theatres in properly exploiting the attraction. A twenty-four page three color press book is being prepared.

"In the Spider's Web" is an adaptation from a French story, entitled "Tempetes" (The Storms) and was written by Robert Boudrioz.

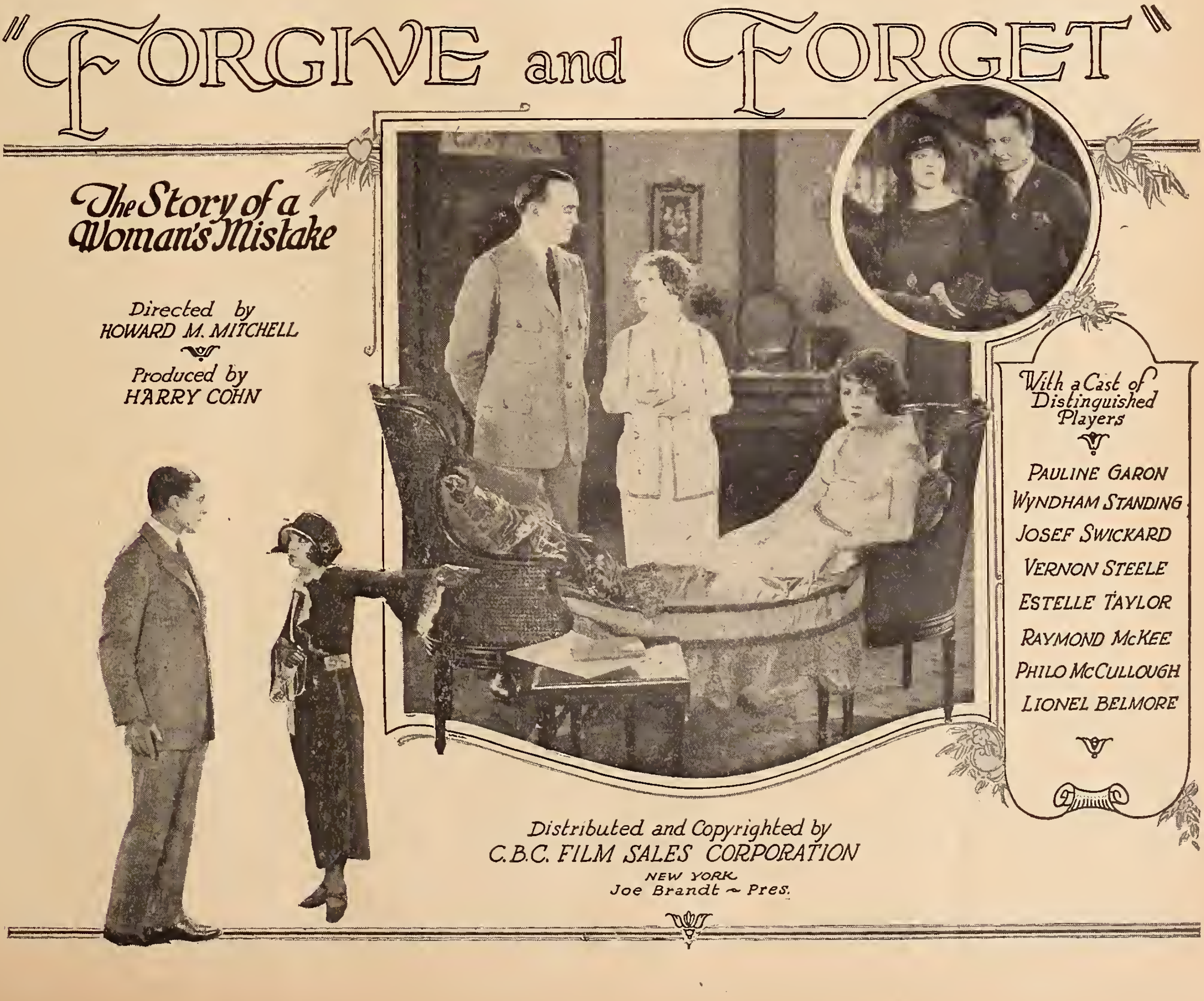
Mr. Goldburg has determined not to increase the sales price by addition of sales expense that would be connected with the assembling of salesmen on the road to the various exchange centers, but in this instance to all points west of Chicago a print of the production is to be shipped to such state right exchanges as are at present handling the product of the Independent Pictures Corporation, and sales negotiations will be conducted through the mails. With respect to all exchange centers east of Chicago, the sales will be conducted only from the New York offices of the Independent Pictures Corporation. Upon any sale being made to an exchange operating east of that center, the expenses of the buyer in travelling to New York for a screening of the production will be refunded. Mr. Goldburg reckons that this will cut down the total sales expense as far as travelling, projection, etc., is concerned by about one-half.

"It is my aim," said Mr. Goldburg, "to so systematize sales as to eliminate every possible form of needless expenditure. We place a sales value upon a production and apportion a certain percentage of the income toward national trade paper and regional trade paper advertising, this advertising to continue for a period of sixty days after a production has been disposed of in 75 per cent. of the United States. We estimate that 10 per cent. of the sales price should go toward such national advertising campaign."

Mr. Goldburg is leaving September 17th for the West Coast to supervise the completion of "Vanity of Men," now in course of production there. This production will be released the latter part of October. Immediately upon the completion of that attraction Mr. Goldburg will commence the production of "Indecent Clothes," the second of the series of six special releases for 1923-1924.

Many Bookings for "Broadway Gold"

With its general release about the country set for September 1, "Broadway Gold," Elaine Hammerstein's first production of a series for Truart Film Corporation, has an enviable number of first-run bookings already set, it is stated, in addition to the prerelease showings which it was accorded.



"FORGIVE and FORGET"

The Story of a Woman's Mistake

Directed by
HOWARD M. MITCHELL

Produced by
HARRY COHN

With a Cast of Distinguished Players

PAULINE GARON
WYNDHAM STANDING
JOSEF SWICKARD
VERNON STEELE
ESTELLE TAYLOR
RAYMOND McKEE
PHILO McCULLOUGH
LIONEL BELMORE

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NEW YORK
Joe Brandt ~ Pres.

Truart Announces Its Sales Policy on Semon Features

ONE of the biggest problems of the forthcoming season will be the solution of the question of rentals. What is the equitable rental?

In advancing its policy of selling the series of Larry Semon comedy feature productions Truart Film Corporation is setting aside the usual method in the selling of motion pictures to the theatre. M. H. Hoffman, vice-president and general manager, and Alexander S. Aronson, general manager of sales, for Truart, under whose guidance this new sales policy will be placed in operation, in the preparation of that policy, have assured themselves by the principle under which the plan will be carried on, that the arrangement with the exhibitor will be an equitable one because the theatre-manager is the one who is going to offer the basis of that arrangement.

Truart in advertising pages which will shortly appear in the trade journals will offer the series of four Larry Semon feature comedies to the exhibitors of the country, calling upon the exhibitors to make their own proposition on the series, one which they will consider equitable to themselves and equitable also to the producer.

Truart has not entered into this plan merely as an idea. It has committed itself by contractual obligation to the star for an extended period of time; it has further obligated itself in the purchase of well-known plays and novels; it will further make whatever expenditure is necessary in order that the finished productions will be of the highest kind of their type.

Larry Semon is a proven star of known box-office value. "The Girl in the Limousine" is the first. This successful stage play not only held the stage in New York for one solid season, but the play has been on tour in every part of the United States. Produced on the legitimate by A. H. Woods, it has been conceded one of the outstanding stage successes.

Following this will be "The Wizard of Oz." The name alone is known to practically every man, woman and child in the country. Its whimsical qualities, both in book form and on almost every stage throughout the land, has made its name a familiar one everywhere.

After that there will be "Let's Go!" and "Yankee Doodle Dandy," two unusual stories, uniquely adapted to the needs of this comedian.

OFFICERS OF THE TRUART FILM CORPORATION; ITS STARS AND DIRECTORS

Industry Needs New Blood Says Ivan on Return

Ivan Abramson whose last picture was produced in 1922, released under the title of "Wild ness of Youth," has definitely decided to re-enter the production field with six big features for the 1924 season, the titles of which are as follows: "Meddling Women," by Ivan; "Broadway Parasites," by E. Lawrence; "The Man Untamable," by J. M. Gordon; "Fates Fortune," by Don Dundes; "The Husband Hunter," by Milton S. Gould; "Luxury's Lure," by Ivan.

"I am more than ever convinced that the machine made picture is passe and in my own production plans, for the forthcoming year I shall have the valued assistance and creative ability of each author as my aide n production," states Mr. Abramson. "I believe with the exhibitor that the $2 movie season which has received such strong impetus within the past few weeks s a turn for the worse in the industry. If producers would not vie with each other in the mad cramble for the obtainment of motion picture rights for legitimate stage plays and published novels and magazine stories there would not be a chance of the $2 movie show ever coming into existence. The cost of the average motion picture rights to the legitimate stage play in most instances represents the actual production costs of the average good feature but when producers begin with that tremendous overhead it stands to reason that the exhibitor value placed upon such a production becomes almost prohibitive from an exhibitors point of view. It is for that reason that I have combed the literary market and purchased stories that to me have all the qualities of real motion picture drama at a cost that is fair and reasonable. It is for that reason also that I am asking each author to collaborate with me in the actual filming of these stories. The motion picture industry is badly in need of new blood and I for one shall do my share towards contributing to that need in the best way I know how."

Joe Brandt Is Making Trip of Investigation

As a means of checking up exctly the foundation for which Inependents are forecasting their iggest season this year, and with he belief that this can be done nly by careful first-hand obervation, Joe Brandt, president of C. B. C. Film Sales Corporation, is ow on a trip through various key ities which is being given over ainly to talking with exhibitors nd getting their personal opinons on the subject.

It has been the C. B. C. policy always to keep in close personal touch with every angle of the field, and for this purpose Joe Brandt inaugurated last year a system of at least six extended trips every year, which shall be devoted to checking up exhibitor and exchange angles of the Independent field.

That the foundation for the confidence felt by Independents for a big year has strong backing, Mr. Brandt has already proved to his satisfaction in those cities which he has visited.

Grand-Asher Finishes Two More Comedies

Two more of the Grand-Asher omedies have been completed so r as shooting is concerned. They e Monty Banks in "Pay or ove," directed by Harry Edards; and Joe Rock in "Pleasing ad," directed by Reggie Morris. Banks has started another comly as yet untitled and has spent uch time on the broad lawn of e Grand studio, where a lawn te was in progress. Herman C. aymaker is directing. Sid Smith as completed "Make It Snappy," nder the direction of Charles Laont and is beginning another ith the same director.

Bryant Washburn's first producon for Grand-Asher, directed by ullen B. Tate, is tentatively titled Try and Get It." It is an adaptation of the Saturday Evening Post romance, "The Ring-Tailed Gallawampus," by Eugene P. Lyle, Jr.

"I've never worked harder in my life nor enjoyed it more," declares Billie Rhodes, who is in the midst of her first Grand-Asher feature, produced by Ben Wilson, called "Leave It To Gerry."

Adam Hull Shirk wrote the story. Arthur Statter adapted it.

Animals Feeding

The current Urban Popular Classics is one of the Raymond L. Ditmars' series, "Modern Truths From Old Fables." It shows the animals of the Zoo at feeding time.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 283.

Will Aid Exhibitors Exploit This Film

"Enemies of Children" will have a most complete list of exploitation accessories. The lithograph paper, which includes a twenty-four sheet and a wide selection of smaller paper, is being made from sketches drawn by color artists. Window cards and a layout of photogelatines, oil paintings and a series of cutouts will be available for the exhibitor. Special banners can also be had by those exchanges and exhibitors desiring them.

A press book of a large and novel size will be shipped to the Mammoth exchanges within the next few days. In addition to the press book, a special exploitation supplement will be published in the near future in which tie-ups on a large and effective scale will be outlined. There will be active co-operation of the Mammoth Publicity Department with the exhibitor playing "Enemies of Children."

Arrow Sells Films in Foreign Territory

D. J. Mountan, manager of the foreign department of the Arrow Film Corporation, has, during the past week, closed several important contracts for the distribution of Arrow product abroad.

One of the most notable things regarding these contracts, according to Mr. Mountan, is the indication that serials are coming to play a much more important part in the European market than heretofore. This, Mr. Mountan states, is evidenced by the fact that one contract alone disposes of three serials, "Nan of the North," "The Fighting Skipper" and "The Santa Fe Trail" for the United Kingdom to J. W. Barr.

Mr. Mountan states that the foreign market is in an excellent condition and hungry for American films.

"A Woman of Paris" to Open New Theatre

Announcement is made that "A Woman of Paris," Charles Chaplin's first dramatic screen production, written and directed by himself and featuring Edna Purviance, has been chosen by the West Coast Theatres, Inc., as a fitting attraction with which to open the new Criterion Theatre, Los Angeles.

This showing of "A Woman of Paris" at the Criterion—the remade and redecorated Kinema—will mark the West Coast premiere of Mr. Chaplin's first United Artists production, and it is the intention of the theatre management to make the screening stand forth as an epochal event in motion picture history. It is declared that the presentation of "A Woman of Paris" will be in entire keeping with the richness of the new Criterion.

Cruze to Film "To the Ladies"

The next James Cruze picture, as announced this week by Jesse L. Lasky, first vice-president of Paramount, will be based on the Broadway success, "To the Ladies," by George S. Kaufman and Marc Connelly.

Walter Woods, production editor of the three-in-a-row Cruze production hits, namely: "The Covered Wagon," "Hollywood," and "Ruggles of Red Gap," will be identified in a similar capacity with the newly announced picture, and he will likewise write the continuity.

SAVE A DATE FOR
IRENE RICH
Starred in
"YESTERDAY'S WIFE"
ANOTHER C.B.C. BOX-OFFICE RECORD BREAKER

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Tourneur's Newest Nearing Finish

Maurice Tourneur's newest production, "Jealous Fools," is now half finished and will be ready for First National release in another month.

Arrangements are now being completed for the staging of a series of important scenes along the waterfront of San Francisco and the entire company will leave for the north shortly.

The cast includes: Jane Novak, Earle Williams, Bull Montana, Ben Alexander, Marion Feducha and George Siegman. Assisting Mr. Tourneur in the direction of the piece are Scott R. Beall and Jack Tourneur, son of the director, who makes his debut in the film field with this picturization. Arthur L. Todd is in charge of the photography.

Big Bookings for Preferred Films

The new season's group of fifteen Preferred Pictures are booking heavily throughout the country, according to an announcement by Al Lichtman, president of Preferred Pictures Corporation.

Among the important bookings closed during the past week is that of M. B. Shanberg's circuit for seven houses in Kansas. Max Nathanson, who controls four houses in Providence, R. I., has also booked the entire fifteen, as have also the Ginns Brothers in Wilmington, Del.

Ruby Miller Buys "Fools for Luck"

Ruby Miller, star of the English stage and screen, who has just completed the leading role in "Alimony," has purchased the screen rights to a novel by Theodore Spangler. The title of the book is "Fools for Luck."

Miss Miller will go abroad in the course of the next year to produce the picture in exact location. An American director will probably produce the picture, which will be lavishly staged.

"The Mail Man" Being Shown

Having finished shooting "The Mail Man," at the Pat Powers Studio, Emory Johnson has begun to supervise the cutting of the picture, which is slated for late autumn release by Film Booking Offices. Johnson is also planning a trip to New York at the end of September to begin shooting his next F. B. O. production, many of the scenes of which will be taken in the east.

Metro Version of Play Is Denver Dragnet

"Strangers of the Night," Fred Niblo's screen production of the stage success, "Captain Applejack," played to capacity every night and at most of the matinees during its engagement at the Rialto Theatre, Denver, Colorado, last week.

"Strangers of the Night," which is presented through Metro by Louis B. Mayer, grossed practically double that of any other picture showing in Denver last week, it is said, with one exception, the Colorado, a house with a greater seating capacity than the Rialto and where also a higher rate is asked as the price of seats.

The fact that "Strangers of the Night" is an adaptation of Walter Hackett's play that scored such a success on two continents, undoubtedly has much to do with the record "Strangers of the Night" is beginning to acquire.

"Strangers of the Night" has a cast that includes Matt Moore, Enid Bennett, Barbara La Marr, Robert McKim, Mathilde Brundage, Emily Fitzroy, Otto Hoffman and Thomas Ricketts. It is an adaptation by Bess Meredyth, of Walter Hackett's play as produced by Sam H. Harris.

"Black Oxen" Underway; Gowns Are Big Item

Six weeks of preparation completed, Frank Lloyd's independent producing company has begun work on its first photoplay for release through Associated First National—Gertrude Atherton's "Black Oxen."

"Black Oxen" will feature Corinne Griffith and Conway Tearle. The cast also includes: Clara Bow, Thomas Ricketts, Clarissa Selwyn, Lincoln Steadman, Tom Guise and Harry Mestayer.

Mr. Lloyd is directing "Black Oxen," with Billy Reiter acting as assistant and Norbert F. Brodin as cinematographer. Stephen Goosson has created the settings for the picture and Miss Griffith's twenty-two complete changes of wardrobe are the creations of Walter J. Israel. Mr. Israel has also designed 100 evening gowns for other members of the cast. Miss Griffith's evening gowns are valued at more than $25,000 and her furs at an equal amount.

The screen adaptation for "Black Oxen" has been written by Mary O'Hara in collaboration with Mr. Lloyd. Harry E. Weil is general manager of the new Lloyd unit. "Black Oxen" will be about three months in the process of filming.

Universal Gets Rights to Carter Thriller

"The Tornado," old-time melodrama by Lincoln J. Carter, is soon to be seen in screen form. Rights to the play have been purchased by Universal, and a screen adaptation has been made by Raymond L. Schrock and Adrian Johnson.

Another notable story soon to be produced by Universal is "Whom God Hath Joined," written by Hal Reid, father of the late Wallace Reid. Reid was the author of "Human Hearts," one of Universal's picture productions.

"Riders of the Moon," "The Ghost City" and several others on the new schedule have been commenced within the week; King Baggot and Raymond Schrock have finished "Custody of the Child," which Baggot will start production on as the next Baby Peggy feature, and Hobart Henley has started research work and preparation of a cast for "Turmoil," Booth Tarkington story, which he will direct. Edward T. Lowe wrote the continuity on the new Tarkington feature.

Campaign Book Is Nearly Ready

L. F. Guimond, director of advertising and publicity for the Selznick Distributing Corporation. announces that the campaign book on "Broadway Broke," the Murray Garsson special production, to be released by Selznick, is nearing completion.

"It will be one of the most ambitious that we have ever attempted," asserts Mr. Guimond.

N. Y. Critics Praise "Daytime Wives"

"Daytime Wives," starring Derelys Perdue, Grace Darmond and Wyndham Standing, which opened last week for a pre-release at the Central Theatre, received unusual daily newspaper reports on the quality of the picture.

Robert Welch, photoplay editor of the Evening Telegram allowed his enthusiasm to run amuck, while the other dailies were almost as much in favor of the picture—Welch said:

"There is a good picture at the Central Theatre this week. It is entitled 'Daytime Wives,' and so true to life is it that almost every one, no matter what his station or position in life, sees himself or herself not what they are, but what they ought to be. There is a moral to it, and a study of this latest cinema will repay any one.

"The theme of the story has to do with two women, one the wife of a building contractor and the other his secretary."

Barthelmess Picture Titled "Twenty-One"

Richard Barthelmess' new picture for Associated First National Pictures, produced by Inspiration Pictures and directed by John S. Robertson, has been definitely titled "Twenty-one." It is adapted to the screen from a story by Grace MacGowan Cooke and Alice MacGowan. Dorothy Mackaill, leading lady in Barthelmess' "The Fighting Blade," has already been engaged for the principal feminine role in "Twenty-one." The picture will be produced in New York.

Miss Ulric Finishes "Tiger Rose"

Lenore Ulric arrived in New York late last week from California following the completion of her role in the Warner Brothers' picturization of David Belasco's play, "Tiger Rose." While the picture will not be completed for the next few weeks, the title role, portrayed by Miss Ulric, has been entirely completed.

"Chic" Sale Film Is Finished

Charles "Chic" Sale has completed the first feature in his series for Associated Exhibitors and Gregory La Cava, the director, has started the work of cutting and editing. This film is a comedy-drama. The star's leading lady is Polly Archer.

Mr. Sale will start production work on his second picture in a few weeks.

Warner Brothers List of Franchise Holders Contains Many New Names

The roster of the Warner Brothers' franchise holders for the 1923-24 season contains new names of franchise holders who are distributing the Warner Classics extensively for the present year and the new season that is approaching. The old franchise holders remain about the same, with the exception that new branch offices have been opened which will insure greater service for the exhibitor: and the new franchise holders have also established branch offices for the benefit of the exhibitors in their surrounding territories.

The list of the new franchise holders with their distributing territory reads as follows: The Dependable Exchange, Inc., located at 729 Seventh avenue, New York City, handling the entire State of New York and northern New Jersey. A branch office at Buffalo will lend its assistance for the benefit of exhibitors in that part of the state. Exhibitors in northern New Jersey may contract for Warner product from the same office as those exhibitors located in the metropolitan district.

Second among the new franchise holders is Film Classics Co., in Cleveland, Harry L. Charnas, president, to serve exhibitors throughout Ohio. To give better service three branch offices have been established in the surrounding territory, namely, in Pittsburgh, for exhibitors in Western Pennsylvania and northern West Virginia; in Cincinnati, for exhibitors in southern Ohio, Kentucky and southern West Virginia, and a third branch in Detroit for the lower peninsula of Michigan. This branch differs from others in that it will handle all of the previous Warner releases.

Film Classics of Illinois, in Chicago, under the managership of Edwin Silverman, will serve northern Illinois and the state of Indiana. To give further service and co-operation, a branch office in Indianapolis has been established for the exhibitor.

Film Classics of Kansas City, Inc., A. L. Kahn, general manager, at Kansas City has augmented its franchise holding and assumes charge of marketing new Warner product in Ohio and Nebraska from a branch office in Omaha. This means that new product will not be marketed from Des Moines as formerly. The main office in Kansas City will market Warner product in the western part of Missouri and Kansas.

Heading the list of the old franchise holders comes the Franklin Film Co., in Boston, William D. Shapiro, president, handling the Warner Classics through New England territory. For the greater convenience of exhibitors in Connecticut a branch office has been opened in New Haven, having jurisdiction over the entire state.

Next comes the Independent Film Corp., L. Berman, president, with a main office in Philadelphia, handling eastern Pennsylvania and southern New Jersey. Through a branch office in Washington, D. C. Maryland, Virginia and Delaware will be served, with the exception of Wilmington, which is handled from the Philadelphia office.

Third on the list is the Southern States Film Co., in Atlanta, with Oscar S. Oldknow, president. A sub-office continues in Memphis, and the combined efforts of both exchanges cover North and South Carolina, Alabama, Georgia, Florida and Tennessee.

As before, the Tunstall Film Exchange, E. G. Tunstall, president, will handle the State of Wisconsin from its office in Milwaukee. The F. and R. Film Company, under the management of J. F. Cubberly, will take care of Minnesota, North and South Dakota and the upper peninsula of Michigan from its offices in Minneapolis.

In Dallas the Specialty Film Co., W. G. Underwood, president, handles Texas, and through affiliated offices at Oklahoma City and Little Rock serves the States of Oklahoma and Arkansas, respectively.

In San Francisco George A. Oppenheimer, Inc., under the management of Morgan A. Walsh, will continue to handle the Warner product in northern California and northern Nevada, while a branch office in Los Angeles will take care of southern California, southern Nevada and Arizona.

Film Classics, Inc., L. K. Brin, president, in Seattle, serves the major portion of Washington, northern Idaho and Montana. A branch office in Portland serves Oregon and southern Idaho, while another branch at Denver has jurisdiction over Colorado, Wyoming, Utah and New Mexico.

The W-B Exchange at 1600 Broadway, New York City, will handle all of the last year's product for New York State, assisted by a branch in Buffalo, which will insure better service for the exhibitor. In addition to this W-B Exchange will handle "Where the North Begins" and "The Tie That Binds" for entire State of New York and also northern New Jersey.

As before, Regal Films, Ltd., under Phil Kauffman, general manager, will handle the Warner product throughout all Canadian territory, and will be assisted by branch offices in Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

Baby Peggy Finishes One, Starts Another

Work has been completed on "The Burglar's Kid," adaptation of Frances Hodgson Burnett's story, "Editha's Burglar." This is Baby Peggy's second big feature at Universal City. The play was directed by William A. Seiter. Frank Currier, Gladys Hulette and several other players surrounded the "Baby" in the picture.

Baby Peggy will start soon on a new story, an original written by King Baggot and Raymond L. Schrock. Baggot, who directed her first Universal-Jewel feature, "Whose Baby Are You?" will direct the third of the Baby Peggy features.

Hodkinson Managers Laud "Drivin' Fool"

The enthusiasm felt by the various branch managers of the W. W. Hodkinson Corporation after a pre-view of the thrilling comedy, "The Drivin' Fool," announced as a fall release by the Hodkinson Corporation, has caused them, through the medium of private inter-office communication, to compliment the organization in unstinted terms upon their acquisition of this audience picture.

Jack Flannery, manager of the Omaha branch, says: "One of the fastest moving pictures that I have ever had the pleasure of reviewing." G. H. Allen of Salt Lake City says: "It is a knockout. There is not a sub-title nor scene in it that is not a scream." W. T. Wall, manager of the Los Angeles branch, states that it is "one of the best audience pictures on the market today."

L. A. La Plante, assistant manager at St. Louis, has this to say: "It is a splendid picture and one that can be exploited very highly." R. S. Wolff, assistant manager of the New York branch, remarks that this production is "the fastest moving and most fascinating six reels the writer has viewed in many months."

C. M. Parkhurst, branch office manager at Kansas City, says: "It is one of the best attractions we have had in some time—something we will be able to go out and collect some real money on." J. D. DeWalt, manager of the Washington, D. C., office, says: "Hodkinson has picked a winner in this one. With its clean humor, excitement and tremendous exploitation advantage, it should go over with a bang."

WORTH FOLLOWING!

Alexander Pantages

The Judgment of

ALEXANDER PANTAGES

in Booking BIG BOX-OFFICE attractions has made PANTAGES THEATRES one of the Greatest Circuits in the World. He don't wait for the other fellow to discover winners—he does the discovering himself and cashes in on knowing attractions that will go over big.

"PAN" put on **JIM JEFFRIES** and smashed records—

"PAN" put on **JACK DEMPSEY** and mopped up—

"PAN" now has **MIKE GIBBONS** another great money magnet

and **NOW** he has **BOOKED**

"*The* DRIVIN' FOOL"

in San Francisco—Los Angeles—San Diego—Salt Lake—Kansas City—Memphis and Minneapolis

It's a **HODKINSON** *knock-out—*
with exploitation angles galore!

"Why Worry," Harold Lloyd's Latest Feature Comedy, Gets High Praise from Critics

So far as New York audiences are concerned Harold Lloyd's mind may be at ease about "Why Worry?" The Strand Theatre's pre-release engagement beginning on Sunday, September 2, won this summing up statement in an extended review printed in the New York World:

"'Why Worry?' is easily the funniest thing to be seen on a screen in town. It stood them up at the Strand yesterday, and yesterday was very much a day to be spent lying down at the seashore." Further, the World says: "We can recall no picture coming from the Lloyd studio which has been more thoroughly filled with gags than this. Most of them are enormously laughable incidents, and the one in which Mr. Lloyd and his faithful brigade of two defend themselves against an army of bloodthirsty Paradiso outlaws is one of the funniest things he has ever done. The scene is extraordinary for its originality."

"The picture is filled with new and ludicrous stuff," says the Tribune. "When Harold sees a native come reeling toward him propelled by the fist of a rival he thinks it is a new tango. . . . Another brand new situation occurs when Harold and his nurse and Colosso are being attacked in a fort and they have no firearms. Colosso lifts a huge pipe onto the top of the wall, nurse bangs many a mighty bang on a drum, Harold throws cocoanuts into Paradise's army, and Colosso blows smoke from his cigar into the pipe for effect. There are plenty of cocoanuts, so the army thinks it is being fired on by cannon and flees."

"As an antidote for the blues, and a campaign against the 'Always Ailing League'," writes Helen Pollock in the Morning Telegraph, "the picture's service is great enough to warrant the erection of a statue to Mr. Lloyd by an appreciative public. . . . Mr. Lloyd has extracted from the theme by Sam Taylor, Ted Wilde and Tim Whelan every grain of amusement there is in it."

Evening World: "Harold Lloyd, always a prime favorite with us, is back again, this time at the Strand for a fortnight's stay in his latest farcefilm, 'Why Worry?' And take it from us, if you see Harold in this, his most uproarious farce for months, you won't have a cause in the world to worry. It is a laugh from start to finish; not one of those little giggly sort of laughs, but one long, uninterrupted guffaw. See 'Why Worry?' and grow fat."

"For the first anniversary of his debut in the field of feature length, or six reel, comedies," says the Evening Telegram, "Harold Lloyd has produced a new brand of comedy film, 'Why Worry?' at the Mark Strand Theatre this week. Within the period of a year he has given such admirably fine works of laughter as 'Grandma's Boy,' 'Dr. Jack,' 'Safety Last' and 'Why Worry?' which is without question his greatest achievement to date."

"Oh, What a Sock Gloom Gets From Mr. Lloyd," is the two-column head for Irene's review in the New York Daily News, in which she uses these expressions: "We made note of exactly twenty-one shrieks, eighteen loud laughs, four screams and an uncountable number (we assure you this is not our fault) of seemingly senseless giggles and gurgles. We partook in the shrieks, laughs and giggles. . . . Wuxtry! Harold Lloyd is at the Strand! Why worry about anything else?"

Had to Close Box Office

Proving so popular that ticket selling had to be stopped on more than one occasion, D. W. Griffith's "The White Rose," was held over for a second week at the Strand Theatre, New York, and played to capacity audiences nearly every day of the two weeks' run.

A few days after the engagement began Joseph Plunkett, managing director of the Strand. wrote to Hiram rams of United Artists as ows: "D. W. Griffith's White Rose,' even with summer weather, is doing than a winter business. had to stop selling tickets night, Wednesday. The picture itself is a great success with our audiences, and the business is getting bigger and bigger."

Jackie Makes Chicago House Work Overtime

According to word received from Clayton E. Bond, manager of the First National's Chicago Exchange, Jackie Coogan in "Circus Days" is daily proving to be one of the most sensational box office successes in the film history of the Windy City.

Mr. Bond's letter states that the Coogan picture, following its engagement at the Balaban & Katz Chicago Theatre, opened on August 27 at the Tivoli and Riviera Theatres for full week runs. "In the case of both openings," says the First National manager, "a line extending for two blocks awaited the picture. Within less than an hour after the opening both houses were forced to close their box offices owing to the terrific jam in the lobbies.

"This office has just been advised by Mr. Max Balaban that both the Tivoli and Riviera, for the first time in their histories, will open their doors in the morning during the run of "Circus Days" as a means of coping with the tremendous demand for seats.

"The Coogan picture is also riding on a wave of popularity in the outlying towns."

California Theatre Adopts New Policy

The California Theatre, one of the foremost theatres in Los Angeles, has announced a radical change of policy. It will give performances only once in the afternoon and once in the evening, just as is done on the legitimate stage.

The California Theatre since its inception has had the same policy as similar first run theatres all over the country of running continuous performances. The prices will scale down from $1.65 top. The new policy will go into effect when Cosmopolitan's magnificent production, "Little Old New York," opens there on September 21. A statement by Fred Miller, manager of the California, made known the reason for the change of policy.

"In my opinion," Mr. Miller said, "the motion picture art has at last reached the stage where such truly worth while pictures as 'Little Old New York' deserve just as dignified a presentation as stage plays. It is our intention to book for the California Theatre nothing but the finest attractions that the film market has to offer and to give them adequate presentation."

Gilbert in Fox's "The Exiles" for October

"The Exiles," a story by Richard Harding Davis, will furnish John Gilbert, the Fox star, with his next vehicle. It will have an October release.

The production will be the star's first under the star series which was announced recently by the Fox organization following the institution of the no-program-picture policy.

Edmund Mortimer has been assigned to direct Gilbert, who a few days ago completed work on "Cameo Kirby," the Fox special from the play by Booth Tarkington and Harry Leon Wilson, which also is scheduled for distribution about the middle of October.

Also in the cast are: John Webb Willion, Fred Warren, Betty Bouton and Margaret Fielding. John Russell wrote the scenario.

Blackton Penciling Own Production

J. Stuart Blackton is supervising the editing of "On the Banks of the Wabash," the special feature which he will release through Vitagraph at this company's studio in Brooklyn.

This super feature will enjoy exploitation aid throughout the country. Members of the Indiana Societies in New York and Chicago have expressed their enthusiasm and appreciation of this screen memorial to Paul Dresser, author of the song, "On the Banks of the Wabash," which inspired Mr. Blackton's photoplay. The film production was arranged by Mr. Blackton through the offices of Edgar Selden and the scenario was written by Elaine Sterne.

The cast includes: Mary Carr, James Morrison, Burr McIntosh, Lumsden Hare, Mary MacLaren, Madge Evans, George Neville and Marcia Harris.

Looney Leaves F. B. O.

Jerry Looney, well-known continuity writer, once assistant to June Mathis, and continuity and original story man for Griffith in the earlier days of pictures, has severed his connections with the scenario department of the Film Booking Offices. Looney will enter the free-lance field of continuity writing.

Vignola's Biggest

Robert G. Vignola's next Cosmopolitan production, "Yolanda," now in the making, promises, according to reports, to be the director's crowning achievement. More than half done now, indications are that "Yolanda" will be Mr. Vignola's biggest and best production, even surpassing the highly successful "When Knighthood Was in Flower."

Fox Makes 1923 Debut on Broadway with Opening of Big Productions

"If Winter Comes" and "The Silent Command" Have Brilliant Premieres

William Fox made his first bow of the season to Broadway with the presentation, September 2 and 3, of the first two of his spectacular array of special productions for 1923-24.

"The Silent Command," directed by J. Gordon Edwards from the story by Rufus King, enjoyed its world premiere on Sunday, September 2, at the Central. The showing was attended by a large delegation of naval officials. This was the result of the public commendation given to the picture by Theodore Roosevelt, Jr., and Gen. Pershing.

Heading this delegation was Admiral C. P. Plunkett, commandant of the Third Naval District, and his staff. In addition hundreds of the city's most celebrated authors, poets, editors, picture directors, stars and social lights were among the first-nighters. It was a gala event both for Broadway and the naval forces of the country.

Newspaper critics divided their approval of the acting among the three leading players, Edmund Lowe, Alma Tell and Martha Mansfield.

On the following night the long-heralded screen version of "If Winter Comes," directed by Harry Millarde, was introduced to the east and a similar zeal which was evinced in the acceptance of "The Silent Command" was also evident in the case of the A. S. M. Hutchinson story.

The general opinion of the press and public was that "If Winter Comes" achieved new heights in picture production. Mr. Hutchinson, the author of the novel, was so well pleased with the handicraft of Mr. Fox and Mr. Millarde that he sent the following radiogram on the eve of the Broadway premiere: "I have just viewed your film version of 'If Winter Comes.' It is an absolutely faithful rendering of my novel, filmed almost page for page, and without any departure from the narrative. The characters step straight out of the book and do precisely as they did in the book. I think it will delight all who liked the novel and my thanks are gladly given to all concerned, actors and producers alike. (Signed)

"A. S. M. Hutchinson,
"London, England."

Percy Marmont, the Mark Sabre of the story, was the subject of universal praise. Best indication of the hold the Fox special has taken on the New York Rialto can be seen in the newspaper reviews, excerpts from many of which follow:

Harriette Underhill in The Tribune—"One such perfect picture is all the public can expect one man to give to the world. . . . It is without any exception the most engrossing screen drama we have seen in at least a year. . . . 'If Winter Comes' is one of the most touchingly beautiful things that has ever delighted our soul via the screen."

The Sun and Globe—"'If Winter Comes,' in cinema shape, seems to have come to town for the autumn, winter, spring and probably a few more seasons to judge by its reverent reception at the opening last night. . . . There is a spiritual quality about Percy Marmont's work."

The Mail—"It is as good as the book, and, in all probability, will prove better."

The Morning World—"The production is leagues ahead of the nine hundred and ninety films that unreel their varying fictions for the public. . . . The cast is the most capable that has presented a picture on Broadway in a long time. The backgrounds, the interiors, the details were better than motion picture audiences are accustomed to witness, even in the most carefully directed motion pictures."

The Times—"It is a faithfully-produced photodrama. . . . Percy Marmont has shown wonderful patience, a love of acting and a resolution to make his Sabre as true as any man could. His is really a remarkable performance."

The Herald—"The story is extremely powerful and it is eloquently expressed by Percy Marmont."

The Morning Telegraph—"The characters are all drawn with the finesse of an etching. . . . Percy Marmont lifts 'If Winter Comes' far above the scale. It is a beautiful thing. It is an intense drama with loads of what they call 'human interest'."

The treatment of "The Silent Command" was equally generous. Below are noted some of the reviewers' opinions:

The Evening Mail—"The glory of this picture is the glory of the navy—a fine patriotism mixed with stirring adventure. Its views on shipboard, at Annapolis at graduation time and of the fleet in the Panama Canal are beautiful and at the same time authentic. The great actor in the piece is the navy, which has freely permitted the use of men and ships, and it's a smashing hit."

The Telegram—"The theme is a simple one, but there are many thrilling moments in which Edmund Lowe not only excels as a two fisted fighter but as a swimmer in mountainous seas. It is a gripping sea tale and one that holds your attention through every foot of the reels."

The Commercial Bulletin—"Glorifying the traditions and esprit de corps of the United States navy is 'The Silent Command,' which may be classed as the 'noisest' silent drama that has ever reached Broadway. The spectacular story was written by Rufus King."

For assistance in the production of the photoplay William Fox extends grateful acknowledgment to Secretary of the Navy Denby and the following:

For courtesies during the making of the Naval Academy scenes: Admiral Wilson, superintendent of the U. S. Naval Academy at Annapolis. For courtesies in connection with the Navy Yard scenes: Colonel Reid, commanding officer in charge of marine barracks at the Brooklyn Navy Yard; Commander Collins of the United States battleship Maryland; Captain C. H. Metcalf in charge of the marines from the U. S. battleship Maryland; Lieutenant Cauldwell of the marine detachment from the U. S. battleship Arkansas; Lieutenant Barker of the detachment of sailors from the U. S. battleship Arkansas. For courtesies in assisting with the Atlantic Fleet scenes at the Panama Canal: Captain Johnston of the U. S. battleship Utah; Commander Giles of the U. S. battleship Utah; Lieutenant-Commander Kahler of the U. S. battleship Utah; Captain Littlefield, fleet commander of destroyers; Commander Jacobs of the U. S. destroyer Sharkey. For courtesies in assisting with the court martial scenes: Captain Lewis E. Fagan, in charge of marines on the U. S. battleship Arkansas. For courtesies in assisting with the Commencement Day scenes at Annapolis: Captain Todd, captain in charge of the Brooklyn Navy Yard.

Vignola Taking Night Scenes for "Yolanda"

Night was turned into day all of last week at the Cosmopolitan studio in New York when Director Robert G. Vignola and his entire company, including several hundred extras, engaged in taking night scenes for his forthcoming production, "Yolanda." This sequence, one of the most important in the whole picture, was taken in a set that is said to be the largest ever built in the east, a huge castle of medieval France.

The work required an entire week of night "shooting," which sets a record for Mr. Vignola for continuous night work. Owing to the magnitude of the scenes and the large number of players used Mr. Vignola utilized the services of several extra cameramen and assistants in addition to his regular assistant, Phil Carle, who was associated with Mr. Vignola in the making of "When Knighthood Was in Flower" and other productions extending over a number of years.

Thrilling "Spook" Exposures in Pathe Seance Production

Just as the American lecture tours of Sir Conan Doyle have stimulated scientific inquiry into the question of continuous human life beyond the grave, so the thrilling "Spook Seance" exposures in Pathe's 2-reel feature, "Is Conan Doyle Right?" present this timely world-wide topic from an angle that is familiar to the multitude of picture patrons.

Conan Doyle's lectures in good faith on spiritism phenomena, together with the increasing volume of publications on that subject, have multiplied the hordes of "fake mediums" who prey upon all classes of the credulous public.

The Pathe picture, "Is Conan Doyle Right?" with its startling exposure of the methods of these harpies, is declared to be the most effective means yet devised for offsetting this evil, owing to its popular entertainment quality and the convincing character of its revelations.

The picture also does full justice to the other side of the subject—the investigations of honest and capable authorities, such as Sir Conan Doyle and that celebrated inquirer, Randall, of Buffalo.

Doris Eaton Back in Los Angeles

Doris Eaton, erstwhile Ziegfeld star, who had been appearing in several feature productions since she reached the the coast last January, has just returned to Los Angeles from New York, where she spent twelve days, accompanied by J. K. Gorham, in whose stage productions she has been appearing for more than a year.

Rowland Highly Pleased with 4 First Nationals Just Completed

Work was completed this week on four First National productions at the United Studios. The final editing and titling was rushed in order to screen them for R. A. Rowland, First National's general manager, who arrived recently from New York. They are: Edwin Carewe's "The Bad Man;" "Flaming Youth," with Colleen Moore; "Ponjola," Cynthia Stockley's novel, and "Thundergate," a Chinese-American drama, with a featured cast.

According to Mr. Rowland, no four successive pictures of any one company have maintained the standard of excellence which is found in this quartet of First National pictures. "The organization of the production forces of First National, developed by Production Manager Earl J. Hudson, now rivals any in the West Coast," wired Mr. Rowland, "and it is the systematized attention to detail that, in my opinion, is partly responsible for the high standard which is being maintained, not for one or two pictures but indefinitely.

"To produce one box office knockout a season is not unusual. It may be due entirely to the genius of one individual director or star. But the aim of every producer is not an occasional 'big time' picture, but a consistent run of them and no matter how masterful the director or how excellent the cast or the story, unless the production organization, working in the background, is running smoothly there is danger of a slip-up.

"I do not, of course, mean to infer that mediocre talent can ever produce big pictures, even with every production facility. The picture can be no bigger than its cast, director and story. Provide these three elements and then add an efficient, far-sighted production policy and the result is dramatic perfection and decided commercial success.

"In 'The Bad Man' Edwin Carewe has produced the best picture of his career and one of the finest comedy dramas ever made. It proves once more that the successful stage play will become a successful play if placed in the hands of a director thoroughly conversant with his art. Without a doubt Carewe has exceeded his past two successes, 'Mighty Lak' a Rose' and 'The Girl of the Golden West.'

"'Flaming Youth,' despite my great expectations, proved a revelation. This startling novel of excitement-living youth, written by Warner Fabian and one of the best sellers of fiction, has been transferred to the screen by John Francis Dillon in such a way that it is absolute box office insurance to the exhibitor. By every known standard 'Flaming Youth' is an audience picture. Colleen Moore's performance, different from all her previous roles, is among the most delightful things I have ever seen on the screen.

"Miss Breamer's performance and that of Owen Moore in 'Thundergate' will prove to be two of the finest screen characterizations of the season. 'Thundergate' is a corking melodrama adapted from Sidney Herschal Smith's novel, 'The Lord of Thundergate,' and directed by Joseph DeGrasse. I believe it has the finest Chinese atmosphere I have ever seen in pictures.

"Of 'Ponjola' I can only say that it is as good as the book, which is now regarded as Cynthia Stockley's greatest novel. Its cast, consisting of Anna Q. Nilsson, James Kirkwood, Tully Marshall, Joseph Kilgour and Ruth Clifford, gives a splendid performance and Donald Crisp's direction is splendid.

"With four pictures such as these it is natural that the West Coast forces of First National should be in a happy mood. No one is worrying over the bugaboo of 'overproduction.' Their job is to make good pictures, not one or two or three a year, but a consistent supply, month in and month out. And from Mr. Hudson down to property boy they have buckled down to this job with all their energy."

Popular in Germany

In a recent popularity contest conducted in Germany by Germany's leading film magazine, The Illustrated Film World, Viola Dana, Metro star, was adjudged the most popular American screen star appearing on the German screen, receiving more votes than any other American competitor.

It is interesting to note that although the contest was won by the German cinema stars, the American players, immediately following Miss Dana were, in this order of popularity, Charlie Chaplin, Mary Pickford, Priscilla Dean and Douglas Fairbanks, Metro states.

Niblo Directing New Metro-Mayer Film

Now that "Strangers of the Night" has been completed, Fred Niblo, director of big pictures under Metro-Louis B. Mayer auspices, is devoting himself to the production of his next photoplay, "Thy Name Is Woman," based upon the stage play of that name presented by William A. Brady several years ago.

"Thy Name Is Woman" is being prepared for the screen by Bess Meredyth.

Anne Brody Signed

Miss Anne Brody, one of the best known character types on the screen, has been signed by Clifford S. Elfelt Productions to take an important number of roles in the cast that will support Jane Thomas, the new Elfelt star.

Unique Publicity for "Modern Marriage"

"Modern Marriage," the latest production starring Francis X. Bushman and Beverly Bayne, now being released by the Selznick Distributing Corporation, has had some novel publicity.

The original print was constructed in three sections as a company composed of the principals in the picture, including Mr. Bushman and Miss Bayne, has toured the principal cities of the country with the picture. When the break comes in the film, the screen fades out and the company appears on the stage and resume the story with spoken drama. The picture is again flashed on the screen at the conclusion of the act and runs until the next break when it is again resumed with the spoken drama, etc.

Mr. Bushman and Miss Bayne with their company have presented this innovation in all the key cities of the United States and it is said to have proven beyond question the great personal popularity and box-office value of these stars, as evidenced by capacity audiences wherever they appeared.

Los Angeles Premiere for "The Extra Girl"

"The Extra Girl," first of the big Mack Sennett productions, starring Mabel Normand for Associated Exhibitors release, is to have its official world premiere at the Mission Theatre, Los Angeles, at the conclusion of the present run there of "Merry-Go-Round." It is expected the engagement will begin early in September.

Already an extended run has been determined upon, with advanced prices, probably $1.50, prevailing. The enthusiasm aroused at a preview of the attraction, held a few nights ago, appeared fully to justify these ambitious plans. Anxious to put the feature to a severe test, Mr. Sennett obtained for this preliminary showing one of the most exclusive neighborhood theatres in Los Angeles. A large and discriminating gathering packed the house, and reports to Associated's New York offices indicate that the tryout went over with a bang.

Belasco Writes in Praise of Warner's "The Gold Diggers"

Following the arrival of the new Warner Classic of the Screen, "The Gold Diggers," at the home office in New York, Albert Warner lost no time in getting into communication with David Belasco and inviting him to see the screen version of his successful Broadway play from the pen of Avery Hopwood.

Mr. Belasco viewed the screen production at a private showing and was delighted with the film version of his play. He wrote the following letter to the Warner Brothers, congratulating them on the production.

"After viewing the final cutting of the print of 'The Gold Diggers,'" Mr. Belasco stated, "I was deeply gratified, as it assured me it was possible to faithfully portray a legitimate comedy upon the picture screen. It made me realize there was much already accomplished in the way of better productions to bring the screen nearer to the theatre.

"You have, indeed, made a fine picture. I compliment you."

Sam Wood to Direct "The Next Corner"

In the Paramount offices everybody is talking about the great success achieved by Sam Wood in producing Arthur Train's novel, "His Children's Children," and it is freely predicted by people who have seen parts of the picture, which was finished only last week, that this production will be one of the outstanding successes of the season.

As a special reward for Mr. Wood, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has given him one of the most sought-after pieces of material of the season. It is Kate Jordan's novel, "The Next Corner," which, following publication as a serial in one of the big magazines, has just been issued in book form and is already one of the best sellers.

"The Next Corner" will be seen on Broadway as a play before it is shown on the screen.

"Hunchback of Notre Dame" Gets Big Reception at World Premiere

Press Reviewers Unanimous in Acclaiming the Production a Masterpiece

Before an audience of prominent New Yorkers, society, stage personages, artists, screen folk editors and literary lights which vented its enthusiasm at the final fade-out by round after round of cheers and deafening applause, "The Hunchback of Notre Dame," Carl Laemmle's wonder picture adapted from Victor Hugo's immortal romance, had its premiere showing in the Astor Theatre last Sunday.

The unusual make-up of the audience emphasized all the more their outburst at the end—an outburst which did not lessen until Lon Chaney, the star, had been half pushed, half dragged to the stage that he might stutter his thanks in the din of hundreds voicing their approbation of his marvelous portrayal of Quasimodo, Hugo's repulsive but appealing hunchback bell-ringer.

The premiere was a sterling tribute to Chaney, whose great acting made "The Hunchback of Notre Dame" human, to Wallace Worsley, whose directorial conception made the picture a masterpiece of setting and atmosphere, and to Carl Laemmle, the Universal chief, whose farsightedness envisioned Hugo's story as a great screen epic.

The ovation also accorded praise to Ernest Torrence, who handled a remarkable role in the picture and who was present at the premiere, and for Hugo Reisenfeld, who staged the production and gave to it its thematic musical setting. The reluctantly departing crowd that filled the Astor bore ringing in their ears the age-old tones of cathedral bells with which Dr. Reisenfeld had colored the presentation. These bells made a deep impression by hushing into resonant silence as poor Quasimodo drew his last breath on the screen.

Universal overlooked no opportunity to give "The Hunchback of Notre Dame" a presentation worthy of its bigness. The cosy Astor Theatre was cooly decorated and carpeted with a resilient and spotless underfooting. Usherettes in high pointed caps and the laces of the seventeenth century courtesied the guests to their seats, while grimcasqued and armor-plated halberdiers guarded the entrances and controlled the crowds which surged at the street door.

The entrance lobby was a revelation of medieval color, being hung with silken tapestries depicting the scenes and characters in the picture in a craftsmanship worthy of the Renaissance and the succeeding fifteenth century, in which Hugo's story was laid. These tapestries were done by Finta, a noted South American artist, who recently won fame by his decorations for the great South American exposition in Rio Janiero.

The S. R. O. standard established at the premiere was but an earnest of the business which the picture continued to do after its first night—the crowds on the second night being so great as to require special officers at the entrance and in the lobby to preserve order. Universal executives are confident that "The Hunchback of Notre Dame" is destined to write a new motto of success across the film firmament and make box office records that will live for many months, perhaps years to come.

It is in its reception by the motion picture critics, both newspaper and trade, however, that "The Hunchback of Notre Dame" has stamped itself as the outstanding picture of all times. Without cavil, it is the most praised picture ever made, and its praise at the hands of even the severest critics was such as to cause film men to wonder. The picture was characterized by all the gamut of 100 per cent, phrases from "the perfect picture" to "epoch making."

The sum total of critical applause may be summed up in the words of Alan Dale of the New York American, one of the most critical reviewers in America, who opened his review with the following paean:

"This much I'll say, and you can flaunt it before my eyes evermore: A more remarkable, epochal, unforgettable, haunting and obsessionable piece of eccentric, bizarre, cynical character acting than that contributed to 'The Hunchback of Notre Dame' at the Astor Theatre by Lon Chaney, I have never seen on stage or screen."

The public as well as the reviewers commented favorably on the excellence of the work of practically every principal in the cast, especially that done by Ernest Torrence as Clopin, king of the thieves; Patsy Ruth Miller as Esmeralda, Raymond Hatton as Gringoine, Norman Kerry as Phoebus and Tully Marshall as Louis XI. The consensus of opinion seemed to be that the picture was perfectly cast, even to the smallest character part.

Many outstanding features impressed themselves on the minds of the first night audience. During the intermission and at the end praise for Lon Chaney was intermingled with comments on the exceptional sets, the remarkable mob scenes, the unusual night scenes and the artistic handling of the entire picture. Wallace Worsley, had he been cast, would have heard himself elevated overnight to a position among the very few leading directors of the industry.

Many did not think that Victor Hugo's novel could be translated to the screen, but, after having seen it, admitted that the wholehearted treatment given to it by Universal and the unstinted expenditure in the way of sets, high salaried players and expert technicians had of it made a work of art.

For instance, Louella O. Parsons, motion picture editor of the New York Morning Telegraph, summing up this viewpoint, had the following to say:

"Carl Laemmle and R. H. Cochrane have made a production that both from an entertaining and an educational viewpoint is all that one can ask—and that is big praise when so often attempts are made to do big things and fail." She adds that she "is willing to wager that 'The Hunchback of Notre Dame' will help the exhibitor to pay his rent. It has all the points that make for popular appeal—a love interest, beautiful settings, suspense, villainy, intrigue and, best of all, a fine pictorial description of Paris at the time Columbus discovered America."

Robert E. Sherwood, motion picture critic of the New York Herald was equally as enthusiastic. Characterizing the picture "as beautiful, as profoundly stirring as anything that the erratic movie industry has ever produced," and as "an indisputably fine achievement," he continues:

"'The Hunchback of Notre Dame' has been produced on a spectacular scale. The settings are magnificent beyond words and stamped with an authenticity, a fidelity to detail, that sets them above anything that has been erected in Hollywood before. Notre Dame itself is reproduced, down to the last gargoyle, and a considerable portion of Paris surrounds it. These scenes, lovely in themselves, have been photographed with the greatest intelligence—so that the resultant pictures are extraordinarily beautiful to behold. Mr. Worsley directed the picture and in doing so he has climbed definitely into the select company of the movie great. He has made a magnificent job of this picture, displaying a positive genius for composition, for mass effect and for the development of drama by purely pictorial methods. . . . It is a supremely impressive picture."

The New York Mail reviewer classes Worsley with the greatest. "From the point of spectacle the picture is as great a picture as has been produced in America. Indeed, it will stand as a monument to the ability of American directors to handle vast crowds of players realistically and artistically. In this respect Wallace Worsley, the director of this photoplay, deserves a place with the greatest German directors."

Similar testimony to the greatness of the direction and to the excellence of Chaney's portrayal is contained in the review of the New York Sun and Globe:

"The scenes in which Lon Chaney figures alone are enough to make the picture a thing of beauty. Yet the producers have gone the whole hog in other directions. The replica of the great Notre Dame is magnificent. The Court of Miracles, where the underworld of Paris held nightly meetings, is as vivid a piece of composition as one could wish, and the many views of ancient Paris are stunning. In pure physical beauty we think the picture ranks highest to date."

Don Allen of the Evening World, admitting that the description of "The Hunchback" would exhaust his supply of praising adjectives, announced that the picture is worth the journey to the Astor Theatre "even if you have to commute from Australia." "Carl Laemmle and his Universal outfit have kept every promise made for 'The Hunchback'," he asserted.

Robert Welch in the New York Evening Telegram also gives high praise to Lon Chaney. "His acting is a thing to be seen with breathless attention," says the reviewer. "His daring poses on the projecting gargoyles of the cathedral, his bold decent, stone by stone, of the front facade of the great church, his hazardous swinging on the great bells at the risk of his life, the grewsome scene of his castigation in the market place and the pathos of his final act as, dying he rings his own death knell on his beloved bells, are features that will make 'The Hunchback of Notre Dame' a picture famous throughout the world."

"The Drivin' Fool" to Play Over the Pantages Circuit

The W. W. Hodkinson Corporation announces that "The Drivin' Fool," the speedy automobile story starring Wally Van and Patsy Ruth Miller, produced by Regents Pictures Corporation for distribution through the Hodkinson Corporation, has been booked to play over the entire Pantages Circuit, comprising some of the biggest first runs in the Central West and the Coast, including such cities as San Francisco, Los Angeles, San Diego, Salt Lake City, Kansas City, Memphis and Minneapolis.

The judgment of Alexander Pantages in booking big box office attractions has made the Pantages Circuit one of the biggest and most successful circuits in the world.

Fox Releases for the First Week in Sept.

A special production, a William Farnum star series feature, an Imperial Comedy, and an Educational Entertainment conclude the list of releases by Fox Film Corporation for the first seven days of September, according to a statement this week.

The special is "The Eleventh Hour," prints of which have been in the exchanges for several days where exhibitors have been viewing it prior to bookings. The production features the two popular Fox stars, Charles Jones and Shirley Mason, and is a film version of the noted Lincoln J. Carter's New York stage melodrama.

"The Gunfighter" is the title of the William Farnum vehicle and is the first of that star's efforts under the new Fox policy of "no program pictures." Lynn Reynolds directed the photoplay.

The Imperial Comedy, "Why Pay Rent," is the second of this new brand to be released. It will be ready for distribution September 2. "The Rainstorm," the first of the new series, has been praised by numerous exhibitors and fans since its release last month.

"The Mysteries of Yucatan," the Fox Educational Subject, is one reel and is an exposition of the old ruins in Central America and all the traditions and beliefs that surround them.

New Story of Kids By Hoosier Author

J. K. McDonald, whose recent First National production, "Penrod and Sam," has been acclaimed by critics as the finest boyhood picture ever filmed, is preparing to picturize another Booth Tarkington story. His next picture, which also will be released by First National, is entitled "Old Fathers and Young Sons," and was written by Mr. Tarkington directly for the screen.

It is a story that was written several months ago but had been withheld from production until the author had satisfied himself that the organization to make it was capable of handling it. Mr. Tarkington looks upon the story as one of the best that he has ever written around typical American life.

He was satisfied that Mr. McDonald was the one man to produce it, after he had seen the premiere of "Penrod and Sam," which he stated in a letter to the producer was "the finest picture ever made from any of my stories."

"Old Fathers and Young Sons," is to be directed by William Beaudine, who had directorial charge of "Penrod and Sam." Its continuity, now being written, is also in the hands of the same writers who adapted the Penrod picture. Hope Loring and Louis D. Lighton. Rex Neil, who collaborated with them on the comedy incidents of "Penrod and Sam," is also to assist in the preparation of the new production.

A Hodkinson Release for September

Following closely on the heels of "Puritan Passions," the latest Film Guild production, is the Regents Pictures Corporation's, "The Drivin' Fool," featuring Wally Van, for September release. Both pictures are being distributed by the W. W. Hodkinson Corporation.

Patsy Ruth Miller, the rapidly rising leading lady of the screen, plays opposite Van.

Director Lubitsch Also Has an Eye for Business

"The recent news that Ernst Lubitsch has been engaged by another producing company to make one picture a year will in no way affect his agreement with the Warner organization," declared Harry M. Warner, following the announcement that the director has made another affiliation.

"We have signed Mr. Lubitsch to direct for us for a number of years, his agreement calling for the filming of two pictures annually which will be known as Ernst Lubitsch Productions. This is the second contract he has signed with the Warner Brothers.

"Under the terms of the first contract," continued Mr. Warner, "Lubitsch was scheduled to make but one picture. While this contract is still in force, the present arrangement has been made a distinct agreement. The first Lubitsch production, which is already under way, is 'The Marriage Circle.'"

Heading the cast of players engaged for the filming are Florence Vidor, Marie Prevost, Warner Baxter, Creighton Hale, Harry Myers and Adolphe Menjou. The story has been adapted to the screen by Paul Bern under the supervision of Ernst Lubitsch.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 283.

"The Green Goddess" Wins Stolid Critics

Such has been the success of "The Green Goddess" at the Sam H. Harris Theatre, New York, that motion picture critics are still engaged in commenting editorially on its value two weeks after the opening. A week after the premiere of this Distinctive feature starring George Arliss, a column was devoted in the Sunday issue of the New York Times, in which the photoplay was termed as an epic in the motion picture industry. One-third of the Sunday review was used in appreciation of the work of Ivan Simpson as the oily, tricky valet of the Rajah.

The New York Herald says: "Mr. Arliss is one of the few stage stars who have made themselves completely at home on the screen. His expressive countenance, his absolute control of pantomimic gesture and his remarkable poise all photograph beautifully, and add immeasurably to the general worth of "The Green Goddess."

On the same Sunday the New York Tribune gave an entire column to the work of Jetta Goudal.

The Morning Telegraph says: "As a production it takes rank with any other now on the boards and that as melodramatic entertainment it is certainly worth while."

Cosmopolitan Finishes Big Set for Picture

A big motion picture set has just been completed behind the Cosmopolitan Studios at 127th Street and Second Avenue, and will be used in the making of "Yolanda," Marion Davies next super feature for the Cosmopolitan Corporation. The set for Marion Davies in "Yolanda" eclipses all Cosmopolitan's previous efforts in the making of gigantic sets.

This particular set, representing the Castle of Charles, Duke of Burgundy, father of Princess Yolanda, covers almost a square city block. The castle, which is 600 feet long by 250 feet wide, entails one tower that stands 113 feet above the ground and measures twenty-five feet in diameter. It also includes two other towers, fifty-six feet high. The castle itself spans a huge moat. The moat is 300 feet long by fifty-five feet wide and sebenteen feet deep. It holds fifteen feet of water. Another feature of the castle is a huge steel drawbridge and circling castle itself is a wall forty feet high. Behind the castle a magnificent palace has been constructed.

The set was designed by Joseph Urban and involved weeks of research work.

Lives Imperiled in Filming Flood Scene

J. Stuart Blackton last week completed his super feature, "On the Banks of the Wabash," with a climax taken on Manhassett Bay. L. I., in a special set which is said to be one of the biggest outdoor sets built in the East for many years.

This photoplay was inspired by Paul Dresser's song. Vitagraph built in Manhassett Bay a reproduction of one of the Middle West towns. The town was built on piling in a wide cove of the bay. The episode taken at Manhassett filmed a flood which swept down the valley and leveled the village.

Visitors from New York and campers on the shores of Manhassett Bay as well as motor tourists thronged the beach when these scenes were shot. Mr. Blackton had arranged for a crew of life guards to be on duty during the filming. The entire cast, comprised of James Morrison, Mary Carr, Burr McIntosh, Lumsden Hare, Madge Evans and Marcia Harris, as well as scores of women and children engaged as extras, faced the perils of drowning and injury by the flaming buildings and flying debris.

Whaling Harpoons Given to Mayor

Milton Crandall presented Mayor William E. Dever, of Chicago, with the original harpoons used aboard the whaling vessel Charles W. Morgan during the filming of "Down to the Sea in Ships." In appreciation of the gift Mayor Dever invited Mr. Crandall and a party of friends to his offices, where the presentation was made.

Mr. Crandall is the advertising and exploitation manager of the Hodkinson outfit at Chicago.

Broadway Public and Critics Like Mary Pickford's Picture, "Rosita"

First Night Audience Unrestrained in Its High Praise of Production

That Mary Pickford, grown up and portraying a highly emotional role, is going to be even more popular with the motion picture public as a whole than in her little girl and golden curl characterizations is indicated by the reception given her new cinema offering, "Rosita," which had its premiere showing at the Lyric Theatre, New York, on Labor Day evening.

"Rosita" was unfolded before a typical first night audience at the Lyric, where society, stage and screen were represented, and from each of these three groups there was unstinted praise. Newspaper critics had been given an opportunity to view Miss Pickford's latest and most ambitious screen offering at a private pre-view at the Ritz Hotel, and were unanimous in their commendation of Miss Pickford's supreme artistry, Ernst Lubitsch's direction and the exceptionally beautiful photography.

"Nothing more delightfully charming than Mary Pickford's new picture, 'Rosita,' has been seen on the screen for some time," said the critic for the New York Times. "The combination of Edward Knoblock, Ernst Lubitsch and Mary Pickford is a difficult one to equal. The photography is as perfect as the acting of the principals, and the sight of the interiors and exteriors elicited murmurs of admiration. Exquisite is an adjective that fits this film as well as any. As Miss Pickford portrays Rosita before the cameras all in the audience seemed to feel their hearts go out to her. And as for Holbrook Blinn, the more he is seen in pictures the more we shall like it, for here is a man who can act, a man who overdoes nothing. The crowd scenes are pleasingly pictured, as also are the witty sequences inside Rosita's home. This is one of the most charming productions in which Miss Pickford has appeared. Like a good book, it seems a pity when it is ended."

"Mary Pickford in her new photoplay, 'Rosita,' has a vehicle worthy of her talents," said the New York American critic. "Few, if any, of her admirers will regret that she has graduated from the Pollyanna class and stepped into the long skirts of Rosita. In her beautifully mounted picture play of that name Miss Pickford makes it seem that she has been hiding a mature dramatic talent within her childish golden curls. 'Rosita' is magnificently mounted and admirably cast. Rosita as portrayed by Miss Pickford is a most lovely creature—spirited, alluring, vitally alive. In her emotional scenes she reveals a depth of feeling and an intensity that place her among the elect of screen actresses. She refrains from any show of effort or the eccentric to obtain her effects. She is natural and untheatrical in everything she does."

"After seeing 'Rosita' we've decided that Mary Pickford is quite capable of growing up," said the reviewer for the New York Daily News. "We enjoyed her characterization because the dainty blond star, even as a grown-up Spanish street singer, is enabled to show her pretty ways and her faculty for doing what is to be done in the proper time and place. What we mean is simply that Miss Pickford can and does act. Miss Pickford portrays her finest in the scenes when she is half-mad over the unfair death of her lover. Which, of course, shows that she does know how to be grown up and extremely emotional."

"After seeing 'Rosita,' in which Mary Pickford plays for the first time a grown-up woman, there was a feeling that she had been defrauding the public of its rights by confining her efforts to child roles," said Louella Parsons in the Morning Telegraph. "We were unprepared to find in 'Rosita' one of this year's greatest productions and the finest thing Mary Pickford has ever done. I have seldom seen a picture so well directed as 'Rosita.' Ernst Lubitsch has credited American audiences with enough intelligence to understand what he means without a written explanation. In making this picture Miss Pickford has demonstrated that she is a good business woman as well as an artiste. She surrounded herself with the finest cast obtainable, the best director and a story laid in old Spain that affords her a colorful and picturesque atmosphere. Instead of weakening her own part she has made a production that will be a goal for other stars to try to achieve. Here is art in motion pictures. The story of 'Rosita' has suspense, comedy, pathos and human interest to the Nth degree. All this has been so skilfully combined that it did not seem to us there was one inch of excess footage. When the picture was over we sat back and wished for more. 'Rosita' is as nearly flawless as a film could be. There must be good photography, fine direction, an adequate cast and the story. All of these things 'Rosita' has. A picture made with the care, intelligence and workmanship of this one not only helps the ones who make it achieve distinction, but it helps the whole industry. We need more pictures like 'Rosita.'"

"The performance of Mary Pickford in 'Rosita' is, we think, an exceptionally brilliant one," said Harriette Underhill in the New York Tribune. "Perfection is attained in many directions. Ernst Lubitsch directed and he has put into the picture all of the charm, the spirit, and 'community acting' which has made him world-famed. And there is Miss Pickford herself, as wild and wicked a gamin as ever romped on a screen. The last part of the picture is tragic, and Miss Pickford is called upon to portray vengeance and grief, but she is perfect in these scenes, because she never forgets that Rosita as a street gamin who is not going to acquire dignity and poise just because a king falls in love with her and dresses her up in long, flowing robes. The photography is marvelously beautiful and the titles are startlingly good."

"Mary Pickford has given a right sweet and artistic performance in 'Rosita,' a picture which is good entertainment," said Quinn Martin in the New York World. "Her fresh wit and her exquisite sense of timing in her various emotional scenes are evident throughout."

"'Rosita' is thoroughly enjoyable and we wouldn't have missed it for worlds," said Don Allen in the Evening World. "The story is gripping and splendidly cast, directed and photographed, and is, indeed, a cinema treat. Mary, as the street singer, shows us a personality utterly different from any ever screened of her before, and it is hard to believe that the stately, lavishly gowned, undulating figure is that of 'America's Sweetheart.' But it is, and we, for one, relish the transition."

"You'll wait a long, long time before you see a better picture than 'Rosita,'" said the critic for the Evening Telegram. "Here is a charming story full of romance and humor, which is told with unfaltering movement. 'Every move a picture' is true of 'Rosita.' The story is sure to be popular. Rosita herself is the most lovable little witch ever portrayed by Miss Pickford. There is not a single dull moment in this new and best picture of Miss Pickford's. Ernst Lubitsch again shows his mastery in groupings, in colorings, in character studies."

"Every foot of 'Rosita,' Mary Pickford's new production, is a delight to the eye," wrote the reviewer for the Evening Journal. "Acting, costumes, settings and photography combine to present a glowing stream of radiant beauty. Miss Pickford has 'grown up.' If this is another way of saying her art is more mature, it is perfectly true. In every phase she exhibits a genuineness of emotion that is charming."

Hackathorne Gets Lead in New Universal

Work has started at Universal City on "The Turmoil," the projected picturization of Booth Tarkington's story of American family life. The photodrama will be a Hobart Henley production and will be released probably as a Super Jewel.

George Hackathorne, one of the screen's leading juveniles, has been selected for the featured role. Appearing with him in the cast will be Eileen Percy.

"The Turmoil" will be the second big Tarkington novel to be made as a super-picture by Universal. The other was "The Flirt," a Universal of last year.

There has been much rivalry among the screen juveniles in Hollywood over the selection for the role of "Bibbs." Scores of young actors were considered before Hackathorne finally was chosen. He was in New York at the time and was signed up only last week. He left New York for Universal City this week to commence work under Henley.

Goldwyn Pictures Play Two Toronto First Run Houses

A report from the Goldwyn-Cosmopolitan, Toronto office, is that "Enemies of Women," which played Shea's Hippodrome, Toronto, in July, and Jesse D. Hampton's great Alaskan picture, "The Spoilers," which played the same theatre during the week of August 22, were both booked into the first run Allen Theatre, Toronto.

This is the first time that the same pictures have played two most important first run theatres in Toronto.

"Three Wise Fools," "The Green Goddess" and other big attractions are coming soon in the first group of eleven Goldwyn-Cosmopolitan releases.

"Little Old New York" Goes Over in London Premiere

Within a month of its sensational opening at the new Cosmopolitan Theatre on Columbus Circle, New York, Marion Davies in "Little Old New York" has achieved a triumph in London, where the picture opened last week. Following its London premiere at the Empire Theatre, the critics of the London dailies lavished both star and picture with praise. Following are some brief excerpts from the London reviews of the film:

The Evening Star: "The very simplicity of 'Little Old New York' is its greatest charm. It is free from over-exaggerated scenes, has no villains, no triangular passions and never a dull moment from beginning to end. The principal part, Patricia O'Day, is played by Marion Davies. The film is one of the best ever seen in London."

The Pall Mall Gazette: "Marion Davies scored a great success last night at the Empire Theatre in the dual role of Patricia O'Day in 'Little Old New York.' The story is cleverly filmed and is a most attractive production."

The Evening News: "As a simple love story 'Little Old New York' can claim to rank among the best of the present time American productions. It lacks nothing in modern film production."

The Evening Standard: "Marion Davies appears in the dashing role of an Irish girl in boy's clothes. It is a very pleasing and typical American production."

The London Times: "Neither historian nor ethnologist can afford to miss the new film, 'Little Old New York'."

The Daily Chronicle: "It is compounded like April tears and smiles, the latter greatly outshining the tears. Marion Davies' real difficulty arose less from her shape and figure than from the behavior of her heart."

The Westminster Gazette: "It is an emphatic triumph for Miss Davies, who reveals herself as an actress of varied qualities, among which are vivacity, daintiness and humor. It is a conspicuous story well told, and has great pictorial merit."

The Daily Telegraph: "It is difficult to believe that screen photography will ever attain a higher level of excellence than in these beautifully grouped pictures which charm the eye for two hours. Marion Davies plays with vivacity."

The Daily Express: "Marion Davies is convincingly feminine, either as the shy, bold colleen or the bold, shy gossoon."

San Francisco Critics Laud Mae Marsh in "The White Rose"

"Once more David Wark Griffith has proved himself a miracle worker in the medium of the cinema in 'The White Rose,' which is filled with infinite beauty and poetry," said the critic for the San Francisco Chronicle when this United Artists release was shown at the Strand Theatre, San Francisco.

"D. W. Griffith's 'The White Rose' is excellent screen material," said the reviewer for the San Francisco Call. "The work of Mae Marsh alone stamps it as a picture far above the average of the usual run of film plays."

"It is Mae Marsh who makes the picture 'The White Rose,'" wrote the reviewer for the Journal.

"For me the unlooked for joy in Mr. Griffith's 'The White Rose' was the acting of Mae Marsh as the flapper," said the criticism for the Examiner. "In the divinity student character Ivor Novello, young English actor, makes his debut in this country."

The critic for the Bulletin said: "The locale is in the South, the rural Louisiana, and at times the scenes are suggestive of Wonderland. It is this photographic setting that goes far to place this picture in the catalogue of artistic accomplishments."

Breaking Records

Beginning the third successful week of its engagement at the Alhambra Theatre, Los Angeles, "Where the North Begins," the Warner Brothers picture featuring Rin Tin Tin, the famous German police dog and world war hero, is breaking all box-office records for attendance, according to Harry M. Warner, who is at present at the organization's West Coast studios.

Werner Merges Two in St. Louis

Sam Werner, of the United Film Exchange, has taken over the Fine Arts Pictures Corporation, 3314 Lindell boulevard, and merged the two offices. He formerly had quarters at 3628 Olive street, but for several years has been looking for a location in the Plaza Hotel exchange district.

Werner is the dean of St. Louis exchangemen. He started back in the days of Swanson & Crawford and is among the most successful independent distributors of the West. He holds the local Federated franchise.

Dowling to Coast

Pat Dowling, purveyor of publicity extraordinary to the Al and Charles Christie forces in Los Angeles, is on his way to the Pacific Coast. On his trip westward Pat will stop in about ten of the big exchange centers, visiting big exhibitors and newspaper editors.

Gigantic Castle Set Built by Cosmopolitan

A motion picture set has just been completed behind the Cosmopolitan Studios at 127th street and Second avenue and will be used in the making of "Yolanda," Marion Davies' next super feature for the Cosmopolitan Corporation.

The set for Marion Davies in "Yolanda" eclipses all Cosmopolitan's previous efforts in set-making.

This particular set, representing the castle of Charles, Duke of Burgundy, father of Princess Yolanda, covers almost a square city block. The castle, which is 600 feet long by 250 feet wide, entails one tower that stands 113 feet above the ground and measures twenty-five feet in diameter. It also includes two other towers fifty-six feet high. The castle itself spans a huge moat. The moat is 300 feet long by fifty-five feet wide and seventeen feet deep. It holds fifteen feet of water. Another feature of the castle is a huge steel draw-bridge and circling castle itself is a wall forty feet high.

Behind the castle a magnificent palace has been constructed, looking out on an arena that is partly enclosed by a spectators' gallery of three tiers. More than 800 "extras" and 150 horses will be used in the filming of these scenes over a period of two weeks.

The set was designed by Joseph Urban and involved weeks of research work. Sixty-three carpenters, thirty-five plasterers and scores of skilled artisans worked night and day for eight weeks in constructing the set, the total cost of which exceeds $75,000. In the erection of the set, 25,000 yards of burlap, 165 tons of plaster, 275,000 feet of lumber, 38,000 square feet of stone and 10,000 square feet of tile was used. The outside of the castle has been sodded with real turf and more than $7,000 worth of artificial silk leaves have been employed.

Actual filming of the scenes will begin this week when a dozen cameramen, headed by Ira H. Morgan and George Barnes, will begin shooting from the bridge which spans the Harlem River behind the studio and other advantageous positions. Robert G. Vignola is directing "Yolanda," which Luther Reed adapted to the screen from Charles Major's historical romance of the same name.

Notables Wire Praise of Paramount Picture

Enthusiastic praise for Herbert Brenon's Paramount picture, "The Spanish Dancer," starring Pola Negri, was the keynote of twenty-three telegrams received this week by Jesse L. Lasky, first vice president of the Famous Players Lasky Corporation, following a special showing of the picture Saturday night to a selected audience in Hollywood.

That "The Spanish Dancer" was one of the most lavish, thrilling and picturesque productions ever made by Paramount was the gist of telegrams from Pola Negri, Hector Turnbull, Sid Grauman, Charles Eyton, William de Mille and other motion picture notables who were privileged to see the picture at the private screening in the new theatre erected in the Lasky studio.

Pola Negri telegraphed as follows: "Just saw 'The Spanish Dancer' and cannot thank you and Mr. Brenon enough for wonderful production." Sid Grauman wired: "When can I get 'The Spanish Dancer?' Just saw it at the studio and think it is biggest artistic and box office success." Hector Turnbull telegraphed: "Cannot tell you how thrilled I was at 'The Spanish Dancer.' Congratulations to you and Herbert Brenon."

Gets Gale Novel

Zona Gale's novel, "Faint Perfume," which is proving one of the outstanding literary successes of the year, will be filmed by Preferred Pictures as a Victor Schertzinger Production. This is one of the fifteen popular stories and stage plays to be made in the near future by Preferred under B. P. Schulberg's supervision.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 283.

With 1st National

Ben Alexander, the five-year-old prodigy of D. W. Griffith's "Hearts of the World," and the ten-year-old hero of J. K. MacDonald's "Penrod and Sam," has been placed under a long-term contract by Associated First National Pictures. He will appear first in Maurice Tourneur's forthcoming First National picture, which M. C. Levee is now producing.

"Fashion Row" for December Release

With supporting cast selected and first scenes shot, "Fashion Row," Mae Murray's new Metro-Tiffany picture, is well under way under the direction of Robert Z. Leonard. "Fashion Row" is scheduled for release in December and forms an important item of the Metro 1923-1924 program.

Warner Studio Humming with Production of Eight Pictures

Every available foot of space at the Warner Brothers' Studio is now bing utilized for the different production units, making a veritable mass of every known type of setting, according to reports from the West Coast. Eight different companies are now buzzing with activity.

"Tiger Rose," the screen version of the famous Belasco play, starring Lenore Ulric, is rapidly nearing completion. Most of the scenes for this big production were taken in the most rugged parts of Yosemite Valley. Sidney Franklin directed. Another production on the verge of completion is "The Country Kid," starring Wesley Barry. A cast of well known players and kid actors surround the star in this Warner Classic. William Beaudine directed.

The most important among the four big pictures which are now humming away at full speed is the Ernst Lubitsch production, "The Marriage Circle," featuring an all-star cast. This unit is taking up all the studio space available, due to the elaborate Viennese settings that the story calls for.

"Lucretia Lombard," starring Monte Blue and Irene Rich, is another picture with a foreign background which calls for unusual and lavish sets. The production was directed by Jack Conway. "Conductor 1492," a screen version of the story, "The Camel's Back," by F. Scott Fitzgerald, is the forthcoming starring vehicle for Johnny Hines, which is fast rounding into its final stages. Doris May is playing opposite the star.

Wesley Barry is working on his next Warner Classic, "George Washington, Jr.," a film version of the celebrated musical play by George M. Cohan. Gertrude Olmstead heads the large cast surrounding the star. Mal St. Clair is handling the megaphone. In addition to the speedy work on current productions preparatory work is going on for the long-awaited "Beau Brummel," the Warner Classic starring John Barrymore. Mary Astor and Irene Rich are the first players engaged for the production, and Harry Beaumont will handle the direction. Another Warner Classic of the Screen that is undergoing the preliminary stages is "Broadway After Dark," from the prolific pen of the well known playwright, Owen Davis.

Postmasters Help Exploit "Loyal Lives"

"Loyal Lives," Whitman Bennett's super-feature, written around the life of postoffice employes, is receiving explotiation cooperation from the postmasters and letter carriers in various cities. The first run in Detroit was successful and credit for this is in no small way due to the postal employes.

Through the Vitagraph exchanges, Mr. Bennett is supplying exhibitors in cities of more than 20,000 with film with which to open the picture. This opening is a dedication of "Loyal Lives" through the postmaster and postoffice employes of each city and shows a picture of the postmaster.

Among the cities whose postmasters are shown in these dedicatory lengths are Birmingham, Ala., R. B. Sayer; Mobile, Ala., H. G. Reiser; San Francisco, Jas. E. Power; Oakland, Cal., Jos. J. Rosenborough; Colorado Springs, Earl E. Ewing; Waterbury, Conn., James Geddes; Bridgeport, Chas. E. Greene; Jacksonville, Fla., Herbert E. Ross; Tampa, Fla., Miss Elizabeth D. Barnard; Atlanta, E. K. Large; Savannah, J. J. McDonough, Jr.; Terre Haute, Ind., J. Z. Anstermiller, Fort Wayne, Ind., Harry W. Baals; Sioux City, Iowa, W. H. Jones; Wichita, Kans., Stewart M. Young; Hutchinson, Kans., Thos. G. Armour; Lexington, Ky., Moses Kaufman; New Orleans, Chas. A. Robinson; Baltimore, Ben F. Wodper; Fall River, Mass., G. De Tonancour; Grand Rapids, Mich., C. E. Hogadone; Jackson, Mich., F. J. Beaman; Minneapolis, Minn., Arch Coleman; Meridian, Miss., C. J. Hyde; Springfield, Mo., Geo. W. Hendrickson; Omaha, Neb., Chas. E. Black; New Brunswick, N. J., James A. Morrison; Troy, N. Y., Cornelius V. Collins; Syracuse, James McLucky; Charlotte, Judson D. Albright; Winston-Salem, John Burgan; Fargo, N. D. H. C. Corrigan; Cincinnati, A. L. Behymer; Columbus, Fred T. Tibbetts; Dayton, L. C. Weiner; Muskogee, Okla., Beulah H. Cureton; Portland, Ore., J. M. Jones; Philadelphia, Geo. W. Kemp; Erie, J. A. Hanley; Norristown, Pa., H. Stanley Drake; Harrisburg, Pa., Chas. E. Pass; Nashville, Tenn., Chas. M. McCabe; Chattanooga, Tenn., Williard T. Springfield; Galveston, Tex., O. S. York; Ogden, Utah, Rufus A. Rarner; Burlington, Vt., James E. Burke; Seattle, Wash., Charles M. Perkins; Huntington, W. Va., Jos. E. Lesage: Milwaukee, Wis., Col. Peter F. Piasecki.

Editing Productions at Yonkers

"The Leavenworth Case," the second of the Whitman Bennett special productions which are to be released by Vitagraph during the season of 1923-24, is finished and is now being finally titled and edited at the Bennett Studios in Yonkers. Production was directed by Charles Giblyn. The story was written by Anna Katharine Greene.

The cast selected by Mr. Bennett for this production includes: Secna Owen, Martha Mansfield, Wilfred Lytell, Bradley Barker, Paul Doucet, William Walcott, Frances Miller Grant and Fred Miller.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 283.

Universal Preparing More Big Pictures

The editorial department at Universal City, of which James McKay is chief, is busy with the final work on a wide range of screen subjects, from chapter plays to the impressive film versions of "A Lady of Quality" and "The Acquittal."

"A Lady of Quality," Frances Hodgson Burnett's classic which was filmed as a Hobart Henley production starring Virgina Valli, is being edited under the supervision of Mr. Henley and Arthur Ripley.

Rita Weiman's play, "The Acquittal," in which Norman Kerry, Claire Windsor, Barbara Bedford, Harry Mestayer, Charles Wellsley, Richmond Travers and other popular artists appear, is being edited under the supervision of its director, Clarence L. Brown.

Baby Peggy's latest completed picture, "The Burglar's Kid," which William A. Seiter directed from an adaptation of Frances Hodgson Burnett's "Editha's Burglar," is being reduced to footage.

Among other attractions being edited are Baby Peggy's first Universal-Jewel feature, "Whose Baby Are You?" directed by King Baggot, which is practically ready for shipping to New York offices of Universal.

"The Heart of Boston Blackie," an all star production, with Thomas Carragan, Laura La Plante and others, directed by Robert F. Hill, is half through the editorial stage.

"The Wild Party," starring Gladys Walton, directed by Herbert Blache, and "Upside Down," directed by William Parke with Herbert Rawlingson in the starring role, are both in the final stages of editing.

The early episodes of "Beasts of Paradise," co-starring Eileen Sedgwick and William Desmond, and "The Steel Trail," co-starring William Duncan and Edith Johnson, and directed by Duncan, two chapter plays now in production, are being edited.

While these pictures are being given final preparation for the screen there is an imposing number of special production filming and being prepared for production.

Grace L. Anderson, who is producing short subject entertainments founded on nursery rhymes and bed-time stories, has discovered a new matinee idol in Herbert Clarke, who is now playing juvenile leads with the Brockton Players. Still in his teens, Mr. Clarke will be seen in a feature production which is to be made by Miss Anderson at an early date.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

New Series and a Special Listed for Pathe's September 16 Program

Preceded by distinguished pre-release runs at the New York Strand, the Eastman Theatre, Rochester, and Shea's Hippodrome, Buffalo, Harold Lloyd's feature comedy, "Why Worry?" heads Pathe's varied program of 11 releases for September 16. The new Lloyd feature, Pathe states, is booked for first runs in every key centre in the country, many of these bookings being for an indefinite period.

This program contains a timely novelty in 2 reels exposing the "fake" methods of spiritualistic mediums who prey upon the credulous. It is titled "Is Conan Doyle Right?" Hal Roach's new 2-reel comedy series, "The Spat Family," gets its first release in the funny example called "Let's Build." Snub Pollard and an efficient cast are seen in the 2-reel comedy, "The Walk-Out."

In the single-reel comedy, "A Man About Town," Stan Laurel is especially funny. Edna Murphy, in the sixth episode of "Her Dangerous Path," plays in many comic situations. In the Aesop's Film Fable, "The Cat's Revenge," there is an animated cartoon fish story. Topics of the Day No. 37 are especially witty and Pathe News Nos. 76 and 77 present current big events. Pathe Review No. 37 presents a diversity of subjects.

Short Subject Department Has Been Inaugurated by Selznick

Myron Selznick, vice president of the Selznick Distribution Corporation, announces the inauguration of a short subject department which is to function independently of the regular sales department. It will have its own corps of salesmen and home office contract department.

L. J. Darmour, formerly in charge of the Selznick News and editor of the Gaumont News, has been appointed by Mr. Selznick to manage this new department.

Contracts, according to Mr. Selznick, have already been signed for twenty-six two-reel comedies and negotiations are now under way for some short length material.

Jack White Signs Lee Moran

Lee Moran has been signed by Jack White to appear in another Educational-Mermaid Comedy in the near future. This picture will be "Uncle Sam," and Moran will be supported by Ruth Hiatt, who has been loaned to the Mermaid Company during Lloyd Hamilton's sojourn with Griffith in New York. Moran's first Mermaid Comedy was "The Busher," adapted from the "You Know Me Al" letters by Ring W. Lardner.

Picturing Vancouver Wilderness

Robert C. Bruce, creator of "Wilderness Tales" for release through Educational Film Exchanges, Inc., is working in the wilderness of Vancouver Island, B. C.

With Bruce is Selmar Jackson, who will play the leading role in the Vancouver pictures; Guernsey Hayes, who has just returned from Alaska, where he was working in "The Cheechakos," a Northern drama; David W. Gobbert, cameraman, and John Christoferson, cook.

After completion of this picture Bruce will return to Portland and will complete his series of pictures in Oregon.

Educational Will Distribute Tolhurst's Microscopic Films

Educational Pictures Corpora- n has made distribution ar- ngements for the entire series the Louis H. Tolhurst micro- copic pictures. The deal was losed this week between the above organization and Principal Pictures Corporation.

There are twelve subjects in the series and these will cover a year in production. Three of the pictures are already completed. These deal with the Ant, the Spider and the Bee. They were shown at Town Hall recently before a selected audience of educators and newspapermen.

"The Tolhurst subjects," says Sol Lesser, president of Principal Pictures Corporation, "will be just as interesting to the theatre patron as they will be to the school classrooms."

Abandons Pen to Direct

Hy Mayer, cartoonist, has returned to Universal and is on his way to the Coast to make comedies for Carl Laemmle.

When Universal discontinued its Animated Weekly Hy Mayer started making Travalaughs.

Now Mr. Mayer is embarking in a new media. The comedies that he will make at Universal City will not be cartoon comedies and will not be taken from any of his cartoons or travels. He intends to make straight comedies, using his gift of humor as a director and not as a penman. When he left New York on Monday he was undecided just what kind of comedies he would make. His contract with Universal gives him very wide latitude, and he will not decide on any definite comedies or principles for these comedies until he reaches Universal City and has an opportunity to discuss his plans with the officials there.

Many Educational Comedies in Work at Fine Arts Studio

The Fine Arts Studio, once the home of the D. W. Griffith forces, and the studio where the great spectacle, "The Birth of a Nation," and "Intolerance" were filmed, has earned another distinctive record in the annals of production, for the famous studio now houses more comedians and comedy companies than any other studio in the world, it is stated.

The Fine Arts Studio was recently taken over by E. H. Allen, manager of production for Educational with the units producing comedies in California, and the companies producing for the Educational Program were transferred and installed under the one studio roof. These companies now include the Mermaid Comedies (Jack White Productions), Hamilton Comedies, Jack White Specials, Cameo Comedies and the new Juvenile Comedies.

F. B. O. Starts New Witwer Picture

"The Wages of Cinema," the sixth story in the new series of H. C. Witwer's "Fighting Blood" pictures, now in course of production at the Powers Studios in Hollywood, has just been started after a lapse of only one day following the completion of "The Taming of the Shrewd," the last picture made.

Portland House Draw Sport Crowd

A very effective medium for advertising was employed by the Coliseum Theatre, Portland, in exploiting the Educational-Mermaid Comedy, "The Busher." On account of the nature of the picture, a baseball comedy, an adaptation of Ring Lardner's "You Know Me Al" series, and its wide appeal to men, advertisements were inserted in "The Referee," the official prize fight program of the National Athletic Club, Portland. By making the appeal directly to sporting men great interest was aroused in the picture, with the result that the showing at the Coliseum drew remarkable attendance.

Pathe Says Roach Is Great Discoverer

Pre-views of the first release of Hal Roach's new series of two-reel comedies exploiting "The Spat Family," says Pathe, have proved that producer more than ever to be a genuine Columbus in the field of new and valuable discoveries along the line of absorbing screen entertainment.

Experts in production and in picture showmanship unite, it is stated, in approving analysis of "Let's Build," which Pathe has announced for release on September 16.

Ruth Hiatt Wins Beauty Contest

Ruth Hiatt, Lloyd Hamilton's leading lady in Educational-Hamilton Comedies, was chosen winner of the prize for beauty in the annual Bathing Beauty Parade at Venice, Cal., last week.

Bryan Foy Promoted to Be Director

Bryan Foy, who for several years has been attached to the staff of comedy scenario and gag writers at the William Fox Studios in Hollywood and who was recently promoted to a directorship, has started work on his first Sunshine Comedy, "Somebody Lied."

Bookings for New Century Product

Reports on new Century Comedy bookings have been received by the Universal offices in New York to the effect that the Sanger Amusement Company of New Orleans, one of the large circuits of the South, has booked the entire Century produce of fifty-two comedies.

Another report followed the Sanger contract with the news that Baby Peggy's "Tips" is playing the California Theatre of Los Angeles for an indefinite run.

Messinger Returns to Studio

After a vacation of nearly five weeks Buddy Messinger, boy star of Century Comedies, has returned to the studio to commence work on a new story.

The story, "Girl Crazy," from the pen of Morris J. Kendel, will go into production immediately under the direction of Al Herman, head of the Messinger unit. Sadie Campbell will appear opposite Buddy.

Nears Completion

Jimmie Adams' first picture in the 1923-24 series of Christie Comedies released through Educational Film Exchanges, Inc., is nearing completion. It is a comedy of the California oil fields, photographed against the forest of derricks on Signal Hill, near Los Angeles. It has been titled "Done in Oil." Scott Sidney is directing.

Larry McGrath in "Fighting Blood"

Larry McGrath, actor, sports writer and former professional boxer, has just signed with the Powers Studios to appear in the sixth, seventh and eighth episodes of "Fighting Blood."

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Back to Earth (Universal)
Cat's Revenge, The (Pathe)
Dancing Love (Universal)
Face to Face (Universal)
Is Conan Doyle Right? (Pathe)
Let's Build (Pathe)
Man About Town (Pathe)
Moving (Educational)
Optimist, The (Educational)
Pathe Review 37 (Pathe)
Walkout, The (Pathe)
Why Pay Rent? (Fox)

"Let's Build"

Pathe—Comedy—Two Reels

A portable house being set up by amateurs furnishes some very funny situations in this first of "The Spat Family" series, produced by Hal Roach. The family consists of husband, wife and husband's brother-in-law, who agree to disagree at all times. None of them are wise in the art of house building and their efforts result in some peculiar effects, which collapse entirely when the husband starts his car in the garage underneath. Some of the angles are new and as a whole it is a good number—M. K.

"Moving"

(Educational—Comedy—One Reel)

Educational's latest Cameo comedy features Cliff Bowes and Virginia Vance as house-hunting newlyweds. It is not an exceptional number, as most of the stunts are rather worn. The tragedy of amateur paper-hanging and a removable house-front are a foundation for most of the amusement.—M. K.

"Pathe Review 37"

Pathe—Magazine—One Reel

Views of the Marshlands, interesting tests of milk and cream as seen under the microscope, scenes showing the rubber industry in the Malay archipelago, an interpretation of the song "Home, Sweet Home" and color scenes in the district of the River Sevre, France, are found here.—M. K.

"The Walk-Out"

Pathe—Comedy—Two Reels

Snub Pollard's latest shows the comedian dodging between the two dangers of an unpaid landlady and labor union troubles at the factory. It keeps him on the move. The comedy has abundant action, the scenes touching upon the factory strike will be entertaining and have some good laughs, among which is the dance hall scene, where slow motion photography is used.—M. K.

"Back to Earth"

(Universal—Comedy—Two Reels)

A rather extreme example of the treachery of real estate sharks will amuse a great majority in this Century comedy. The sharks sell the same house many times by moving it and making a few minor changes in its appearance. Parts of it seem a bit like repetition, but there is enough novelty in it to make it worth while. —M. K.

"Face to Face"

(Universal—Western—Two Reels)

Meeting the chief demands of the short Western, this subject has enough action and suspense to keep the average person interested. The capture of cattle rustlers supply the thrills, which consist chiefly in fights, hard riding and the fate of the wife of the man who has tracked down the rustlers. A good number of its kind.—M. K.

"Is Conan Doyle Right?"

Pathe—Special—Two Reels

While this subject hints slightly at a possible foundation for spiritualism, it leaves small argument in favor of it. Almost any one will follow with interest the revelation of the fake methods which so-called mediums employ for their own personal gains. It is out of the ordinary among two-reelers.—M. K.

"Dancing Love"

(Universal—Comedy—One Reel)

The fad for Marathon dancing is the subject here. The pranks which one couple plays upon another to keep it from winning, and the rapid progress of a love affair between Nervy Ned and his partner, which ends in them dancing to the altar, keep up the fun. Amusing because it is so timely. —M. K.

"The Optimist"

(Educational—Comedy—Two Reels)

This gives Lloyd Hamilton a chance for one of his amusing, bland characterizations that emphasize his unique ability. He plays one of those self-appointed sunshine spreaders, and the first reel is especially effective. The second goes back to Indian and Puritan days and, while it shows a decided change of motive, is still very amusing.—M. K.

"Why Pay Rent"

(Fox—Comedy—Two Reels)

Very good use of the one-dollar-down house-buying plan has been made in this Sunshine comedy. A revolving set of rooms is one of the many electrical appliances that cause hilarity. The colored neighbor turns on the high voltage and gets his punishment in some spooky effects that bring the comedy into familiar channels, but nevertheless make it a good laugh-getter.—M. K.

"A Man About Town"

Pathe—Comedy—One Reel

Stan Laurel, once more the bright-eyed dumbbell, wriggles into and out of one tight situation after another in this number. He is discovered on a street car, and asking for directions is told to follow one of the passengers, a young girl who is about to make the same transfer. She has any number of doubles, and his pursuit leads to amusing but no unusual complications.—M. K.

"The Cat's Revenge"

Pathe—Cartoon—One Reel

Farmer Alfalfa separates the cat from his fiddle when he finds that the cat is bringing in more fish than he. Felix gets even by use of a vacuum cleaner that attracts countless fishes and finally draws in the Farmer as well. Another one of Paul Terry's successes.—M. K.

Newsy Happenings in Field of Short Subjects

Maurice Canon, a French comedian appearing in Richard Walton Tully's production of "Trilby," has been loaned to Julius and Abe Stern and will appear in a Buddy Messinger two-reeler and several other Century comedies.

The critic of the Chicago Tribune is commenting on the Pathe-Our Gang comedy, "A Pleasant Journey," says: "I haven't had as much fun in a long time as I did watching it. Don't miss these baby dreadfuls when they come to your neighborhood."

The Literary Digest's weekly reel, "Fun from the Press," has, according to an announcement from Hodkinson, been selected as a regular feature of the motion picture program for the S.S. Leviathan.

Among the prominent theatres that have booked the new series of Keystone reissues offered by Tri-Stone are Ascher Brothers' circuit in Illinois, Del Monte in St. Louis, Merrill Theatre in Milwaukee, Broadway, New York, Globe in New Haven and Victory in Providence.

Weiss Brothers Artclass Pictures Corporation report the sale of territory on the single reel series of "Ten Moments from Famous Plays and Great Authors" for New York, New England, Eastern Pennsylvania and Los Angeles.

Clarence Phillips, Hodkinson salesman in Milwaukee territory, has closed the following first-run contracts on "Fun from the Press": Strand at Green Bay, Orpheum in Oshkosh, Orpheum in Kenosha and Strand and Tivoli in Milwaukee.

Rudolph Friml, Jr., thirteen-year-old son of the well-known composer, is now a member of the Buddy Messinger unit producing Century Comedies.

Century Comedies has changed the name of its publicity department. It will, according to an announcement from Vice President Abe Stern, henceforth be known as the News Service department. David Bader is in charge.

Jack Cohn and Louis Lewyn announce that with the beginning of the fourth year of "Screen Snapshots," this fan magazine of the screen will branch out into more unusual channels. One innovation will be the preparation of real scenarios for use of the stars in each issue.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 283.

PROJECTION

EDITED BY F. H. RICHARDSON

Fall Meeting S. M. P. E.

I am in receipt of the following communication from R. S. Peck, director of Canadian Government Motion Picture Bureau:

The information furnished by Mr. Peck follows his letter.

Ottawa, Canada, August 24, 1923.

Dear Mr. Richardson:

I am taking the liberty of enclosing some material which I hope may be found useful to you in case you would like to make mention in the columns of the Moving Picture World something about the forthcoming Convention of the Society of Motion Picture Engineers.

Thanking you in anticipation for your co-operation and looking forward to seeing you personally in October, I am,

Yours very truly,
R. S. PECK, Director.
Canadian Government Motion Picture Bureau.

Ottawa an Ideal Convention City

Every indication points to a splendid fall gathering of the Society of Motion Picture Engineers, which will take place October 1, 2, 3 and 4, in the beautiful Capital City of Ottawa, the seat of the Dominion's federal government.

Ottawa, Canada, is an ideal convention city for many reasons. Being the capital of the Dominion of Canada, it contains many points of interest for the visitors. It has been well named by American visitors as "The Washington of the North." The city has a population of 150,000 and occupies a commanding position on the high cliffs overlooking the mighty Ottawa River. Two other rivers of considerable size join the Ottawa River at the capital—the Rideau—flowing through the rich alluvial country of Central Ontario, and the Gatineau, visible in the distance, which comes tumbling over the blue Laurentian Mountains from the sister Province of Quebec.

Mecca of American Tourists

Directly opposite the City of Ottawa is the Province of Quebec—that Mecca for so many American tourists. Hull, Quebec, connected by two inter-provincial bridges with Ottawa, is a bustling industrial town of 30,000 population, from which many American newspapers buy their supply of news print paper.

The Society of Motion Picture Engineers will find a warm welcome awaiting them in Ottawa in October. Mr. Raymond S. Peck, director of the Canadian Government Motion Picture Bureau, and chairman of the Arrangements Committee, is making strenuous efforts to line up a program that will be interesting. The Papers Committee of the Society is also planning on presenting one of the strongest and most interesting programs in a long time. No member of the Society can afford to be absent from the Ottawa meeting.

Time for Visiting in Ottawa

Time will be given to look around Ottawa, as there is much of interest for the visitor. In Ottawa we will find the magnificent new Canadian Parliament buildings, recently completed, the Library of Parliament, the National Gallery and Museum, Rideau Hall, the official residence of the Governor-General of Canada, and many other interesting Canadian institutions.

It is suggested that members of the Society secure their hotel reservations well in advance. The headquarters will be the beautiful Chateau Laurier Hotel, one of the finest hotels on the continent, operated by the Canadian National Railways.

Ottawa is within easy reach of the majority of the members of the Society. One can leave New York in the evening and be in Ottawa before noon the following day.

Road to Ottawa

Thinking possibly that others, like myself, would desire to motor to Ottawa to attend the fall meeting of the Society of Motion Picture Engineers, I wrote the Automobile Club of Ottawa for information as to the best route into Ottawa, either from Malone, New York, or from Montreal.

The secretary of the club, H. K. Carruthers, in response, sent a map of Eastern Ontario, showing the routes advised, with the remark that the Malone route road is in excellent condition, with detours, if any, well marked. As to the Montreal-Ottawa road, which used to be in very bad condition, he says: "You will find a great change in the Ottawa-Montreal road. As soon as a few remaining stretches are stoned we can recommend it for all-weather traffic."

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

The Malone route is Malone, New York, to Ogdensburg, New York, by whatever seems to be the best, and cross the river to Prescott, Ontario. From Prescott to Ottawa there is but one main road.

Take Main Ottawa Road

Put in other words, one may reach Ogdensburg, New York, by any route which seems best. Then just take the main Ottawa road, which leaves the river road just east of Johnstown (four miles east of Prescott) and then just "follow your nose" to Ottawa.

From Montreal, drive to Lachine, then via Vaudereil, Como, Point Fortune, Hawkesbury, Plantagenet and Rockland Montreal to Ottawa is 125 miles. Ottawa to Prescott 60 miles. Ogdensburg to Malone 70 miles. Ogdensburg to Watertown, New York, 71 miles.

Albany to Malone, via Lake Placid, is 237 miles, and the total distance from New York City to Ottawa, via Albany, Saratoga Springs, Lake Placid and Ogdensburg, is 518 miles. You will have no trouble about your machine at the border if your state license is in order. But if you have bought a new machine be sure your license bears the new engine, etc., number. You do not have to deposit any money. Just sign some papers.

Making Three-Winger

A projectionist in the northwest says:

Attached find money order for one dollar, for which I would like your reply to the following: How would you proceed to make a 3-wing shutter?

In other words, what is the correct procedure in making one? Have made shutters from which I have gotten very good results. The question is asked more to settle an argument with others than anything else.

Have just ordered the new lens chart and will order the new handbook (Bluebook) in a short while, though to tell the truth I still find much to learn in the Third Edition.

Seven Years Old

Yes, but, my friend, that is seven years old, and the profession has advanced very much in all those years. Better get an up-to-date work at once. I am replying through this department, with caution to you, because the subject is interesting.

As to the correct procedure in making a 3-winger—well, I don't know myself exactly what is the best way to go about it. I think I would proceed as follows: First, I would set the projector flywheel exactly at the point where the intermittent sprocket begins to move, being VERY careful to get it at exactly the right point.

I would then make a scratch mark on the projector mechanism frame as near as possible to the rim of the flywheel, and exactly opposite it would make a mark on the rim of the wheel. Next I would turn the flywheel in the direction it normally runs until the intermittent just ceased to move, again being very certain to get it EXACTLY at the right point. I would then make a second scratch mark on the rim of the flywheel exactly opposite the mark on the frame.

Lay Off a Circle

Next I would lay off a circle, on a sheet of paper, exactly the diameter of the flywheel, and make marks thereon exactly corresponding to the marks I had made on the wheel itself. With a small protractor, or otherwise, I would determine exactly how many degrees of the entire circle lie between the marks, and that is the measure of the speed of your intermittent.

For example, if I found it to be 60 degrees between the marks, I would know that it was a sixty degree movement, and that the shutter master blade would have to be sixty degrees wide if the light beam had only a very small diameter. In other words, it would require such a blade to cover a point at the center of the lens during the time the film is in motion over the aperture.

My Own Way

There would, however, have to be an additional master blade width sufficient to eliminate travel ghost due to diameter of beam, and frankly I don't know exactly how to go about determining just what that should be. My own way would be to cut a master blade from stiff cardboard about sevently degrees wide, instal it in the shutter hub and trim off a bit from each edge, trying each time until faint travel ghost appeared, at which point I would know I had the blade just a bit too narrow and would cut the metal blade as much wider as my judgment directed.

As to the interrupter blades, if the master blade is 60 degrees wide, then all blades and openings should also be 60 degrees. If the master blade is some other width—as it is sure to be—I know of no established rule for ascertaining interrupter blade width, and believe projector manufacturers arrived at the proportions they use mostly by experiment.

If anyone can improve on my methods—surely not a hard thing to do—let him stand forth and be heard.

Marine Corps

Walter S. Nordeoff, Chief Projectionist Marine Barracks, Paris Island, So. Carolina, writes:

I have taken the position left vacant by former Chief Projectionist Thomas Napoletano, and hope to continue the good work from where he left off. I am a constant reader of the department and try to follow your advice in many things.

Have noticed many articles speaking of the poor condition of prints sent out by many exchanges. Recently I received a print from the exchange which required three hours work by me to put into usable condition. (Work you did for the exchange for nothing—worth about, say, two dollars. Had you filched two dollars from the exchange cash tray what the exchange would have done to you would have been plenty, provided they caught you at it.—Ed.)

The next print was in such condition that I shipped it back without any attempt to use it, accompanied by a letter setting forth the facts.

A reply came saying in future films would reach us in good condition, but the very next print was in the same wretched condition. Looked as though it had passed through a sausage machine, instead of an inspector's hands.

Why cannot exchanges and projectionists co-operate, the exchange sending prints in perfect condition and the projectionist returning them in the same shape, less only ordinary wear and tear? Why not publish the names of projectionists who abuse film, so that we may know him and classify him with the rest of the rubbish?

All Right—Only

That last would be all right, only for several reasons it is not practicable. The whole trouble rests, primarily, on the fact that exchanges run their inspection and repair departments in a slipshod way, apparently on the idea that it pays to do it, and projectionists accept film which is not fit or safe to project.

As I have before said, here is the real answer: A REAL organization of exchange men and an iron-clad agreement, backed by a good, stiff forfeiture deposit, to carefully inspect and examine all films each time they come in, making careful record of all damage other than ordinary wear and tear, charging the theatre up with it at a fair price.

By all damage other than wear and tear I mean film spiked by sprocket teeth. Film with ripped sprocket holes. Film with cracked or split sprocket holes, and film with long, straight scratches.

There is no question but that the exchange OWES the theatre film in sufficiently good mechanical shape to project well and safely. There is no question but that the projectionist OWES it to the exchange to keep his projectors in such shape (provided the exhibitor will supply necessary repairs) and adjustment that no undue strain will be imposed upon the film and no unusual damage will be done to it.

There can be no question but that the exhibitor owes it to the exchange not to order projection at anything substantially more than the normal, standard speed, since anything more compels projector tension adjustments which strain the film, and to supply new propector parts before the old ones (especially sprockets) become badly worn, since otherwise film will inevitably be badly damaged, particularly if projection speed be high.

Reel Stunt

M. P. Foster, Projectionist Orpheum Theatre, Harrisburg, Illinois, to whom I have sought to render some service, writes at length, winding up with:

> If you publish any of this, cut it down to a discussion of my troubles and their remedy and add a closing paragraph of my appreciation of your efforts to solve same and of the knowledge I have gained through six years reading of the department and the World in general—and from the Bluebook especially.
>
> Incidentally I have a stunt which, if generally used will serve to eliminate the five or six splices found in the last few feet of about every reel. I have frequently noticed projectionists using a bum reel which stuck and wrenched the last foot or so of the film, sometimes tearing it clear in two just at change-over.
>
> I find that by just wrapping the film-end around the hub and holding it there when starting to rewind—not attaching it to the reel clip at all—it stops that last foot or so of film being strained at all.
>
> Of course the films ought not to be run on the exchange reels, which are seldom fit to use, at all, but all the same they do use them—yes, no?

JUST OUT
A Brand New
LENS CHART
By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming this fall.

Price $1.00
Postpaid
Chalmers Publishing Co.
516 Fifth Avenue New York City

A Practical Plan

Verily they do, friend Foster. It is just another angle to the slip-shod methods used in projection. The effect of your plan, which is practical, would be to cause the film to come loose from the reel hub entirely by the time it got within a few feet of the end. It is practical and good.

As to your kind words concerning this department and the Bluebook—well, that is just what the department and book is for—to try to help you. Naturally I am glad you think they do, for in helping you they are rendering a large service to the entire industry.

As to your trouble, it is up to the General Electric. Write Schenectady asking them what adjustments you should make to use your 70 ampere generator to supply your 50 ampere arc. Frankly I don't know.

The Difference

Some amusing questions are sprung on Yours Truly. One would think that by now the difference between "Operator," as applies to motion picture projection, and "Projectionist" would be at least fairly well understood.

But here comes L. N. Davidson, Savannah, Georgia, who gravely asks:

> Dear Mr. Richardson: I would like to know, if you will be so kind, just what the difference is between an Operator and a Projectionist. They seem to me to be the same.

My dear Mr. Davidson, are you new at projection or, if not, where have you been slumbering during the past three years?

Briefly, the term Motion Picture Projectionist is presumed to designate a person who thoroughly understands the projection of motion pictures, in all that term implies—a very wide range of knowledge, by the way.

An "Operator," or a "Moving Picture Machine Operator," designates a man whose knowledge and skill does not extend beyond the mere operation of a semi-automatic machine, or mechanism, and the equipment which necessarily goes with it—a comparatively very limited field of knowledge.

Its Real Use

In its real use, however, the term projectionist is presumed and intended to include only men of superior knowledge and skill—men high up in their profession. That is to say, that was my idea when I first set up the term and fought for its adoption.

Since then the Society of Motion Picture Engineers, in its wisdom, has seen fit to adopt it into the official nomenclature of the industry as including all those who make the projection of motion pictures their profession.

With this I have no quarrel. In fact, I acquiesced in the definition of "Projectionist" as set up by the Society, because it is probably best to have it that way.

It works both ways, though, as the tendency is for the high grade men, or men who desire to become high grade to adopt the new name and for the men who are non-progressive to refuse it.

The line of division is already very plain and is becoming better marked every day. The effect of the new term has been beneficial. Every unbiased man I have talked with on the subject admits that.

Film Grip

Private Birl W. Worley, Marine Barracks, So. Carolina, writes:

> I am a constant reader of the projection department. Attached find rough sketch of a mechanical improvement to the moving picture reel.
>
> I have tried it out. It works fine. It is convenient, and does not tear the film.

Friend Worley's idea—if it is his idea, he does not say so—consists of a piece of sheet steel as wide as a reel hub and so curved that it will snap onto and grasp the reel hub. On the edge of this some raised teeth are punched, representing sprocket teeth. These teeth engage the film and, instead of it being clamped under a clip on the reel hub.

The device is practical, but was invented—possibly patented, I don't know as to that—by C. Francis Jenkins, Washington, D. C., some two years or so ago. Sorry, Friend Worley, but that's that.

Goat Getters

A well-meaning man down South writes:

> I have alternating current with a 50-foot projection, but still don't get a bright light and if I do get a bright light my corners are dark. I would thank you very much for some advice.

And on this I am expected by this good brother to advise him. I am to tell him exactly what is wrong (which I could do as to one item, anyhow. His condenser is not within about seven miles of right) and fix him up just fine. It is such letters that I dub "goat getters."

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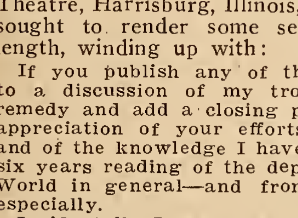
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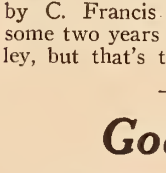
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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres	Max Linder	Sept. 9		3,800
Garrison's Finish	Jack Pickford	Jan. 27	May 12	8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3	May 5	8,000
The Shriek of Araby	Sennett Prod.-Turpin	Apr. 28	Aug. 18	4,150

AMERICAN RELEASING

		Review	Consensus	Footage
Solomon in Society	Strauss Prod.	Jan. 6	Aug. 4	6,000
Milady	Featured Cast	Feb. 3	Apr. 7	7,622
One Million in Jewels	Helen Holmes	Feb. 10	Mar. 24	5,326
Bobemian Girl	Harley Knowles Prod.	Feb. 17	Mar. 24	6,462
The Grub Stake	Nell Shipman	Mar. 17	Apr. 14	8,061
Son of the Desert	W. Merrill McCormick	Mar. 24		4,144
Quicksands	Chadwick-Dix	Apr. 7	July 21	6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14	Aug. 11	6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28	Aug. 4	4,753
The Truth About Wives	Betty Blytbe	June 9		5,973

ARROW

		Review	Consensus	Footage
Lost in a Big City	John Lowell	Jan. 20	May 12	8,000
Jacqueline	Star cast	Mar. 31	July 21	6,000
Man and Wife	Maurice Costello	Apr. 28		5,000
The Broken Violin	Star Cast	Apr. 28		6,000
Spawn of the Desert	Wm. Fairbanks	May 5		4.500
Little Red Schoolhouse	E. K. Lincoln	May 26	Aug. 25	5,700
Sheriff of Sun Dog	Wm. Fairbanks	June 2		4.949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts
The Santa Fe Trail	Historical serial	Aug. 11		15 parts
The Devil's Dooryard	William Farnum	Aug. 25		4,838

ASSOCIATED EXHIBITORS

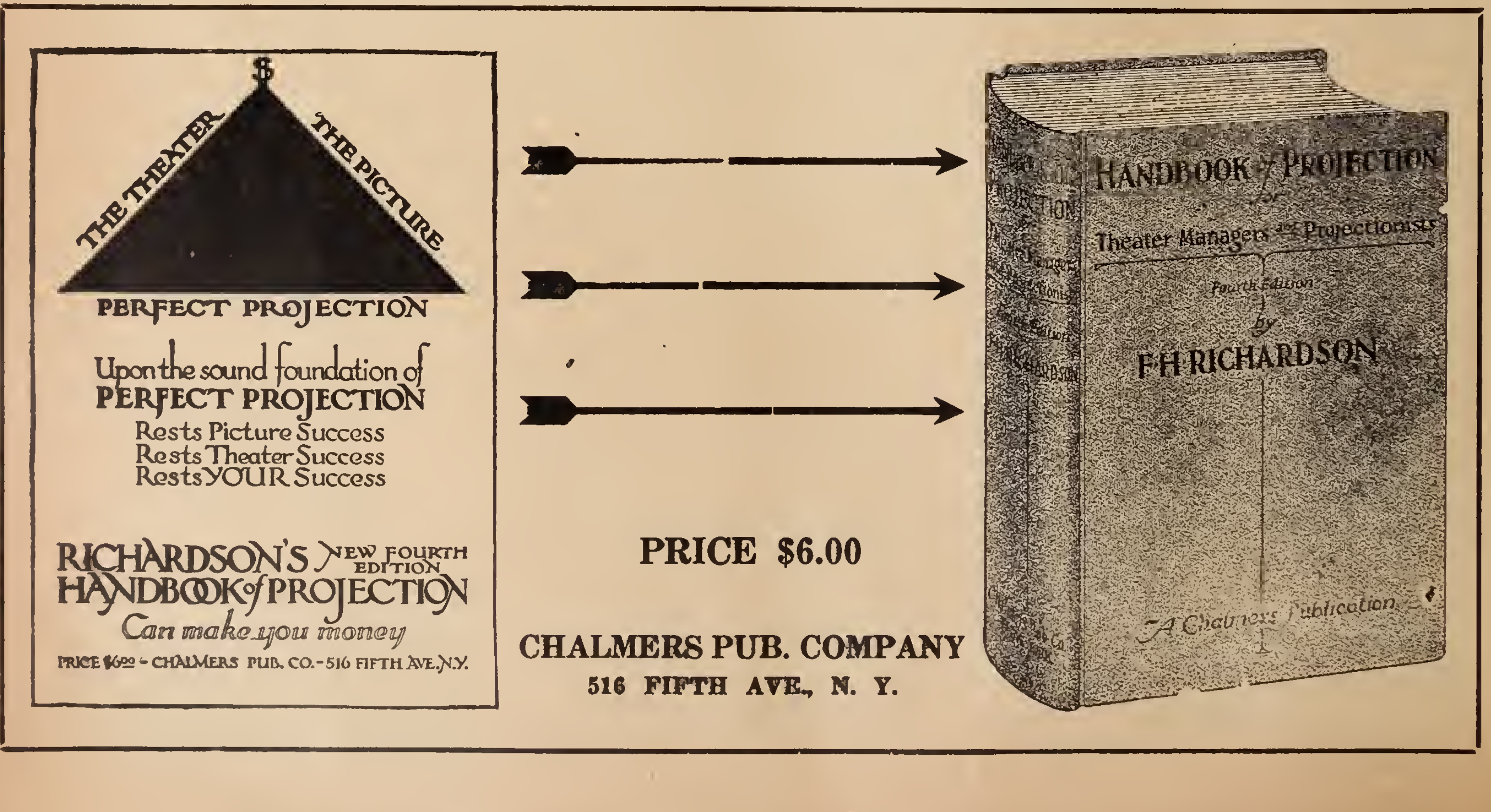
		Review	Consensus	Footage
A Bill of Divorcement	Constance Binney	Jan. 20	Mar. 24	5,819
The Tents of Allah	Mary Alden, Monte Blue	Apr. 7	June 9	7.864
Alice Adams	Florence Vidor	Apr. 28	Aug. 25	6,000
Is Divorce a Failure?	Leah Baird	May 5	Aug. 18	5,448
The Destroying Angel	Leah Baird	July 14		6,000
The Man Between	Allan Forrest	July 21		5,176
Stormy Seas	J. P. McGowan	July 21		4,803

EDUCATIONAL FILMS CORP.

		Review	Concensus	Footage
Kick Out	Lige Conley	Mar. 31		2,000
Family Troubles	Eddie Barry	Mar. 31		1,000
Green as Grass	Jimmie Adams	Apr. 7		2,000
Movie Daredevil	Cartoon	Apr. 7		1,000
The Dude	Jimmie Adams	Apr. 14		1,000
Take Your Choice	Bobby Vernon	Apr. 14		2,000
Cold Chills	Louise Fazenda	Apr. 21		2,000
Traffic	Jimmie Adams	Apr. 28		1,000
Winter Has Came	Christie Comedy	Apr. 28		2,000
F. O. B.	Lloyd Hamilton	May 5		2,000
Speed Demons	Howe Hodge-Podge	May 5		1,000
From Windows of My House	Bruce Scenic	May 12		1,000
Exit Stranger	Cliff Bowes	May 12		1,000
Roll Along	Jimmie Adams	May 19		2,000
Small Change	Cameo Comedy	May 19		1,000
This Way Out	Mermaid Comedy	May 26		2,000
Between Showers	Cliff Bowers	May 26		1,000
Their Love Growed Cold	Cartoon comedy	June 2		1,000
Plumb Crazy	Christie comedy	June 2		2,000
Golf	Special	June 9		1,000
Shooting the Earth	Novelty	June 9		1,000
Mixed Trails	Bruce Scenic	June 9		1,000
Back to the Woods	Neal Burns	June 16		2,000
Sea of Dreams	Special	June 16		1,000
Backfire	Jack White prod.	June 23		2,000
Kinky	Cameo comedy	June 30		1,000
Three Strikes	Jack White prod.	June 30		2,000
A Lyin' Hunt	Novelty	July 7		1,000
Tail Light	Cliff Bowes	July 14		1,000
The Gray Rider	Bruce Scenic	July 14		1,000
Snooky's Treasure Island	Snooky"	July 21		2,000
Close Harmony	Sing Again series	July 28		1,000
Wrecks	Cliff Bowers	July 28		1,000
The Cat and the Fiddle	Howe Hodge-Podge	Aug. 4		1,000
West Is West	Cliff Bowes	Aug. 11		1,000
Dipping in the Deep	Hodge-Podge	Aug. 11		1,000
Plus and Minus	Cliff Bowes	Aug. 11		1,000
The Busher	Lee Moran	Aug. 18		2,000
Dark Timbers	Bruce scenic	Aug. 18		1,000
Navy Blues	Dorothy Devore	Sept. 1		2,000
Hold Everything	Bobby Vernon	Sept. 1		2,000

FAMOUS PLAYERS-LASKY

		Review	Consensus	Footage
The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Bella Donna	Pola Negri	Mar. 31	July 7	7,905
Adam and Eva	Marion Davies	Feb. 24	Mar. 24	7,153
Racing Hearts	Agnes Ayres	Feb. 24	Apr. 7	5,600
The White Flower	Betty Compson	Mar. 10	Apr. 7	5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7	9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31	July 14	5,695
The N'th Commandment	Cosmopolitan	Apr. 21	Aug. 25	7,339
The Glimpses of the Moon	Dwan-Daniel	Apr. 7	May 12	6,562
The Leopardess	Alice Brady	Apr. 7	July 14	5,631
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621
The Go-Getter	T. Roy Barnes	Apr. 21	July 21	7,740
Prodigal Daughters	Gloria Swanson	Apr. 28	July 21	6,216
You Can't Fool Your Wife	Star cast	May 5	July 14	5,766
The Ne'er Do Well	Thomas Meighan	May 12	Aug. 4	7,414
The Rustle of Silk	Betty Compson	May 19	July 21	6,947
The Snow Bride	Alice Brady	May 26	Aug. 4	6,000



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(Continued from preceding page)

		Review	Consensus	Footage
Sixty Cents an Hour	Walter Hiers	May 26	July 14	5,632
Fog Bound	Dorothy Dalton	June 9		5,692
The Heart Raider	Agnes Ayres	June 16		5,075
The Exciters	Bebe Daniels	June 16		5,039
Only 38	Wm. De Mille prod.	June 23		6,175
Law of the Lawless	Dorothy Dalton	June 30	Aug. 4	6.387
Woman With Four Faces	Betty Compson	June 30	Aug. 18	5,700
Peter, The Great	Emil Jannings	July 7		7,000
Children of Jazz	Theodore Kosloff	July 21	Aug. 18	6,080
A Gentleman of Leisure	Jack Holt	July 28		5,695
The Purple Highway	Madge Kennedy	Aug. 4		6,574
Lawful Larceny	Four stars	Aug. 4		5,565
Hollywood	Fifty stars	Aug. 11		8,100
Homeward Bound	Thomas Meighan	Aug. 11		7,000
Blneheard's Eighth Wife	Gloria Swanson	Aug. 18		5,900
The Silent Partner	Leatrict Joy	Sept. 1		5,806

FILM BOOKING OFFICE OF AMERICA

		Review	Consensus	Footage
Crashing Thru	Harry Carey	Apr. 7	May 5	6,000
Westhound Limited	Ralph Lewis	May 5	Aug. 25	5,100
Wonders of the Sea	Williamson Undersea.	May 19		5,000
Mary of the Movies	Star cast	June 2	Ang. 11	6,500
Pop Tuttle's Russian Rumor.	Dan Mason	June 2		2,000
The Remittance Woman	Ethel Clayton	June 9	July 14	6,000
Divorce	Jane Novak	June 16		5,900
A Grim Fairy Tale	"Fighting Blood"	June 16		2,000
Rice and Old Shoes	Carter De Havens	June 23		2,000
End of a Perfect Fray	"Fighting Blood"	June 30		2,000
Desert Driven	Harry Carey	June 30	Aug. 18	5,840
The Mysterious Witness	Rohert Gordon	June 30	Aug. 25	4,850
Human Wreckage	Mrs. Wallace Reid	July 14		7,215
Itching Palms	Tom Gallery	July 28		6,000
Jndy Punch	"Fighting Blood"	July 28		2,000
The Flying Dutchman	Lloyd Carlton prod.	Aug. 4		5,800
The Miracle Baby	Harry Carey	Aug. 18		6,000
So This Is Hollywood	2d Fighting Bloods	Aug. 25		2,000
She Supes to Conquer	2d Fighting Bloods	Aug. 25		2,000

FIRST NATIONAL

		Review	Consensus	Footage
What a Wife Learned	Thos. H. Ince Prod.	Feh. 10	Mar. 17	6,228
Voice From the Minaret	N. Talmadge-O'Brien.	Feb. 17	Mar. 31	6,685
Bell Boy 13	Douglas MacLean	Feb. 17	Mar. 24	4,940
Day Dreams	Buster Keaton	Feh. 24		
Scars of Jealousy	Thos. Ince Prod.	Mar. 17	Apr. 7	6,246
Daddy	Jackie Coogan	Mar. 17	May 5	5,738
The Love Nest	Buster Keaton	Mar. 17		2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24	Jnne 2	7,425
Refuge	Katherine MacDonald	Apr. 14	Aug. 18	6,000
The Bright Shawl	Richard Barthelmess.	Apr. 28	July 7	7,500
Wthln the Law	Norma Talmadge	May 12	Aug. 25	8,034
Slippy McGee	Wheeler Oakman	May 12	Aug. 25	6,299
The Lonely Road	Katherine MacDonald	May 26		5,102
Girl of the Golden West	Edwin Carewe prod.	June 2	Aug. 4	6,800
A Man of Action	Douglas MacLean	June 9		6,400
The Sunshine Trail	Douglas MacLean	June 9		4,500
Children of Dust	Frank Borzage prod.	June 23	Aug. 18	6,228
Penrod and Sam	Star cast	June 23		6,275
Circus Days	Jackie Coogan	June 30	Aug. 18	6,000
Wandering Danghters	James Young Prod.	July 7	Aug. 25	5,471
The Scarlet Lily	Katherine MacDonald	July 21		6,000
The Brass Bottle	Tourneur prod.	Aug. 4		5,290
Trilby	R. W. Tully prod.	Aug. 4		7,321
Ashes of Vengeance	Norma Talmadge	Aug. 18		10,000

FOX FILM CORP.

		Review	Consensus	Footage
The Net	J. G. Edwards Prod.			
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3	10,461
The Buster	Dustin Farnum	Mar. 3	May 5	4,587
The Artist	Clyde Cook	Mar. 3		2,000
Good-by Girls	William Russell	Mar. 24	Apr. 21	4,746
Three Jumps Ahead	Tom Mix	Apr. 14	Aug. 11	4,854
Bucking the Barrier	Dustin Farnum	Apr. 21	June 9	4,566
The Fourflusher	Joe Roberts	Apr. 21		2,000
Schooldays in Japan	Educational	Apr. 21		500
Wild Waters	Scenic	Apr. 21		500
The Madness of Youth	John Gilbert	Apr. 28	July 21	4,710
Algeria	Educational	Apr. 28		1,000
The Author	Al St. John	Apr. 28		1,000
Lovebound	Shirley Mason	May 19	July 21	4,407
Clothes and Oil	Chester Conklin	May 19		2,000
An Alaskan Honeymoon	Scenic	May 19		500
Stepping Fast	Tom Mix	May 26	July 14	4,608
Three Gun Man	Hilliard Carr	May 26		2,000
Sentinels of the Sea	Scenic	May 26		1,000
Boston Blackie	William Russell	June 2	July 7	4,522
The Mummy	Sunshine Comedy	June 2		2,000
Crystal Jewels	Instructive	June 2		1,000
Snowdrift	Charles Jones	June 9		4,617
Land of Tnt-Ankh-Amen	Instructive	June 9		1,000
Red Russia Revealed	Special	July 21		1,600
Soft Boiled	Tom Mix	July 28		7,054
Hell's Hole	Charles Jones	July 28		6,000
Where There's a Will	Sunshine comedy	July 28		2,000
Roaring Lions on a Steamship.	Harry Sweet	July 28		2,000
Circus Pal	Sunshine comedy			2,000
Apple Sauce	Sunshine comedy			2,000
Tropical Romeo	Al. St. John			2,000
Skid Proof	Charles Jones			
St. Elmo	John Gilhert	Aug. 18		6,000
Skid Proof	Charles Jones	Aug. 25		5,565
Alias the Night Wind	William Russell	Aug. 25		4.145
Mysteries of Yucatan	Instructive	Aug. 25		1,000
Bag and Baggage	Gloria Grey	Aug. 25		6,000
The Man Who Won	Dustin Farnum	Sept. 1		5,500
Jungle Pals	Features apes	Sept. 1		2,000

GOLDWYN

		Review	Consensus	Footage
Gimme	Rupert Hnghes Prod.	Jan. 27	Mar. 24	5,769
The Christian	Tourneur Prod.		Mar. 17	8,000
Mad Love	Pola Negri	Mar. 10	June 9	5,518
Lost and Found	House Peters	Mar. 31	Apr. 14	
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5,644
Sherlock Holmes	John Barrymore	May 20	June 3	8,233
Look Your Best	Rupert Hnghes prod.		Apr. 14	5,314
Vanity Fair	Mahel Ballin		July 14	7,600
Souls for Sale	Rupert Hughes Prod.	Apr. 7	July 14	
Backbone	Edward Sloman Prod.	Apr. 7	July 7	6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12	10,501
The Last Moment	Star cast	June 2	Aug. 18	6,000
The Ragged Edge	Mimi Palmieri	June 16		6,800
The Spoilers	Jesse D. Hampton Prod.	July 7		8,928
Three Wise Fools	Claude Gillingwater	July 14	Aug. 25	6,946
The Love Piker	Anita Stewart	July 21		6,237
Little Oold New York	Marion Davies	Aug. 18		10,000
The Green Goddess	George Arliss	Aug. 25		9,100

HODKINSON

		Review	Consensus	Footage
Fun from the Press	Issued Weekly			1,000
Just Like a Woman	Marg'ite DeLaMotte.	Mar. 17	Apr. 21	4,900
Wlnner Take All	Ernest Shipman prod.			6,000
The Rapids	Ernest Shipman prod.			6,000
Movie Chats	Kineto—one a week			1,000
The Llon's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
The Pill Pounder	Charles Murray	May 12		2,000
Turkey	Sport film	May 12		1,000
So This Is Hamlet	Comedy	May 12		2,000
Romance of Life	Educational	May 12		1,000
The Critical Age	Pauline Garon	May 19	Aug. 4	4,500
Youthful Cheaters	Glenn Hunter	June 2	Aug. 4	5,700
The Mark of the Beast	Robert Ellis	June 16		5,988
Michael O'Halloran	True Boardman	June 23		7,000
The Rapids	Harry T. Morey	Jnne 30	Aug. 18	4,900
The Ex-Kaiser in Exile	Special			2,000
The Immortal Voice	Bray-scientific	July 14		1,000
Wild and Wicked	Raymond McKee	July 14		2,000
The Cuckoo's Secret	Btau-instructive	July 14		1,000
Helpful Hogan	Charles Murray	July 14		2,000
Radio-Mania	Grant Mitchell	July 28		5,400
Pat's Patents	Comedy	Aug. 25		2,000
Fiddling Fool	Raymond McKee	Aug. 25		2,000
Col. Heezaliar in the African Jungle	Bray Comedy	Sept. 1		1,000

METRO

		Review	Consensus	Footage
All the Brothers Were Valiant	Chaney—Billie Dove.	Jan. 27	Mar. 17	6,265
Crinoline and Romance	Viola Dana	Feh. 3	Mar. 24	6,000
Jazzmania	Mae Murray	Feb. 24	Apr. 7	8,000
Success	Murray Garsson Prod.	Mar. 3	May 5	7,000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17	Apr. 14	7,000
Where the Pavement Ends.	Rex Ingram Prod.	Mar. 24	Apr. 21	7,706
Your Friend and Mine	Enid Bennett	Mar. 24	Apr. 21	5,750
The Handy Man	Stan Laurel	Mar. 24		2,000
Woman of Bronze	C. K. Young	Apr. 14	July 14	5,648
A Noise in Newboro	Viola Dana	Apr. 14	Jnly 21	5,200
An Old Sweetheart of Mine	Elliot Dexter	Apr. 28	July 21	5,400
Soul of the Beast	Madge Bellamy	May 5	July 14	5,300
Her Fatal Millions	Viola Dana	May 5	Ang. 18	6,000
Trailing African Wild Animals	Martin Johnson	May 19	July 14	6,500
Cordelia the Magnificent	Clara K. Young	May 26	July 21	6,800
The Fog	Featured cast	July 14		6,500

PATHE

		Review	Consensus	Footage
The Unsnspectlng Stranger.	Leo Maloney	May 26		2,000
Amatenr Night on the Ark	Aesop cartoon	May 26		1,000
For Art's Sake	Paul Parrott	May 26		1,000
Back Stage	"Our Gang"	June 2		2,000
Under Two Jags	Stan Laurel	June ?		1,000
Spooks	Terry cartoon	June 2		1,000
The Watch Dog	"Dippy Doo Dads"	June 9		1,000
The Stork's Mistake	Terry Cartoon	June 9		1,000
Hyde and Zeke	Leo Maloney	June 9		2,000
Springtlme	Terry Cartoon	June 16		500
Fresh Eggs	Paul Parrott	June 16		2,000
Pick and Shovel	Stan Laurel	June 16		1,000
Courtship of Miles Sandwich.	Snnb Pollard	June 23		2,000
Tom, Dick and Harry	Leo Maloney	June 23		2,000
Dogs of War	"Our Gang"	June 23		1,000
The Bnrglar Alarm	Terry cartoon	June 23		1,000
Collars and Cnffs	Stan Laurel	June 30		1,000
The Beanty Parlor	Al-Falfa cartoon	June 30		720
Where's My Wandering Boy This Evening?	Mack Sennett	July 7		2,000
The Covered Pushcart	Cartoon	July 7		1,000
Steel Shod Evidence	Leo Maloney	July 7		2,000
The Uncovered Wagon	Paul Parrott	July 7		1,000
Kill or Cure	Stan Laurel	July 14		1,000
The Pace that Kills	Aesop Fable	July 14		1,000
Her Dangerous Path	Serial-Edna Murphy.	Jnly 21		20,000
Yellow Gold and Men		July 21		2,000
Mysteries of the Sea	Cartoon	July 21		750
Jack Frost	Snub Pollard	Jnly 21		2,000
For Guests Only	Paul Parrott	July 21		1,000
Lodge Night	Our Gang	Jnly 28		2,000
A Thoroughbred	Cartoon	July 28		1,000
Gas and Air	Stan Laurel	Aug. 4		1,000
The Green Cat	Snub Pollard	Aug. 4		2,000
The Marathon Dancer	Terry cartoon	Aug. 4		1,000
In Wrong Right	Leo Maloney	Aug. 4		2,000
The Pearl Divers	Terry cartoon	Aug. 11		1,000
Oranges and Lemons	Stan Laurel	Aug. 11		1,000
Nine of Spades	Special on "bridge"	Aug. 11		1,000
Nip and Tuck	Sennett comedy	Aug. 11		2,000
Post No Bills	Paul Parrott	Aug. 11		1,000
The Mystery Man	Snub Pollard	Aug. 18		2,000
Be Honest	"Dippy-Doo-Dada"	Aug. 18		1,000
Warned in Advance	Leo Maloney	Aug. 18		2,000
Live Wires	Paul Parrott	Aug. 25		1,000
July Days	"Our Gang"	Aug. 25		2,000
Man of Position	Sid Smith	Aug. 18		2,000
Rolling Home	Joe Rock	Aug. 18		2,000
The Bad Bandit	Aesop's Fable	Aug. 25		1,000
Pitfalls of a Big City	Ben Turpin	Sept. 1		2,000
Short Orders	Stan Laurel	Sept. 1		1,000
Cat That Failed	Aesop Fable	Sept. 1		1,000
The Great Explorers	Aesop Fable	Sept. 1		1,000

(Continued from preceding page)

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11	June 9	4,622
The Man and the Moment	Hayford Hobbs	Nov. 18	May 12	4,470
The Inner Man	Wyndham Standing	Dec. 30	July 7	4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14	4,885
The Man Who Waited	Star cast	May 12		5,000
Counterfeit Love	Featured cast	June 30		6,000

PREFERRED PICTURES

The Hero	Gasnier Prod.	Jan. 13	May 12	6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5	5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,963
Girl Who Came Back	Miriam Cooper	May 12		6,100
Daughters of the Rich	Gasnier prod.	June 30		6.075
Mothers-in-Law	Gasnier Production	Aug. 25		6,725
The Broken Wing	Miriam Cooper	Sept. 1		6,216

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16	July 7	5,000
Rupert of Hentzau	Hammerstein-Lytell	July 21	Aug. 18	9,400

UNITED ARTISTS

The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8.649
One Exciting Night	D. W. Griffith Prod.	Oct. 21	Aug. 11	11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100
The White Rose	Mae Marsh	June 2		11,000

UNIVERSAL

Radio-Active Bomb	Roy Stewart	May 19		2,000
Double Dealing	Hoot Gibson	May 26	July 14	5,105
The Knockout	Lee Moran	May 26		2,000
Ain't Love Awful?	Bobby Dun	May 26		2,000
Burning Words	Roy Stewart	June 2	Aug. 4	4,944
A Fight for a Mine	Roy Stewart	June 2		2,000
Trail of No Return	Neal Hart	June 2		2,000
The Wandering Two	"Leather Pushers"	June 2		2,000
The Shock	Lon Chaney	June 9	Aug. 4	8,758
Don Quickshot of Rio Grande	Jack Hoxie	June 9		4,894
Should William Tell	Neely Edwards	June 9		1,000
Fare Enough	Century Comedy	June 9		2,000
The Drifter	Harry Carey	June 9		2,000
The Kid Reporter	Baby Peggy	June 9		2,000
Better Than Gold	Roy Stewart	June 9		2,000
Railroaded	Herbert Rawlinson	June 16		5,390
In the Days of Daniel Boone	Serial	June 23	Aug. 25	4,900
Sawdust	Gladys Walton	June 30	Aug. 18	1,000
In Hock	Neely Edwards	June 30		2,000
Don't Get Fresh	Buddy Messinger	June 30		
Shootin' for Love	Hoot Gibson	July 7		5,100
Lonesome Luck	Jack Dougherty	July 7		2,000
Hold On	Billy Engle	July 7		2,000
Taking Orders	Baby Peggy	July 7		2,000
The Merry-Go-Round	Featured cast	July 14		9,178
McGuire of the Mounted	William Desmond	July 14	Aug. 25	5,020
A Self-Made Wife	Ethel Gray Terry	July 14		4,960
Bum Slickers	Neely Edwards	July 14		1,000
Speed Bugs	Fred Spencer	July 14		2,000
The Homeward Trail	Pete Morrison	July 14		2,000
Forgetting the Law	Jack Dougherty	July 14		2,000
A Radio Romeo	Walter Forde	July 14		1,000
Hunting Big Game in Africa	H. A. Snow	Jan. 27	Mar. 17	10,000
Won't You Worry?	Bert Roach	July 21		1,000
Buddy at the Bat	Buddy Messinger	July 21		2,000
Tempest Cody Rides Wild	Marie Walcamp	July 21		2,000
The Victor	Herbert Rawlinson	July 28		4,880
The Host	Neely Edwards	July 28		1,000
		July 28		2,000
True Gold	Jack Dougherty	Aug. 4		2,000
The Eleventh Hour	Charles Jones	Aug. 4		6,819
Out of Luck	Hoot Gibson	Aug. 4		5,518
Legally Dead	Milton Sills	Aug. 4		6,076
Columbia—The Gem and the Ocean	"Leather Pushers"	Aug. 4		2,000
Nobody's Darling	"Baby Peggy"	Sept. 9		2,000
Double Suspicion	Neal Hart	Aug. 4		2,000
Spring Fever	Comedy	Aug. 4		2,000
The Love Brand	Roy Stewart	Aug. 11		4,832
The Steel Trail	Duncan serial	Aug. 11		15 parts
Shadows of the North	William Duncan	Aug. 25		4,943
Rustlin'	Jay Morley	Aug. 18		2,000
Lots of Nerve	Century comedy	Aug. 18		2,000
So Long, Buddy	Buddy Messinger	Aug. 25		2,000
Strike of the Rattler	Pete Morrison	Aug. 25		2,000
The Pencil Pusher	Chuck Reisner	Aug. 25		1,000
Blinky	Hoot Gibson	Sept. 1		5,740
Drifting W	Drifting	Sept. 1		7.394
High Kickers	Doris Eaton	Sept. 1		2,000
Sing Sing	Neely Edwards	Sept. 1		1,000
Fighting Fists	Jack Ford	Sept. 1		2,000

VITAGRAPH

Masters of Men	Earle Williams	Apr. 21	May 12	6,800
The Barnyard	Larry Semon	Apr. 21	Aug. 25	2,000
Roving Thomas in Banff	Urban Classic	Apr. 21		5,400
Playing It Wild	William Duncan	Apr. 28	July 21	
Forward, March	Jimmy Aubrey			
The Inner Chamber	Alice Joyce			
A Guilty Conscience	Antonio Moreno			
Divorce Coupons	Corinne Griffith			5.249
The Man Next Door	Alice Calhoun	June 9		2,000
A Midnight Cabaret	Larry Semon	June 9		2,000
Smashing Barriers	William Duncan	July 7		5.660
The Midnight Alarm	Alice Calhoun	Aug. 11		6.000
Loyal Lives	Whit. Bennett Prod.	Aug. 18		5,950

Consensus Footage

WARNER BROTHERS

Main Street	Star cast	May 12		[illegible]
The Beautiful and Damned	Marie Prevost	Dec. 23	June 2	7,000
Heroes of the Street	Wesley Barry	Dec. 23	Aug. 4	6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9	6,300
Where the North Begins	Rin Tin Tin (dog)	Aug. 25		6,200
Little Johnny Jones	Johnny Hines	Aug. 25		6,000

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

Mine to Keep	Bryant Washburn	Aug. 18		5,761
Pagin's Love	Monty Banks	Aug. 18		2,000

AYWON FILM CORP.

Dawn of Revenge	Richard C. Travers	Dec. 2		4,800
The Drug Monster				
The Cowboy King	"Big Boy" Williams	Apr. 21		4,900

B. B. PRODUCTIONS

Queen of Sin	Lucy Doraine	Apr. 7		8,000

CHARLES C. BURR

The Last Hour	Milton Sills	Jan. 13	May 12	6,000
Luck	Johnny Hines	Mar. 31	June 9	6,000
You Are Guilty	Edgar Lewis prod	Mar. 31	June 9	5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Temptation	Featured cast	Apr. 28		6,500
The Passionate Friends				
Her Accidental Husband	Forrest Stanley	Mar. 24		5,800
Lamp in the Desert	Gladys Jennings	June 2		4.900

CLIFFORD S. ELFELT PROD.

Crimson Gold	James B. Warner	June 30		5,000
Flaming Hearts	James B. Warner			4,300
Big Stakes	James B. Warner			4,600
Danger	James B. Warner	July 7		6,000

IRVING CUMMINGS PROD.

Broken Hearts of Broadway	Colleen Moore	July 28		6,000

EQUITY PICTURES

Has the World Gone Mad?	Goodman Prod.	Mar. 17		6,047
The Daring Years	Mildred Harris	Aug. 4		7,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12	6,200

PHIL GOLDSTONE

Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5.000
Thru the Flames	Richard Talmadge	June 30		5,000
His Last Race	"Snowy" Baker	Sept. 1		5,800

LEE-BRADFORD

Squirrel Comedies				2,000
Is Money Everything?	Miriam Cooper	Apr. 7		5,800
Call of the Hills	Maud Malcolm	May 5		5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28		

PRINCIPAL PICTURES CORP.

The Spider and the Rose	Alice Lake	Mar. 24		
Mind Over Motor	Trixie Friganza	Mar. 24		5,600
East Side, West Side	Eileen Percy	Apr. 28	Aug. 18	6,000
Temporary Marriage	Mildred Harris	May 5	Aug. 25	7,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19	Aug. 25	8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30		4,940

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19		6,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May 12		5,000
The Prairie Mystery	Bud Osborne	June 16		5,000
Broadway Gold	Elaine Hammerstein	July 28		6,800

WEBER AND NORTH

Marriage Morals	Will Nigh prod.	Aug. 11		6.400
Don't Marry for Money	House Peters	Sept. 1		5.563

JACOB WILK

The Tie That Binds	Barbara Bedford	May 5		7,000

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Staging of the Grand Old Alibi —Who Owns a Small Organ?

Bill Rabell Gets Back to Earth—Yes, We Have No Theatre Plans

FROM present indications it would appear that everything is now properly staged for elaborate production of the grand old annual alibi of why there is to be a shortage of coal.

Even if the government intervenes and takes charge of the mines, those who have stood in line while a postal employe engrosses a money order or still recall what aforesaid government did to both railroads and those who traveled upon them will not expect to witness any particular results beyond the edifying spectacle of seeing the operators as well as the consumers getting it in that portion of the anatomy that makes collars popular.

So, what we advised some time ago, in regard to the installation of independent lighting plants, thereby making sure of non-interruption of shows still goes—and goes double.

Maybe all the public utility plants will get all the fuel that they will require, again, maybe they will not. And certainly the knowledge that he can make his own juice if put to it will impart a comfortable feeling of security to the average exhibitor—particularly if he inhabits a moderate sized community.

The deuce of it is that the average exhibitor is not particularly up on independent generating plants, and that there are some mighty good, also some extremely poor, outfits produced. And none of them advertised where the inquiring exhibitor can read the advertising. Evidently the makers of the good outfits don't know enough to tell the exhibitor about their products, while the perpetrators of the other kind know too much to try to get into our columns.

But, we happen to know of several reliable makes in which we evidently have more confidence than their builders. So if any of our readers want help in the selection of a theatre lighting plant, our accumulated dope on the subject is at their disposal, if they will advise us fully regarding their lighting and power requirements and accompany the inquiry with a two-cent stamp, preferably attached to a self-addressed envelope.

HAS any one of our exhibitor readers an organ which he is willing to admit is small—and also of moderate cost?

Every time that we are favored with information regarding the installation of these deservedly popular instruments the proud possessor always leans heavily upon the fact that it is the largest in the city, the state or even in the country. Fame and considerable publicity awaits the proprietor who will tell us all about an installation that arrived in one freight car and did NOT set him back more than $30,000.

A leading manufacturer assures us that such organs are still built.

FOR some years past we have wondered how a man of Bill Rabell's energetic temperament could wait for the elevators of the Godfrey Building and keep clear of homicide charges. But Bill has had enough, and, September 1, will get back to earth from his present quarters on the tenth floor.

He will occupy the former U. T. E. store on the ground floor, one of, if not the finest, supply shops in the city. The store and its mezzanine gallery was planned by J. H. Hallberg before his former connection with the U. T. E. and taken over by the latter concern upon Mr. Hallberg's affiliation with it.

YES, we have no theatre plans with which to supply anxious inquirers who still fancy that there is some way to eliminate the architect and get a good job.

And we are not an architect nor have we one on the staff. We did print in our March 10 issue the best set of tentative plans for a small house that have ever been published, but we went to a cracking good architect for them and gave him full editorial credit for same.

As proof of how good they were the entire edition was exhausted in record time, and our competitors tried something along the same lines, after, as usual, the Moving Picture World had shown how to do it.

We have never promised to plan houses for our readers, because we know that it is the job of a real picture theatre architect. But we are always glad to recommend the right man for the proper job, and are not obliged to confine ourselves to members of any "Advisory Committee."

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The President of the S. M. P. E. Explains Advantages of Membership

WE take pleasure in publishing the following communication recently received from L. C. Porter, president of the Society of Motion Picture Engineers:

New York, Sept. 1, 1923.

Moving Picture World, N. Y. C.:

Any industry to grow to really large proportions and be of national scope must have standardization of its various branches and cooperation among those interested therein. The motion picture industry has grown to be one of the largest in the country and naturally required some central engineering body to guide this growth and coordinate the parts. In 1916 the Society of Motion Picture Engineers was formed for that purpose.

The object of this organization as set forth in its constitution is "advancement in the theory and practice of motion picture engineering and the allied arts and sciences, the standardization of the mechanisms and practices employed therein, and the maintenance of a high professional standing among its members."

The Society is composed of the best technical experts in the various research laboratories and other engineering branches of the industry in the country as well as executives in the manufacturing and producing end of the business. The commercial interests are also represented through associate membership in the Society.

The Membership

A glance at the society's membership list will show that practically all of the leading concerns in any way connected with the motion picture industry in this country and several foreign countries are represented by one or more members.

There are two classes of membership, active and associate. The requirements of each class may be found in the societies constitution and by laws. There, also will be found the rules and regulations governing the society.

The society is entirely self-supporting and has no paid officers. Its headquarters are at the office of the secretary—at present Room 402 at 729 Seventh Ave., New York City. There is now being formed on the Pacific Coast a local section of the main society. The affairs of the society are conducted by its officers and a board of governors, as outlined in the constitution and by laws.

They are various committees in the organization covering the different activities of the society, as follows: Advertising, Arrangements, Auditing, Cameras, Educational, Electrical Devices, Films & Emulsions, Film Perforations, Historical, Laboratories, Membership, Nomenclature, Optics, Papers, Patents, Progress, Projection Machines, Publication, Publicity, Reciprocal Relations, Safety, Standards, Studios, Theatre and Utilities. The membership of these committees is appointed annually by the president.

Collection of Useful Data

The committees provide a means for collecting and presenting to the society the most complete and latest data along the lines of their various endeavors. They offer an authoritative source of research and solution for many a knotty problem for the members of the society. Through the Standards and Nomenclature Committees particularly, the industry is being brought from the unstandardized chaos resulting from its enormously rapid growth to well organized and uniform equipment, methods and technique; resulting in a great saving to the industry, better pictures and improved theatre conditions for the public. These committees also cooperate closely with the American Engineering Standards Committee as well as with foreign motion picture organizations toward the end of securing universal interchangeability and standardized methods and material, making for bigger and better business for all.

The society holds two conventions a year, one in the spring and one in the fall, generally of four days duration each and at various places. At these meetings papers are presented and discussed on various phases of the industry, theoretical, technical and practical; demonstrations of new equipment and new methods are also often given. The wide range of subjects covered, as well as the fact that many of the authors are the highest authority in their various lines, can be seen from the index of the societies transactions. The full and free discussions of these papers are exceedingly valuable. They often bring out radically different methods and viewpoints. In this way the advantages and disadvantages of each are pointed out and often a combination better than either one alone results.

Benefits of Attendance

Attendance at these meetings is of great benefit to the membership. Here one comes in personal contact with the men who are improving the fundamentals of taking and projecting the motion picture.

The meetings are not entirely devoted to work. Ample opportunity is given, and arrangements made, for entertainment and many of the men bring their wives with them. In this way one is enabled to meet and become personally acquainted with men from all over the country. Men whom it would require a lengthy and expensive trip to go and see, and who in their own shop or office would probably be too busy to discuss freely what they are thinking and doing and planning.

The friendships that are being formed through the S. M. P. E. are being reflected in the changing attitude of competitors. Tolerance and friendly cooperation is replacing the old feelings of suspicion that were all too prevalent. Better understanding and confidence in each other is probably one of the biggest things the society is helping to bring about among its members.

The various papers presented at the convention, together with the full discussions, are printed in transaction form after each meeting. These transactions form the most complete technical library on the motion picture industry in existence. They are sent to each member of the society and may be obtained by non members from the secretary at a very nominal sum.

Anxious to Cooperate

The Society is anxious to cooperate with other organizations in the motion picture industry. Joint meetings have already been held with some and it is planned to have more in the future.

It is the desire of the S. M. P. E. to have in its membership representatives of every possible phase of the motion picture industry and allied lines. The more representative the membership the wider will be the field of usefulness of the organization not only to its own members but to the public as well. The larger the society's membership the greater will be its opportunity to serve its members and the more effective its work. It is, therefore, hoped that your readers who can fulfill the qualifications as set forth in the constitution and by laws for either active or associate membership, will secure and fill out an application blank and mail it to secretary, P. M. Abbott, 729 Seventh, Ave., New York City.

(Signed) L. C. PORTER,
President.

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Equipment Business Good on West Coast

That the equipment demand on the west coast is excellent is attested by the heavy business being done by many of the San Francisco supply houses. The Western Theatre Supply Company has installed a number of projectors of late and is preparing to install others in houses now in course of construction. Recent installations made by it included the Republic Thea-

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tre, San Francisco, two Type "S" Simplex projectors, Bausch & Lomb dissolver, a rewind cabinet and screen; Spot Theatre, Stockton, Cal., two Type "S" Simplex projectors, Bausch & Lomb dissolver, mercury arc rectifier and rewind cabinet; Delhi Community Center, Dehli, Cal., one Type "B" Simplex projector; First Congregational church, San Francisco, one Type "B" Simplex projector; Colusa High School, Colusa, Cal., one Mazda Simplex projector, and the Maio Theatre, San Francisco, two Type "B" Simplex projectors and a rewind cabinet.

It has also sold Type "S" Simplex projectors, General Electric Company flat compound-wound generators, Bausch & Lomb dissolvers, spot lamps, rewind cabinets and screens for installation in the Marina and Alexandria Theatres in course of construction in San Francisco, and almost identical equipment for the Burbank Theatre to be opened at Santa Rosa, Cal., in November.

The Week's Record of Albany Incorporations

An even dozen in number and exactly $100,000 in aggregate capitalization marked the incorporation of the week ending September 1 in the motion picture business in New York state, according to the records in the secretary of state's office.

These companies, with individual capitalization and directors were: Ramapo Enterprises, Inc., $500, Harry Wolfe, Donald Marks, Brooklyn; A. Kempler, Newark, N. J.—Preferred Pictures Corporation, $500, Gertrude McGowan, Brooklyn; Al Lichtman, New York; J. G. Bachmann, Brooklyn—Exhibitor Service Corporation, Buffalo, $1,500, Dewey Michaels, H. J. Smith, George A. Keating, Buffalo— Van Nest Theatre Corporation, $1,000, Julius Knaster, Bronx; Meyer Paff, Morris Bobker, New York City—Stewart Productions, Inc., $20,000, Dorothy Smith, Joseph Perdue, W. H. Adams, New York—Cramer-Mims Studios, Inc., $30,000, E. C. E. Cramer, F. C. Mims, Dorothy Smith, New York—Willat Moving Picture Corporation, $5,000, A. Kessel, Jr., Charles O. Baumann, New York; Robert J. Rudd, Sea Cliff, L. I.—Forsyth Operating Corporation, $1,000, H. L. Watkins, J. A. Hopkins, L. E. Thompson, New York—The Forbidden Corporation, $15,000, W. B. Tunick, E. L. Simon, New York; Goldie Swartz, Brooklyn—Earth Productions Co., Inc., $15,000, having the same directors as the Forbidden Corporation—Russell Janney Productions, $500, William D. Hart, Glenbrook, Conn.; J. H. Fox, Jr., Collier Platt, New York—Mitchell Productions, Inc., $10,000, Oliver Morosco, Selma Mitchel, New York; Oscar Reges, Astoria, L. I.

NORFOLK, NEB.—Hostettler Amusement Company, of Omaha, has purchased Auditorium and Lyric theatres, and taken over management of the Grand.

STERLING, NEB.—B. C. Schmidt has purchased interest of Edward Rathe in Folly Theatre.

DEVILS LAKE, N. D.—Joseph M. Kelly has sold Grand Theatre to J. B. Folsom Estate, of Fargo, for consideration reported at $75,000.

CUSHING, OKLA.—District Court has appointed Floyd L. Griffith receiver for Dixie Theatre.

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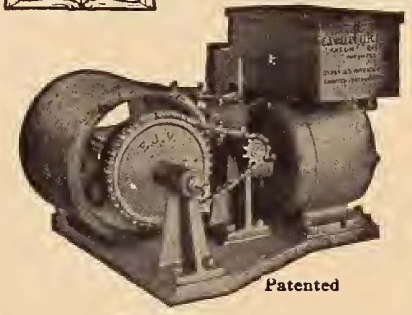
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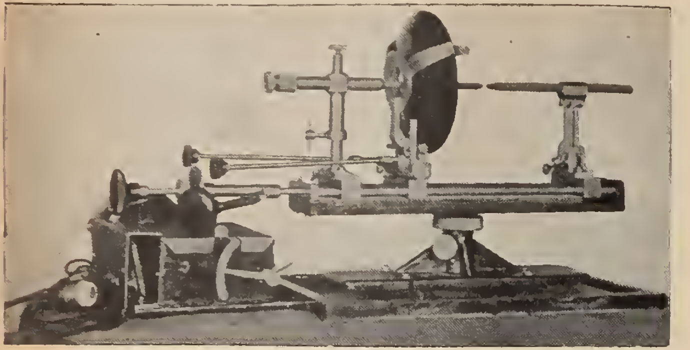

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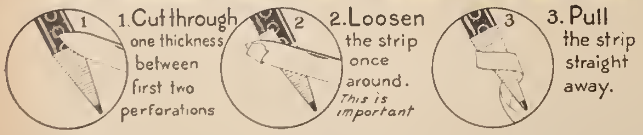

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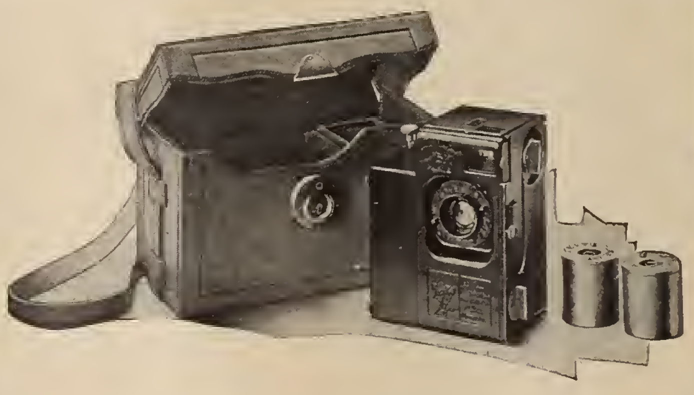

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FROM THE EXHIBITORS HERALD; AUGUST 25, 1923

THE BENN
NEW STANLEY COMPANY HOUSE
PHILADELPHIA, PA.,

THE new BENN THEATRE, 64th street and Woodlawn avenue, probably the handsomest and most commodious in southwest PHILADELPHIA AND ONE OF THE LARGEST AND MOST MAGNIFICENT THEATRES IN THE CITY, WILL BE FORMALLY OPENED TO THE PUBLIC ON SATURDAY AFTERNOON, SEPTEMBER 1, UNDER THE DIRECTION OF THE STANLEY COMPANY OF AMERICA. The policy of the Benn will be the presentation of feature photoplays on first run in this section of the city, the best of music and the house will be operated along the lines of Stanley policy which means that the entertainment will be of the highest grade in every respect.

Boom Seen for Neighborhood

The new Benn Theatre is the result of the many requests made by the business men and residents of the section in which it is located and those from many squares surrounding 63rd and 64th streets, Woodlawn and Saybrook avenues, the block in which the new structure is located This locality for miles about is fast becoming a densely populated section Where, but a few years ago, was practically nothing but lots except for the buildings on Woodlawn avenue, is now built up with handsome stores and thousands of dwellings All these have been but meagerly served in the way of theatrical entertainment Except for the Orient Theatre, under the direction of Mr Benn, and a few other smaller motion picture theatres, most of them lacking the accommodations necessary for the demand made upon their capacity, the residents have been compelled to go many blocks for the pleasure. Then, too, still more dwellings are being erected and a greater demand is being made for housing in that section in view of the fact that more than 50,000 new inhabitants are expected in the near future due to the fact that Henry Ford is to erect a huge exporting plant at Sixty-third street and Eastwick avenue while the Westinghouse Company is erecting another immense plant in that territory

With this in mind and also the fact that there was no theatre adequate in capacity or environment to supply the demands now being made for better amusement places and that will be made in the near future, thousands of businesses and residents in Southwest West Philadelphia laid the facts before the Stanley Company of America and that organization at once called in their architects and plans were drawn for a new theatre and dance hall

Auditorium Seats 2,000

In the Benn Theatre, the people of West Philadelphia have a place for amusement of which they feel proud The lobby, the entrance to which is from Woodlawn avenue, is 25 feet wide and extends a distance of 100 feet to the theatre proper The size of the theatre is 78 feet by 143 feet. It is of steel core with concrete foundations. The roof is of slate and gypsum slab. The stage is located at the west end of the auditorium and the seating capacity is 2,000. There are twenty fire exits of which ten lead to Saybrook avenue, and the balance to wide courts connected also to Saybrook avenue. The interior finish of the theatre is artistic, gold and ivory being the predominating colors Mural paintings are above the light coves while the lighting throughout is of the direct type, the light trough being placed alongside of the theatre The ceiling is of the vaulted type and is free from fixtures or obstructions of any kind

In the spacious balcony are ladies' rest rooms with free exposures, no artificial being necessary, a lounge room for men, manager's offices, switchboard room, generating room, booth and other necessary spaces for the operation of the theatre The ladies' rest rooms and the men's rooms are fitted in a most luxurious style, tile and marble being used in profusion, and they are well ventilated

Excellent Projection Room

The layout of the booth and generating rooms is modern and the type has been well studied, both being laid out with ideas embodying the latest features in booth installation These include THREE MACHINES one spot light, and other adjuncts for use in any form of entertainments. The ventilation in these rooms, as well as in every other part of the theatre, is OF THE HIGHEST TYPE AND SUCH AS TO INSURE THE GREATEST DEGREE OF COMFORT FOR THE OPERATORS. There are stairways leading from the foyer to the balcony which will be found exceptionally pleasing in appearance and their artistry is enhanced and enriched by a handsome marble fountain on the lower landing.

Lighting Is a Feature

The lighting of the theatre is worthy of special note for it is said to be the "last word" in the up-to-the-second application of this work. It is augmented in the auditorium and a most beautiful effect is brought out by twelve ornamental plaster "odd" glasses from the ceiling supplied by three circuits of colors controlled by dimmers from the switchboard. The cove lights are also controlled there but connected with dimmers to bring out the lovely effects. The heating is of the direct type located underground by direct work The ventilation is taken care of by four 8-foot diamond multiple blade fans of the reversible type to blow in or exhaust and capable of distributing 240,000 cubic feet of air per minute, making a perfectly well ventilated house

The theatre is equipped throughout with fire alarm systems and also protected by the system of the Philadelphia Local Telegraph Company, communications between the various alarm locations in all parts of the theatre being taken care of by an extensive interior telephone system. To avoid any confusion in case it is desired to empty the house quickly, the house lights can be controlled from any part of the building by remote control switches. There is a buzzer alarm system to summon employees to any part of the house and one of the features of the new Benn are cloak rooms for patrons and dressing rooms for attendants located in convenient places.

The orchestra pit is roomy and will contain the console of a Kimball organ which will be installed in the house. This is one of the latest type of instruments from these builders and closely follows the design of the organ in the Stanley Theatre. There will also be installed an Ampico concert grand player piano and additional means of musical entertainment will be provided by the Stanley Company of America. The plaster work here is highly enriched, especially the fronts of the organ chambers and the proscenium arch. The stage, which is large and roomy enough to accommodate large traveling companies, is equipped with the most modern appliances and the paraphernalia is controlled with the latest scientific methods in stagecraft. The stage settings and draperies will be of velour, and special pains have been taken to make these one of the most picturesue and artistic yet designed for the purpose.

Palace at Versailles Reproduced

The lobby is finished in marble, decorative plaster scheme being below and mirrors above the vestibule will attract the eyes for there is a large dome over the ticket booth and special attention is called to the lighting feature here and in the lobby where are replicas of some of the features in the Palace at Versailles, France The lobby decorations are simple yet rich Nothing has been left undone in every portion of the theatre to place the visitor in a receptive frame of mind for enjoying the Stanley standard of entertainment which will here be provided

In the same building operation, although separated from the theatre by courts, there is another structure which is 63 feet by 100 feet and this contains four stores on the ground floor and a large dance hall on the second floor This building is of steel and concrete with brick and limestone and marble finish. This building is also fireproof, has a large number of fire exits, its heating and ventilation plant is modern in every respect The dance hall contains all requisites for the comfort and convenience of patrons, even as the theatre The dance floor is of the highest type of maple Special lighting has been arranged and the hall is airy and will be found delightful.

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NEW YORK CITY
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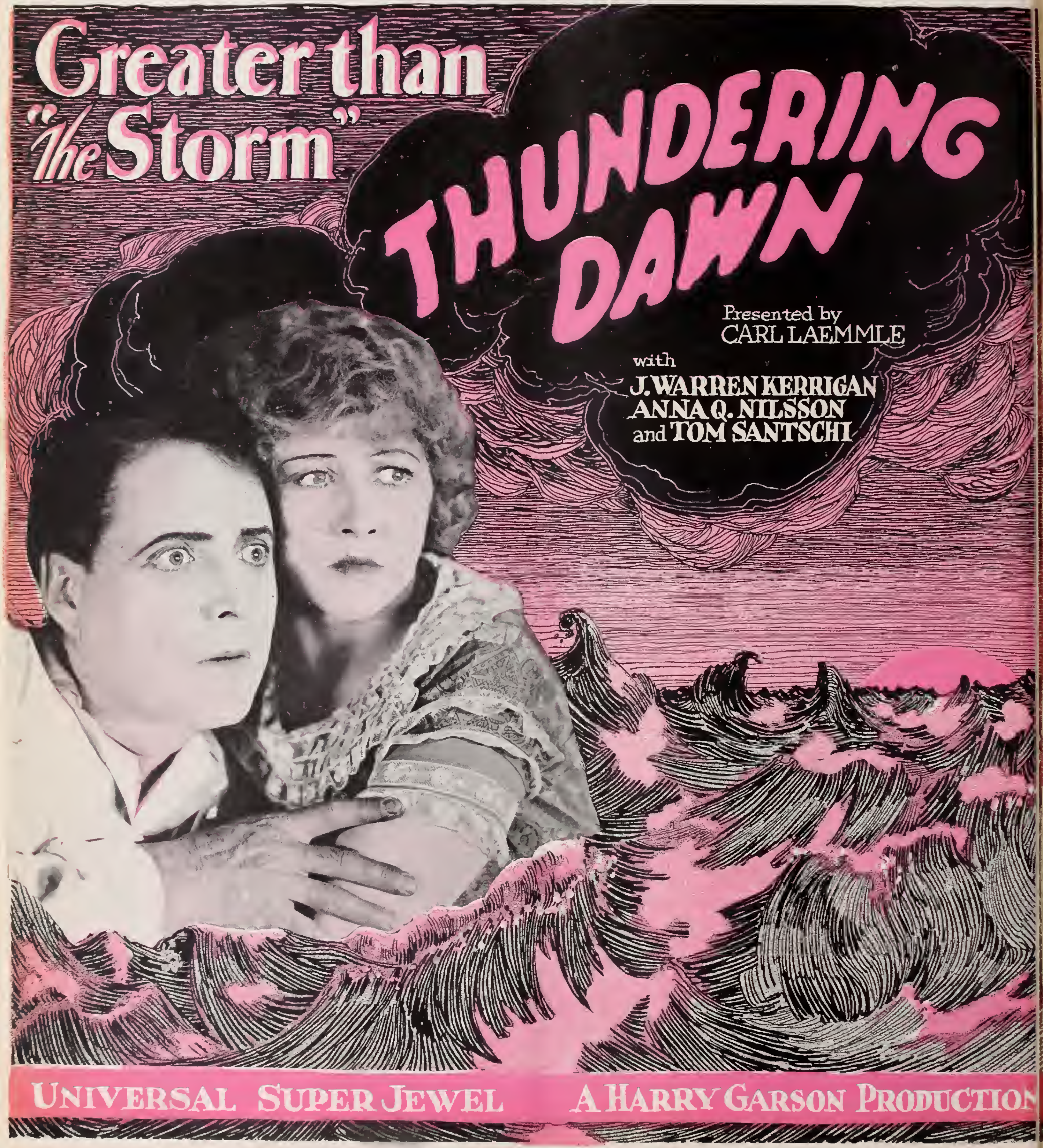
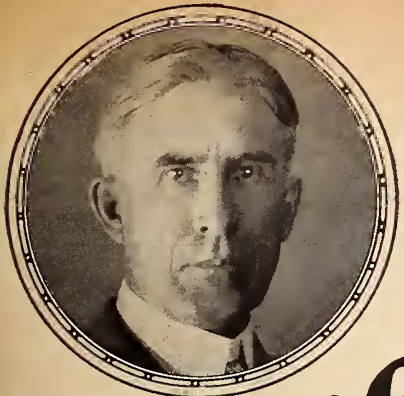
it's great!


Greater than "the Storm"
THUNDERING DAWN
Presented by CARL LAEMMLE
with
J. WARREN KERRIGAN
ANNA Q. NILSSON
and TOM SANTSCHI
UNIVERSAL SUPER JEWEL
A HARRY GARSON PRODUCTION



Zane Grey says:

"To the Last Man" is the first picture made from any of my books that I have had any part in supervising. Regardless of what has been printed, this is absolutely true.

I made suggestions to Lucien Hubbard, production editor, and worked over the scenario with him and the director, Victor Fleming. I personally took both to the wilds of the Tonto Basin, Arizona, and showed them the settings of my story and what I wanted used as locations. Finally I had personal talks with Richard Dix and Lois Wilson, the featured players, and the rest of the cast.

"To the Last Man" is the best western picture I ever saw. It has no fakes. It is full of sincere emotion. It has truthful and beautiful locations, real story interest, a sustained and growing suspense ending in a magnificent climax.

Many times the pictures motion picture people call "knockouts" are accidents. "To the Last Man" certainly was not an accident. It encourages me to do all in my power to help Jesse L. Lasky in future productions from my stories for Paramount.

Zane Grey

with
Lois Wilson
and
Richard Dix

Supported by
Frank Campeau
Robert Edeson
Noah Beery
Scenario by Doris Schroeder. Directed by Victor Fleming.

JESSE L. LASKY PRESENTS

Zane Grey's

"To THE LAST MAN"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Christie

FIRST WITH THE NEWEST

Christies Have Always Led the Field with the Latest Novel Ideas in Comedy.

The New Christie Comedies Will Provide the Latest in Comedy Stories and Settings. And They Will Afford More Laughs Than Ever Before Because of Their Greater Number of Humorous Situations.

BOBBY VERNON
IN
"HOLD EVERYTHING"

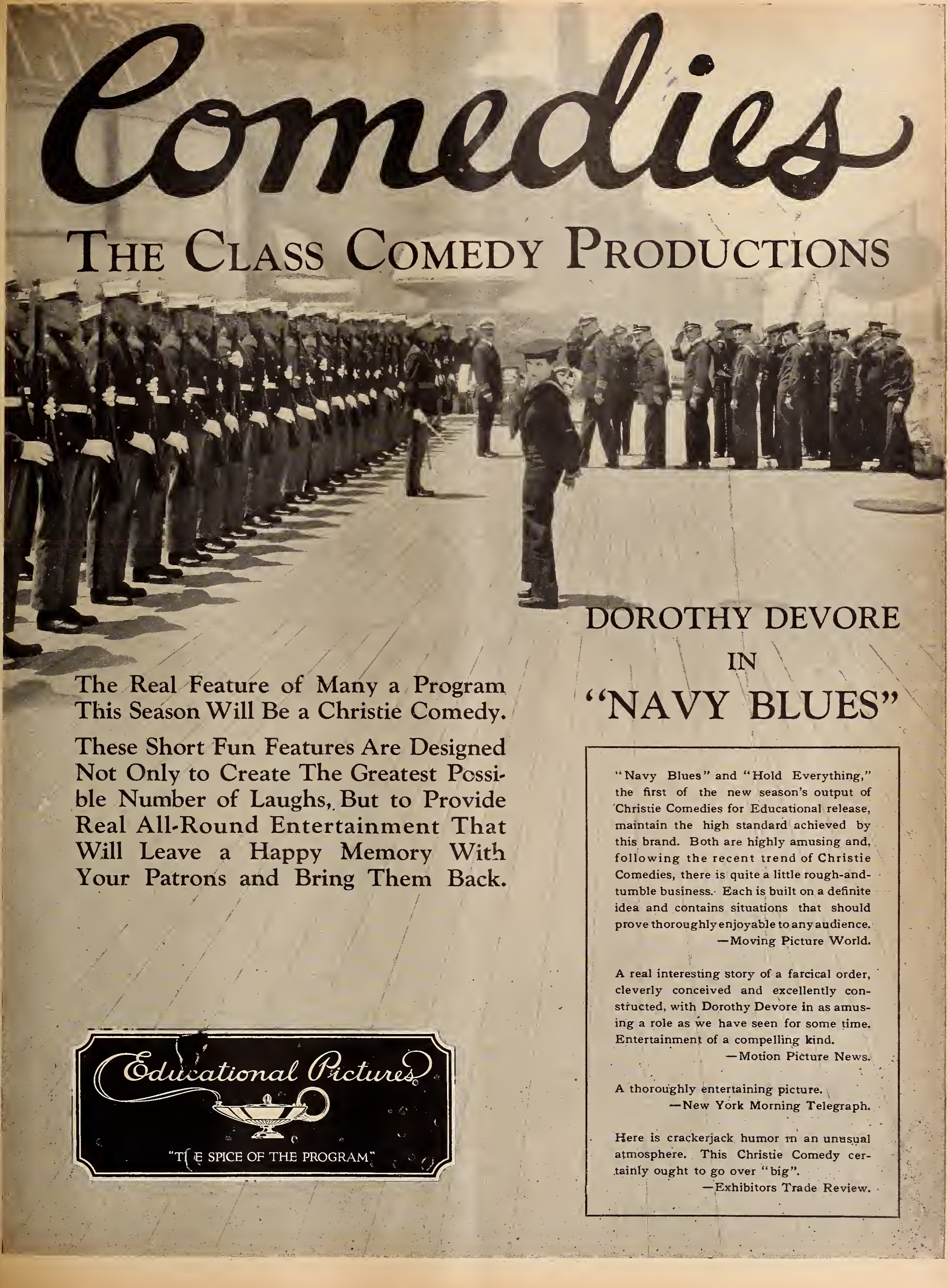
"Hold Everything" is a thoroughly entertaining comedy, replete from start to finish with lively incident and laughable gags. We guarantee even those members of your audience will laugh loud and hearty who may not have even smiled for the past twenty years.—Motion Picture News

There's a lot to this comedy. It is not merely a series of incidents strung together, but has a plot as well as first-rate nonsense.
—Exhibitors Trade Review

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

Comedies

THE CLASS COMEDY PRODUCTIONS



DOROTHY DEVORE
IN
"NAVY BLUES"

The Real Feature of Many a Program This Season Will Be a Christie Comedy.

These Short Fun Features Are Designed Not Only to Create The Greatest Possible Number of Laughs, But to Provide Real All-Round Entertainment That Will Leave a Happy Memory With Your Patrons and Bring Them Back.

"Navy Blues" and "Hold Everything," the first of the new season's output of Christie Comedies for Educational release, maintain the high standard achieved by this brand. Both are highly amusing and, following the recent trend of Christie Comedies, there is quite a little rough-and-tumble business. Each is built on a definite idea and contains situations that should prove thoroughly enjoyable to any audience.
—Moving Picture World.

A real interesting story of a farcical order, cleverly conceived and excellently constructed, with Dorothy Devore in as amusing a role as we have seen for some time. Entertainment of a compelling kind.
—Motion Picture News.

A thoroughly entertaining picture.
—New York Morning Telegraph.

Here is crackerjack humor in an unusual atmosphere. This Christie Comedy certainly ought to go over "big".
—Exhibitors Trade Review.

Educational Pictures

"THE SPICE OF THE PROGRAM"

CameO

CLEAN CUT COMEDIES

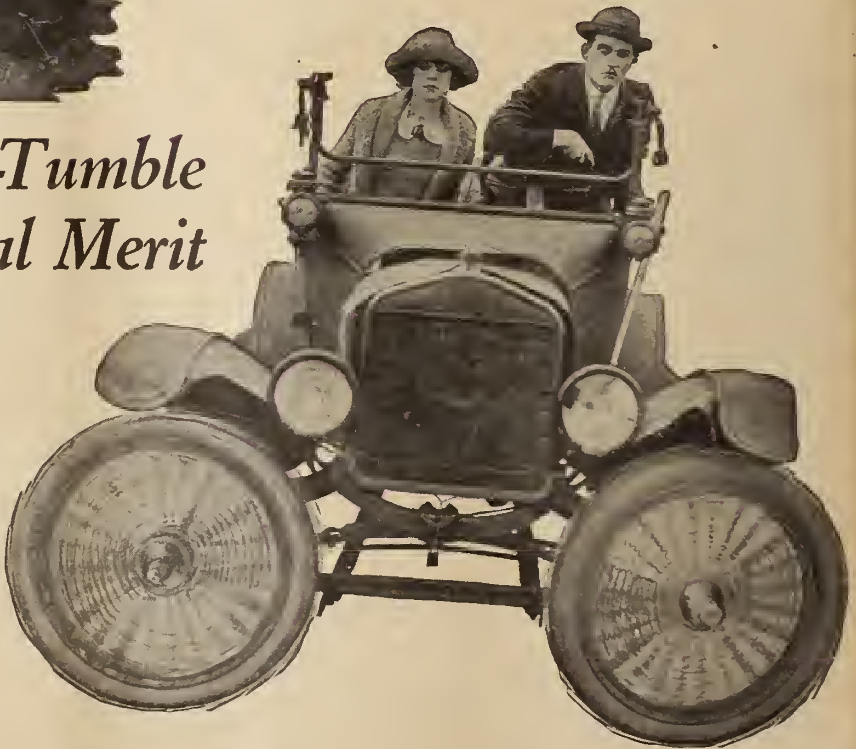
"WEST IS WEST"

Two Weeks at the
Rialto Theatre, New York

* * *

"WRECKS"

Single Reel, Rough-and-Tumble Comedies of Exceptional Merit



OTHER CURRENT RELEASES

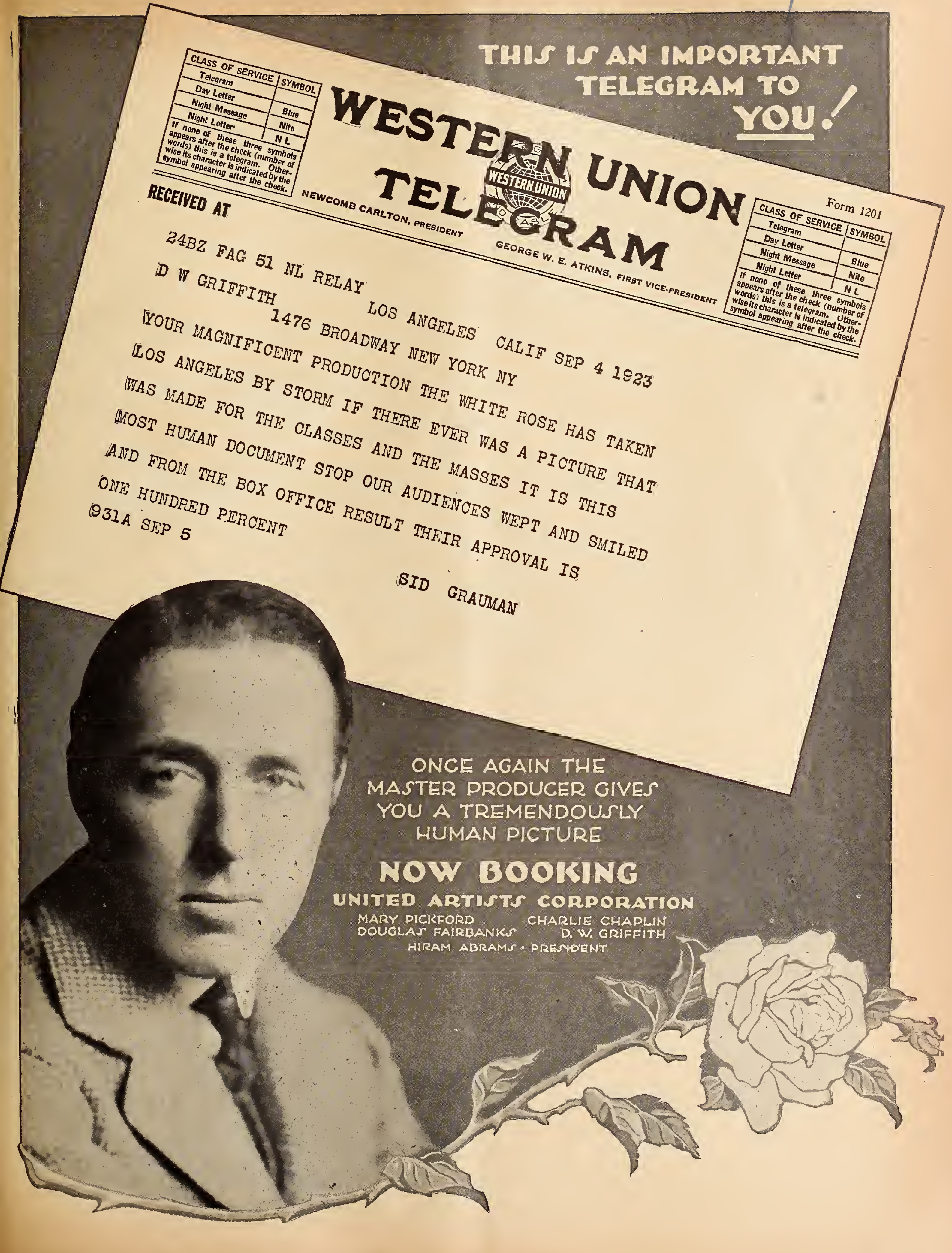
"Exit Stranger"
"Small Change"
"Between Showers"
"Kinky"
"Tail Light"
"Plus and Minus"
"His New Papa"
"Moving"
"The Limit"

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, *President*



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D W GRIFFITH
1476 BROADWAY NEW YORK NY

YOUR MAGNIFICENT PRODUCTION THE WHITE ROSE HAS TAKEN LOS ANGELES BY STORM IF THERE EVER WAS A PICTURE THAT WAS MADE FOR THE CLASSES AND THE MASSES IT IS THIS MOST HUMAN DOCUMENT STOP OUR AUDIENCES WEPT AND SMILED AND FROM THE BOX OFFICE RESULT THEIR APPROVAL IS ONE HUNDRED PERCENT

SID GRAUMAN

931A SEP 5

ONCE AGAIN THE
MASTER PRODUCER GIVES
YOU A TREMENDOUSLY
HUMAN PICTURE

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

This is why Sid Grauman's audiences were taken by storm!

The only great cast is that cast that tells a story in a great way.

"The White Rose"

Hammers out its appeal in tones that never jar because the players WERE the characters; not just acting the characters.

Not in recent years has any player won such lavish praise as MAE MARSH, who is greater in this picture than in "The Birth of a Nation" or "Intolerance."

Ivor Novello was specially selected from all young men of stage and screen for this role. He is great.

Carol Dempster, a different type, always getting better and better, is better than ever in this film.

Neil Hamilton, one of those real "finds" D. W. Griffith so often makes, is on his way to greatness.

Through it all moves that sensitive magic of quick humanity that only Griffith, the real master of the films, gives always to his work.

D. W. GRIFFITH'S

"The White Rose"

D. W. GRIFFITH

presents

The WHITE ROSE

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

Your box-office approval will be 100 per cent also

There is something real and human about

"The White Rose"

That quickly stirs your calm and chatting audiences into friendly groups, tensely silent and alert with sympathy.

Your spectators laugh and they sigh and sit in tight delight, for this splendid story is so natural they become as interested as if it were about some one they all knew intimately.

As Don Allen in the New York Evening World, says: "It is one of the really big films of all time because it is so very, very human."

It is no wonder Mr. Grauman's audiences are "taken by storm." Every audience is. You should show it in your theatre.

D. W. GRIFFITH'S

"The White Rose"

D. W. GRIFFITH

presents

The WHITE ROSE

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

D. W. GRIFFITH

presents

"Orphans of the Storm"

Adapted from

"The Two Orphans"

by arrangement with Kate Claxton

With Lillian and Dorothy Gish

In the Greatest Vote Ever Taken Anywhere on the Popularity of Great Motion Pictures

D. W. GRIFFITH'S

"Orphans of the Storm"

Was declared the second choice of the picture-going public in the four nations of the British Isles

England and Ireland,
Scotland and Wales.

"Orphans of the Storm" ran second only to "Way Down East" against all the greatest pictures of the last four years.

This Griffith masterpiece has all that any picture can have; everything for any class of audience,

And the Greatest Love Story of All History

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

D. W. GRIFFITH'S

"One Exciting Night"

Have You Shown the Only Different Picture in Two Years

Week after week your audiences see motion pictures that are pretty much the same.

A star; a love story; a kick at the end—and there you are!

Do you realize there has been only one picture made in recent years that is

Absolutely Different!

Read what these exhibitors said in trade paper reports:

" 'One Exciting Night' turned them away during the second week: held for a third."—Middle West.

"Business very big with 'One Exciting Night.' "—Pershing Theatre, St. Louis.

"Business splendid."—Garden, Milwaukee.

"Business at peak during second week."—Stillman, Cleveland.

"Although 'One Exciting Night' had a four weeks' run at the Stanton, only seven blocks away, it did a landslide business."—Palace, Philadelphia.

"Second week, big business."—New Theatre, Baltimore.

Give your audiences a real change with

D. W. GRIFFITH'S

"One Exciting Night"

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

Warner Brothers

WARNER BROS
Classics of the Screen

Ernst Lubitsch

"By their deeds shall you know them"—and the accomplishments of ERNST LUBITSCH form one of the most remarkable pages ever written into the history of the motion picture art. His genius already has been acclaimed on two continents.

The master mind behind the success of "Passion" and other great photoplays, latest of which is Mary Pickford's current production, "Rosita," has entered into an affiliation with Warner Bros., for whom he will create a series of "*Screen Classics*" to be known as ERNST LUBITSCH PRODUCTIONS.

Thus has Warner Bros. added to its already great force of producers a master craftsman who knows no superior in the art of producing screen entertainment. With relentless analysis, subtle humor, and a general outlook on life that is as different from the accepted standards as it is intriguing, ERNST LUBITSCH brings to the photoplay a quality and distinction that is singularly his own.

Watch for the announcement of Warner Bros. first ERNST LUBITSCH PRODUCTION.

"Classics of the Screen"

FROM COAST TO COAST AMERICA HAILS

IF WINTER COME

The **William Fox**
motion picture version of
A.S.M. HUTCHINSON'S *novel*

MIGHTIER THAN THE BOOK

A
HARRY MILLARDE
production

20 YEARS OF PROGRESS

A SENSATION IN NEW YORK

"One such perfect picture is all the public can reasonably expect one man to give to the world. If Mr. Fox announces later on that 'If Winter Comes' has not made money we shall be ready to resign our position as critic."

N. Y. TRIBUNE

"'If Winter Comes' in cinema shape seems to have come to town for the autumn, winter, spring and a few more seasons to judge by its reception. A really beautiful picture, it is sincerely and movingly enacted."

N. Y. SUN AND GLOBE

"Like reading the book with living illustrations on the page opposite. . . . When Mark Sabre and Nona are finally united, the spectators looked about as if it were strange they were in the theatre. It can be safely said that the film left them stunned."

N. Y. MAIL

HAILED AS A MASTERPIECE IN CHICAGO

"If you don't like 'When Winter Comes,' then, I declare, I won't know what to make of you! The picture is so good that you MUST see it."

MAE TINEE in
CHICAGO TRIBUNE

"It IS the novel, taken so skilfully from the printed page that you can almost see the very words Hutchinson put down. Of course, see it, because you'll not get the opportunity to see as good a film for some time."

POLLY WOOD, CHICAGO
HERALD AND EXAMINER

UNANIMOUSLY PRAISED IN SAN FRANCISCO

"The best of the screen efforts of the past two years. Surpasses in interest and realism the material upon which it was built."

SAN FRANCISCO JOURNAL

"A revolutionary picture—did not depart from the story—the acting was magnificent."

SAN FRANCISCO CALL

"Whether you have read the book or haven't, you are bound to enjoy 'If Winter Comes.' It deserves its success, for it is interesting, splendidly produced and well acted."

SAN FRANCISCO
CHRONICLE

FOX FILM CORPORATION

NDENCE
NGTH

WILLIAM FOX *presents*

Monna Vanna

From Maurice Maeterlinck's Drama with Lee Parry

The Most Stupendous Production in the History of Motion Pictures

Directed by Richard Eichberg

THE PICTURE THAT MADE ALL EUROPE GASP!

NEVER before has such a gorgeous and colossal spectacle been thrown upon the screen. Without question, Monna Vanna is the most stupendous production in the history of motion pictures.

IN EUROPE Monna Vanna was acclaimed as a master picture drama.

AND IN THIS COUNTRY—Motion Picture News predicts that *"Monna Vanna will certainly make American audiences sit up and take notice!"*

Book NOW
for
Immediate
Presentation

20 YEARS OF PROGRESS FOX INDEPENDENCE & STRENGTH FOX FILM CORPORATION

WILLIAM FOX
presents

THE SILENT COMMAND

Story by Rufus King
A **J. GORDON EDWARDS** *production*

A STORY OF LOVE, INTRIGUE AND THE HIGH SEAS, FEATURING THE MOST REALISTIC SHIPWRECK SCENE EVER SCREENED

"Great!" is Press Verdict

"If there was ever a fine, upstanding story of the sea and the Navy 'The Silent Command' is it."
EVENING WORLD

"A gripping sea tale—a real thriller."
EVENING TELEGRAM

"You will want to wave the flag and burst into cheers for the Red, White and Blue any number of times."
MORNING TELEGRAPH

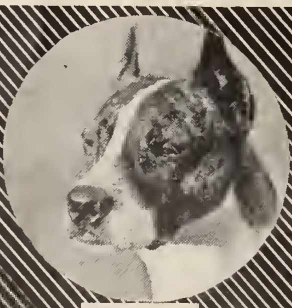
World Premiere
Central Theatre
New York, Sept. 2

20 YEARS OF PROGRESS FOX FILM CORPORATION
FOX INDEPENDENCE & STRENGTH

Loudest
Longest
Lustiest
Leading
Lot of
Laughs

BABY PEGGY

BUDDY MESSINGER



PAL

JACK EARLE

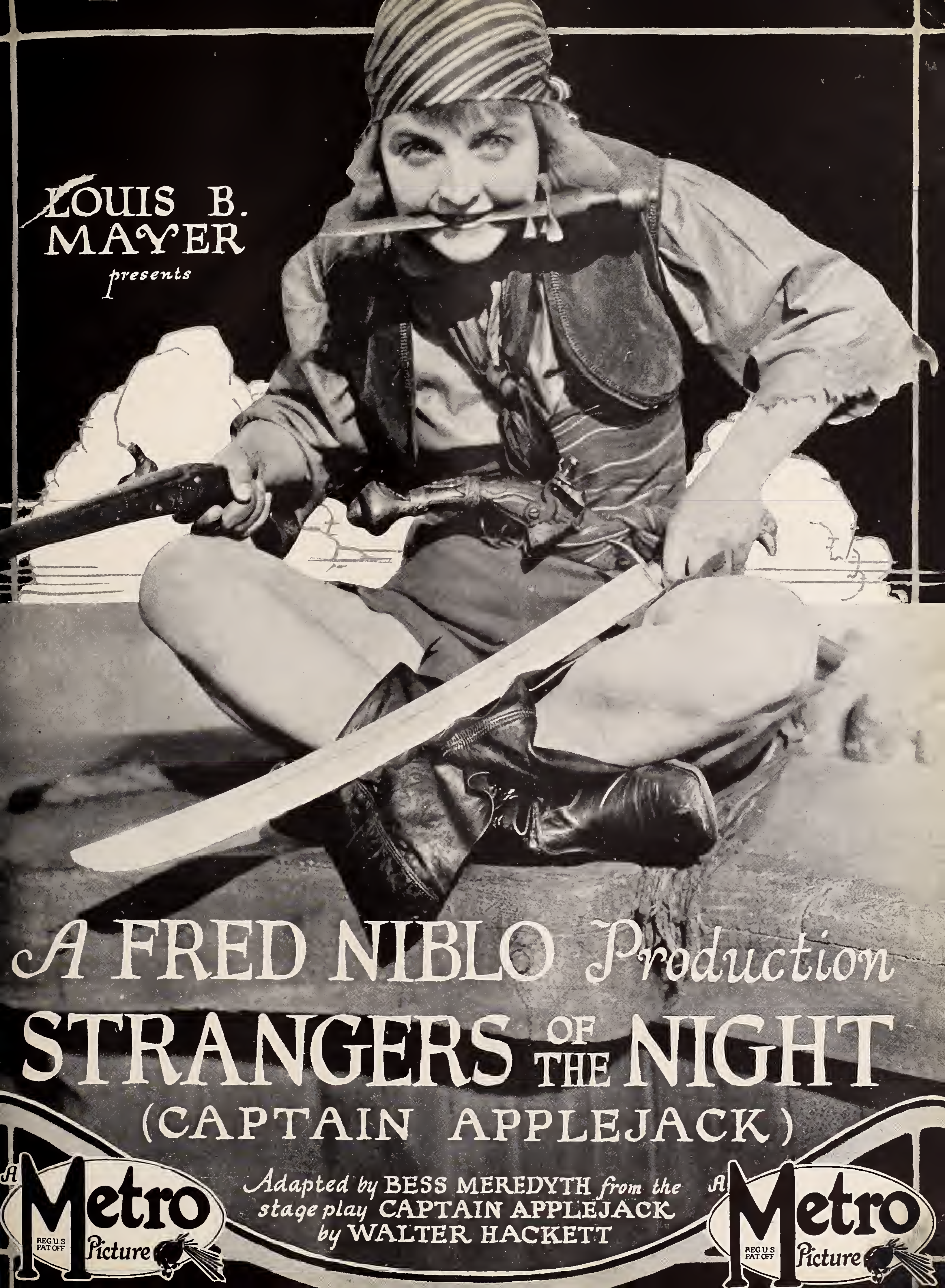
FOLLIES GIRLS

ROSCOE KARNS

Century
Comedies

Consistently Good

Released Thru Universal



LOUIS B.
MAYER
presents

A FRED NIBLO *Production*

STRANGERS OF THE NIGHT

(CAPTAIN APPLEJACK)

A Metro Picture
REG U.S. PAT OFF

Adapted by BESS MEREDYTH *from the stage play* CAPTAIN APPLEJACK *by* WALTER HACKETT

A Metro Picture
REG U.S. PAT OFF

LOUIS B. MAYER Pre

A FRED NI

STRANGE

(CAPTAIN

A Metro Picture

REG U S PAT OFF

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain – Sir W^m Jury, Managing Director...

DEFIES COMPETITION

"*Strangers of the Night*," an adaption of the international stage success, "*Captain Applejack*," is an example of the really great pictures to be produced by Louis B. Mayer for Metro.

It will stand up against the strongest kind of competition. This was proved by the remarkable runs enjoyed by Walter Hackett's play.

1 SOLID YEAR IN NEW YORK.
4 SOLID YEARS IN LONDON.
1 YEAR IN BOSTON, CHICAGO, PHILADELPHIA AND OTHER IMPORTANT AMERICAN CITIES.

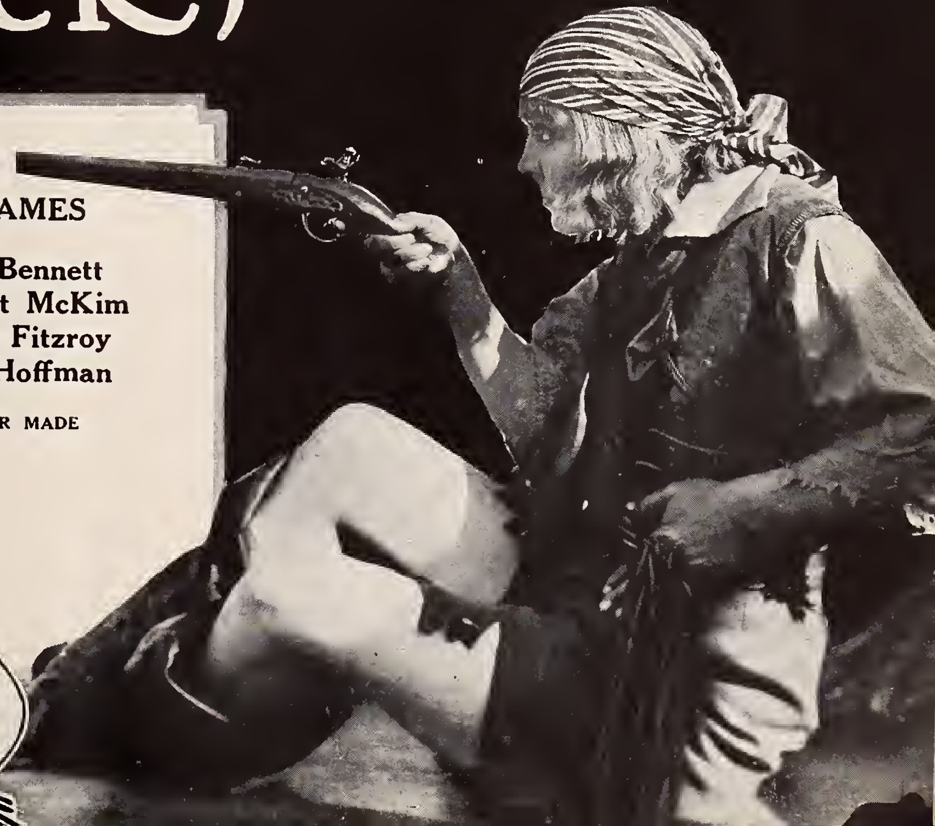
"*Strangers of the Night*" is the finest kind of a "buy" for the exhibitor. It has everything that will draw crowds to the box office. It is a big picture not only because of its fine acting, massive sets and the fact that it is internationally known, but because everyone who sees it will enthuse over it. It is a picture that will build patronage for any theatre that shows it.

ents

BLO *Production*

RS OF THE NIGHT

APPLEJACK)



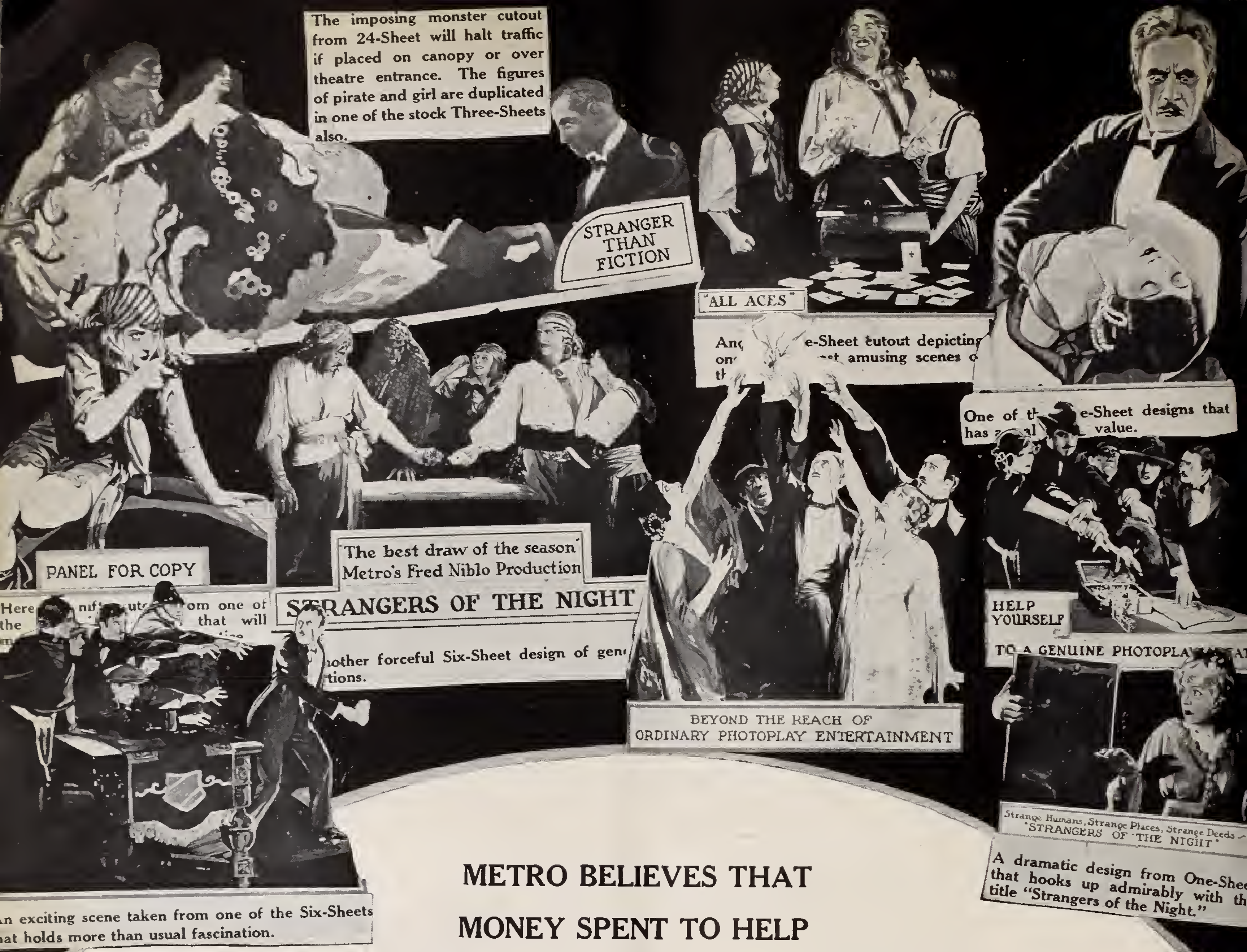
A CAST OF BOX OFFICE NAMES

Matt Moore	Enid Bennett
Barbara La Marr	Robert McKim
Mathilde Brundage	Emily Fitzroy
Thomas Ricketts	Otto Hoffman

BIGGEST PHOTOPLAY FRED NIBLO HAS EVER MADE

Adapted by BESS MEREDYTH
From the international stage success
"CAPTAIN APPLEJACK"
By WALTER HACKETT

A Metro Picture
REG U.S. PAT OFF



The imposing monster cutout from 24-Sheet will halt traffic if placed on canopy or over theatre entrance. The figures of pirate and girl are duplicated in one of the stock Three-Sheets also.

An e-Sheet cutout depicting on st amusing scenes o th

One of th e-Sheet designs that has al value.

Here nift cutc om one of the that will

nother forceful Six-Sheet design of gen tions.

n exciting scene taken from one of the Six-Sheets at holds more than usual fascination.

A dramatic design from One-Shee that hooks up admirably with th title "Strangers of the Night."

METRO BELIEVES THAT MONEY SPENT TO HELP THE EXHIBITOR IS MONEY WELL INVESTED

An example of this is shown here. The illustrations at the top of this page are of the remarkable cut-outs that can be made up from the business getting paper available on "*Strangers of the Night.*"

Look this over. Imagine how such cut-outs will sell the picture for you, how they will make 'em stop and read. In full colors, the highest type of the lithographers art. You can realize what they will do for you in the lobby, in store windows and wherever else you can place them.

The Metro organization prides itself on the fact that they are showing the way to better and more result bringing exploitation. On every picture the exhibitor will have nothing but the best in suggestions and accessories.

This is particularly true of "*Strangers of the Night.*" For this great Fred Niblo production the exhibitor has at his command the most complete and comprehensive line of exploitation material ever issued, with the additional satisfaction of knowing that active co-operation is his for the asking.

A Metro Picture
REG U S PAT OFF

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Gt. Britain - Sir Wm Jury - Mng. Director ~

Cooperative Booking Pays!

The advantages of *cooperation* in any line of endeavor are beyond question. Cooperative booking by exhibitors is no exception to this rule.

All Theatre owners are interested in *lower film rentals.* Cooperative booking is the short cut to lower film rentals. Hence the advantages to exhibitors of the cooperative booking plan offered by this exhibitor owned and exhibitor controlled distributing service.

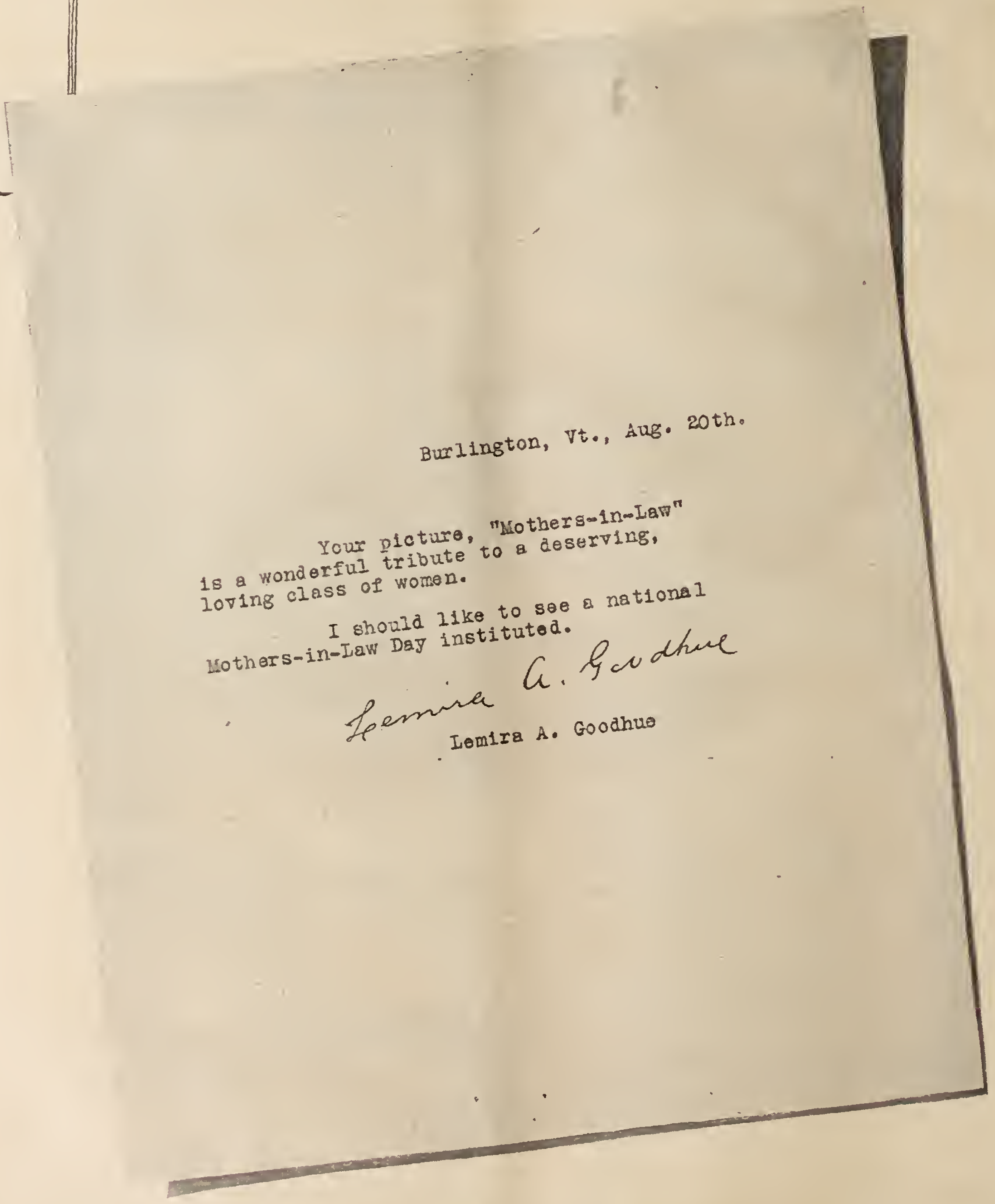
Cooperative booking means also intensive distribution. The resultant heavy *gross bookings* offer attractive margins of profit to producers of feature pictures having real merit and public demand.

EXHIBITORS will profit by holding open play dates for our coming attractions. *Cooperative booking means lower film rentals to each theatre.*

THEATRE OWNERS DISTRIBUTING CORPORATION

25 WEST 43rd STREET NEW YORK CITY

President Coolidge's Mother-in-Law recommends a great Preferred Picture.



Burlington, Vt., Aug. 20th.

Your picture, "Mothers-in-Law" is a wonderful tribute to a deserving, loving class of women.

I should like to see a national Mothers-in-Law Day instituted.

Lemira A. Goodhue

Lemira A. Goodhue

PRINCIPAL PICTURES CORPORATION *presents*~

"The SPIDER and the ROSE"

By GERALD C. DUFFY

Directed by JOHN McDERMOTT

A B. F. ZEIDMAN PRODUCTION~

With ALICE LAKE
GASTON GLASS
ROBERT McKIM
LOUISE FAZENDA
ALEC FRANCIS and
RICHARD HEDRICK

5 PRINCIPAL PICTURES 5
"THE SPIDER and the ROSE"
"GOLD MADNESS"
"EAST SIDE-WEST SIDE"
"TEMPORARY MARRIAGE"
"BRIGHT LIGHTS of BROADWAY"

THRU LEADING EXCHANGES EVERYWHERE
FOR FOREIGN RIGHTS APPLY DIRECT TO US

PRINCIPAL PICTURES CORP.
LOEW STATE BLDG. NEW YORK

TO THE INDUSTRY

Exhibitors will be served with the product of the Theatre Owners Distributing Corporation by Anderson Pictures Corporation beginning in October.

We are naturally gratified at being selected to distribute the product of this exhibitor owned organization and we affirm with all sincerity that the exhibitors will find this confidence well placed.

Fair play and a "cards on the table" policy will be the principles upon which this organization will operate.

CARL ANDERSON, *President.*

ANDERSON PICTURES CORPORATION

An Absolute Service

723 Seventh Avenue - NEW YORK

Trade Paper Duplication

A multitude of words can be expended on arguments about the duplication of circulation among motion picture trade papers.

And when you get through all you have is an array of clashing theories. My view is as good as yours; the other fellow's as specious as ours.

Why not get FACTS?

We have the facts—questionnaires—signed letters—to prove that 33% of the exhibitors subscribing to Moving Picture World receive no other paper.

This evidence is available to anyone who desires to see it.

INCIDENTALLY, THIS SAME INVESTIGATION CONVINCES US THAT EVERY PAPER IN THE FIELD CAN SHOW AT LEAST TWENTY PER CENT. EXCLUSIVE READERS.

The World's preponderance is natural—due to its age, the years building reader confidence, and the fact that it is the one, all-around COMPLETE paper meeting every exhibitor's particular needs.

Facts prove—

You CAN'T cover the field without The WORLD.

ROBERT E. WELSH.

Crowds Jam Big Roosevelt

A FIRST NATIONAL PICTURE

Theatre in Chicago Daily

"Ashes of Vengeance" is now playing to capacity crowds at the Roosevelt Theatre, one of the Balaban and Katz houses in Chicago.

It played to big crowds for four weeks' continuous run at the Apollo Theatre, New York.

It is now booking for extended play dates at first-run houses throughout the country.

Norma Talmadge, the world's most popular screen artist, never appeared in a more superb picture. And never has she reached such heights of emotional acting.

The splendor and magnificence of the scenes are something to marvel over. Hundreds upon hundreds of persons appear in the picture—horsemen, footmen, chevaliers and peasantry.

It hits on one of the most stirring times in all history, and its dramatic force is tremendous, gripping.

It's so big it is awe-inspiring, breath-taking. No exhibitor can afford to miss it. As a box office money-maker it's a winner.

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York

Joseph M. Schenck *presents*

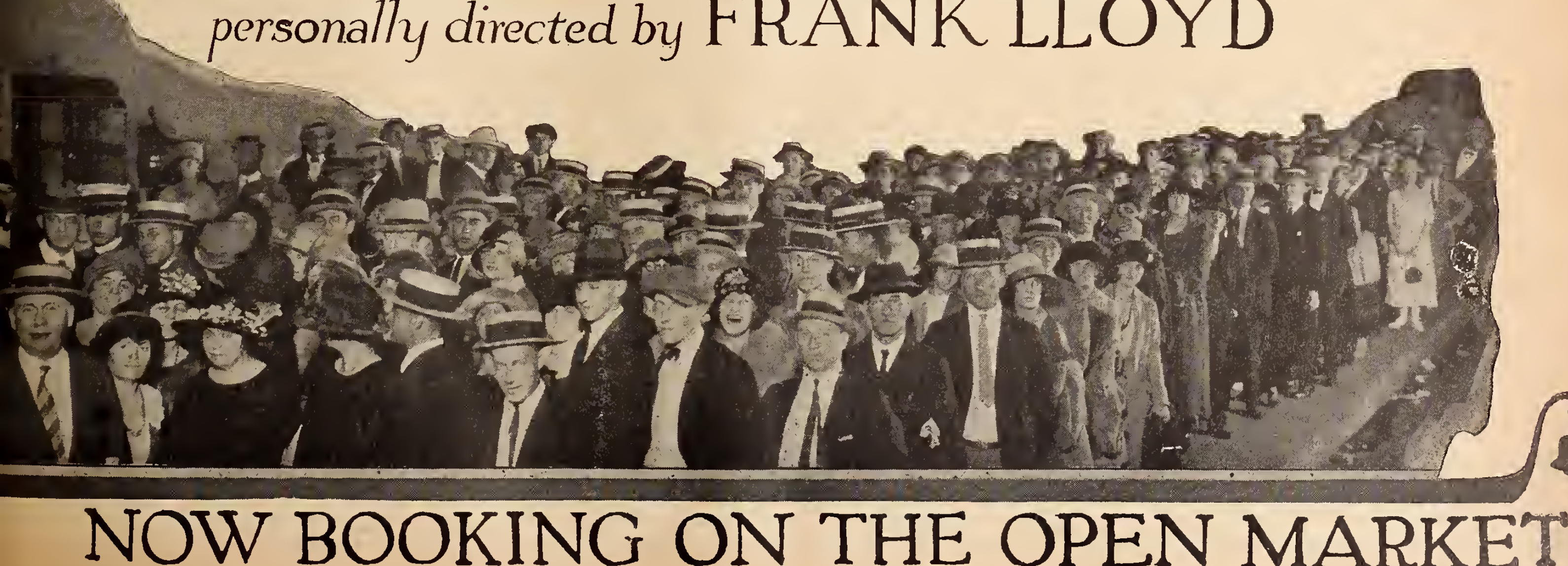
NORMA TALMADGE

in

"ASHES *of* VENGEANCE"

by H B. SOMERVILLE

personally directed by FRANK LLOYD



NOW BOOKING ON THE OPEN MARKET

A flood of thrills that'll

Everything Your Patrons Long to See

The most spectacular and realistic flood scenes ever screened, with the gigantic flood waters of the Mississippi bursting its banks and roaring over the countryside, sweeping all before it—man, beast, homes, farms.

And this is only one of the tremendous thrills in a picture that is as tensely dramatic as it is thrilling, everything for the audience, including love, mystery and heart throbs, produced by a man who knows the box office needs.

Story by Talbut Mundy and Bradley King; Directed by John Griffith Wray under the supervision of Thomas H. Ince. A sterling cast includes Lloyd Hughes, Casson Ferguson, Eugenie Besserer, James Corrigan, Eric Mayne, Louise Lester, Winter Hall and others.

sweep 'em off their feet!

Thos. H. Ince
presents
"HER REPUTATION"
with
MAY MacAVOY

Distributed by Associated First National Pictures Inc.

FIRST NATIONAL PICTURES

A Picture That'll Create New Patronage!

ROMANCE reigns supreme in this adventurous tale of the stirring days of the bold Cavaliers of King Charles and Cromwell's redoubtable Roundheads, whose bitter feuds and fiery battles reddened the moors and high roads of Merrie England.

A picture with the fire and flash of clashing swords — mighty in dramatic force, magnificent in spectacular splendor.

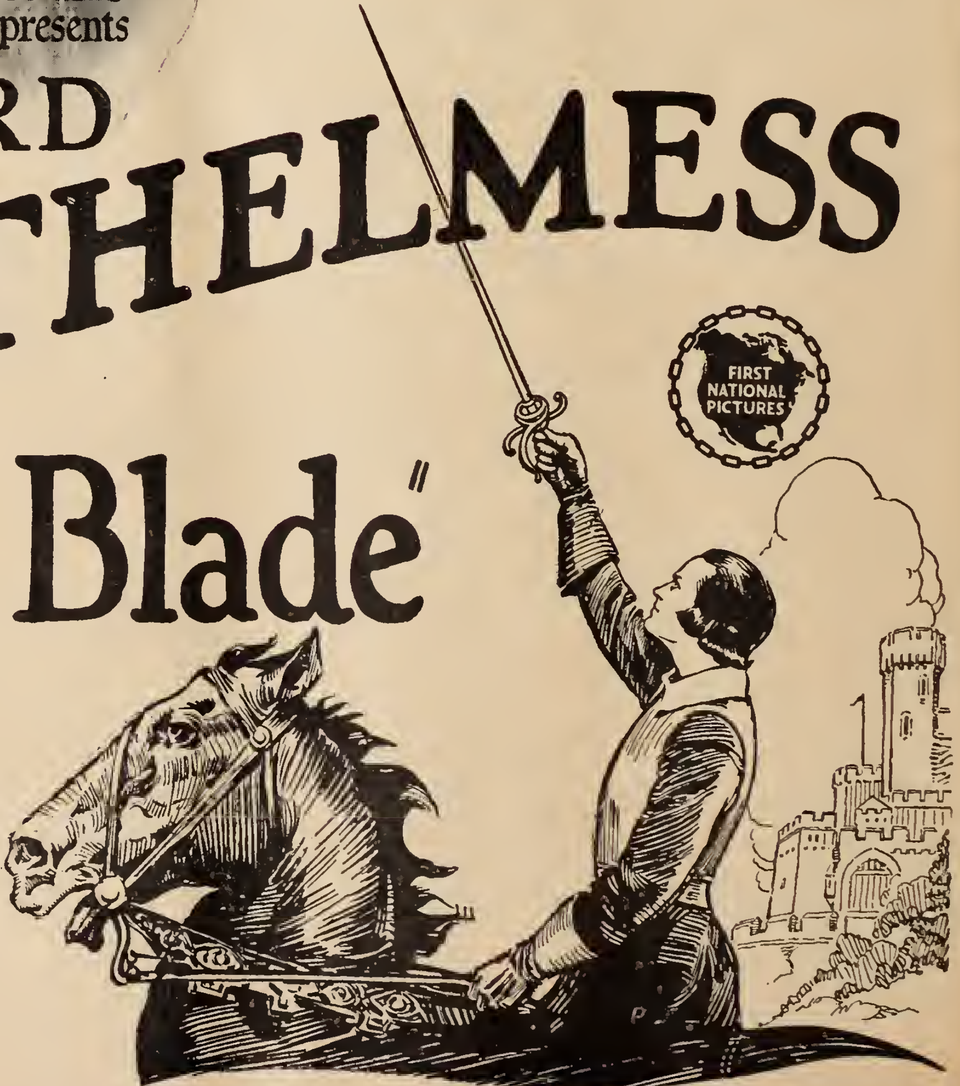
Barthelmess in his biggest picture ever—and his finest performance.

Inspiration Pictures Inc.
Charles H. Duell, President, presents

RICHARD BARTHELMESS

in "The Fighting Blade"

FIRST NATIONAL PICTURES

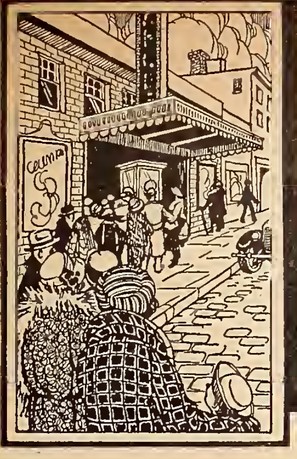


Story by Beulah Marie Dix; Scenario by Josephine Lovatt; Art Director, Everett Shinn; Technical Director, Wiard B. Ihnen; Photography by George Folsey.

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Avenue, New York

a John S. Robertson production

A FIRST NATIONAL ATTRACTION — AVAILABLE ON THE OPEN MARKET



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

"POP" LUBIN is dead—and an industry in whose beginnings he played no small part scarcely pauses to notice the event.

If you don't realize the centuries of growth and change that the picture industry has compressed into ten calendar years, ponder on the passing of this pioneer.

Anyone who knew Sigmund Lubin feels a personal loss in his death that is tempered only by knowledge of the long years of illness that preceded it.

When the North Philadelphia plant was humming at its busiest we had it on our "every two or three weeks' calling list. And we can recall the thrill of hearing "Pop" Lubin tell how he had turned a zero into a fortune of twelve million dollars—or was it eleven?

Then, always concluding the conversations, his plans for Betzwood—at that time a daring film ambition that would probably be dwarfed today by any one of a half dozen Los Angeles plants.

The year was 1913 or 1914. And to talk of Betzwood seemed such sublime, courageous faith in the future and permanence of this industry of ours!

Can your viewpoint make the gap?

* * *

ABOUT the time that "Pop" Lubin was at the very height of the success that was to come to him in life, down on West Twenty-sixth Street, New York, there was a young man whose foot was just scraping the first rung of the ladder.

And in the contrasting stories of Adolph Zukor and "Pop" Lubin you have the history, the romance and the drama of this business. It is not the growth in a physical sense that astounds; it is necessary to get the changing mental and spiritual aspects to realize the epic.

Adolph Zukor had just had a none too promising experience with Sarah Bernhardt in "Queen Elizabeth." But he was going to gamble on his foresight by attempting similar long pictures with "famous" stars.

About that period we remember that "Pop" Lubin's favorite argument was:

"The time has come when we must grade and classify picture theatres. Some theatres will show the better feature pictures; the rest will limit themselves to the one and two reelers. Just as you can now choose between a Broadway legitimate theatre or go over to Eighth Avenue and see Al Woods' 'Bertha the Sewing Machine Girl.' "

Every other week or so some one will come to our office now with that idea of classifying screen theatres. And be peeved at our failure to accept it as a startlingly original idea.

While the same theatre that shows "Little Old New York" tonight is announcing "Big Serial Day Tomorrow!"

* * *

ROAMING back—there is another thought that comes. Every changing step in this business has, at its inception, been identified with independent exchanges.

There the youngster gets his start, soon he is trying stronger muscles, and then we hear that the territorially owned exchange isn't entirely satisfactory. After that come the interviews with men covering the country in a week of Pullman jumps who tell you, "The state rights market is dead. Dead as a doornail."

About the time Adolph Zukor was imbibing theatrical wisdom from Daniel Frohman's lips there were two other young men ambitiously doing general utility work around the Twenty-sixth Street Studio.

One of them had traveled from city to city with "Queen Elizabeth" prints under his arm. The other held the title of advertising manager, but incidentally handled the scenarios, cast the pictures, made the contracts, and what not.

"Pop" Lubin at the top; Adolph Zukor at the first rung; and two youngsters barely within sight of it.

And the same paper that carries a four line item concerning "Pop" Lubin's death has a half column review of a Broadway premiere—into which is woven the names of Al Lichtman and Benny Schulberg.

The projector keeps on grinding; the image on the screen changes and changes; and we're too darn busy to watch it.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Moving Picture
WORLD

ROBERT E. WELSH—EDITOR

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This Week

What is behind these rumors of a gigantic non-theatrical organization—with oodles of millions available—enlisting the co-operation of some of the strongest interests in the industry—ready to put a full equipment in every school, church and barn in the land if it takes a shipload of notes to do it—and so on, and on some more?

The rumbles come from the field. Everybody in New York supposed to know anything about it is "out of town." But much mystery. And something surely of vital interest to exhibitors.

Let you know more as we learn more. But just now it's a seething volcano that may be ready to shoot and, again, may be only spoofing us.

"This Week" continues to mean a calendar of big and bigger pictures. But for the exhibitor the big pictures are not on this week's list or next month's. No one seems to be willing to attempt a guess at how long it will be before the average exhibitor gets a chance at the Fall beauties.

A surprising number of the more prominent exhibitors are holding off on all signing of contracts. "DANNY" advises them to step carefully and "get in out of the rain." The same advice can well be seized on by some wise distributors.

Paramount's "zone showing" plan goes into effect November 1st. Along about that month it will be a lucky distributor who has his dates signed and sealed while the other fellows are battling for open time.

Give you a new department this week—"With the Advertising Brains." 'Course everything has to have a start and only the future will show you our real plans. We don't have to tell the advertising men those plans, for it is their insistence that impressed us with the value of such a department. A long, long time ago. But we had to wait for the right man to conduct it. Ben Grimm is the man.

With all due appreciation of the average capable trade paper man—something more was needed. First-hand experience both in the field and at the home office, knowledge of the ad department's possibilities, limitations, policy problems, aims, etc. Such were some of the qualities necessary.

BEN GRIMM has them.

All of which I don't have to tell you boys. But I'm going to put over my closing speech that the experience spoken of covers New York, London, California and various and sundry points in between.

Epes Winthrop Sargent could have handled the job—but the exhibitor members of his "Selling the Picture Club" won't give him the time to take on additional burdens.

Al Woods, Arch Selwyn and a few select showmen of their standing have seen George Spoor's stereoscopic pictures. Reports are drifting back to New York. Enthusiastic? Say, take that word and add five hundred per cent. to it. Expected that within sixty days a complete outfit will be available in New York for more private showings. If it is all that we have been told by men whose judgment is usually safe—but, we can't begin to think of that possibility.

J. E. FLYNN, Eastern district sales supervisor, severs his Goldwyn connection this Saturday. New plans unannounced.

When Chinese bandits captured a train—there was a COCHRANE aboard. When an earthquake hit Japan—there was a COCHRANE around. Both safe. But R. H. Cochrane and P. D. Cochrane must approach the newspapers each morning of their lives with all the anticipation accorded a coming family gathering.

WILL HAYS is in Europe. CHARLES PETTIJOHN out of town and won't be back until the nineteenth. Vacation days on Fifth Avenue.

Heard of a prominent exhibitor the other day who had a definite word of mouth agreement with a film magnate on next year's product. Then the magnate went on a trip. When it came time to sign the dotted line the sales manager presented figures calling for fifteen thousand dollars over the agreed price. What a row! Not over yet.

Speaking of the CHARLIE BURR BOOSTERS ASSOCIATION, as we were last week, you should hear Jenkins, of Enterprise, Atlanta, discuss his results with the Burr product. Grand Master Orator of the lodge.

The same producer who merely grunts when production costs jump from an advance estimate of three hundred thousand to an actual five hundred thousand will roar all over the office when the advertising manager accidentally steps over the appropriation to the extent of $39.40 worth of electros.

How many distributors—facing a competitive condition this season that is at least unusual—are giving proper thought to the place of trade paper advertising space in the scheme of things?

JIMMY CRON can add another line to his solicitation—"help the family." It's a boy! Arrived last week. Lost our notes and don't remember the date. Congrats, Jimmy!

The Fall Film Golf Tournament Tuesday. Nearly one hundred and fifty entries. Almost as many cups. And then a few thousand prizes. Nine million reasons why you should be there. If "Danny" can accept your reservation at this late date. The place, Belleclaire Club, Bayside. Goofers just as welcome as golfers, says the committee. That lets in

R. E. W.

Organize Canadian Division of Motion Picture Theatre Owners

250 Houses in Dominion Join and Endorse Motion Picture Day

THE Canadian Division of the Motion Picture Theatre Owners of America is now a reality. At an enthusiastic and largely attended meeting of the Theatre Owners of the Dominion at the Mount Royal Hotel, Montreal, September 6th and 7th, the Motion Picture Theatre Owners of Canada was formed and resolutions of affiliation with the Motion Picture Theatre Owners of America were unanimously adopted.

About one hundred and twenty theatre owners, representing in the neighborhood of two hundred and fifty Canadian theatres, attended the two-day session.

The Motion Picture Theatre Owners of America were represented by National President Sydney S. Cohen; Harry Davis of Pennsylvania; C. E. Whitehurst of Maryland; R. F. Woodhull of New Jersey; Howard Smith of Buffalo, N. Y., member of the Executive Committee, and A. J. Moeller of National Headquarters, all of whom addressed the gathering.

A vote of thanks was extended to President Cohen and the visiting leaders of the M. P. T. O. A. for their efforts in behalf of Canadian exhibitors.

NATIONAL MOTION PICTURE DAY—NOVEMBER 19TH—was unanimously endorsed, and the co-operation of the Canadian Theatre Owners pledged.

The various problems and difficulties of the Canadian exhibitors were discussed and acted upon, and the organization went on record as protesting against the extension of producer-owned theatres, and in this connection unanimously endorsed the Theatre Owners Distributing Corporation and its plans.

The Canadian exhibitors are at this time suffering from the many taxes they have to pay—provincial, dominion and local—and the Board of Directors and officers of the Motion Picture Theatre Owners of Canada were commissioned to give this matter particular attention.

A service station for Canadian Theatre Owners has been established at Montreal under the direction of the national headquarters of the M. P. T. O. A. and is now giving attention to the interests of its members.

Every theatre owner present contributed five cents per seat for his theatre as annual dues in advance for membership in the Canadian organization. The Canadian division is looking forward to sending a large delegation from the Dominion to the next annual convention of the Motion Picture Theatre Owners of America.

On Friday, September 8th, a luncheon was served at the Mount Royal at which the chief executive of Montreal welcomed the visitors and delegates to the city and congratulated the theatre owners on their vision which prompted the formation of the Canadian organization. The luncheon was also attended by members of Parliament and exchange representatives in addition to the theatre owners.

President Cohen and the other officers of the Motion Picture Theatre Owners were surprised to note the knowledge the Canadians had of exhibitor activities in the States. They were pleased to learn how they have watched the growth of the M. P. T. O. A. since its inception and seen the advantages such organization offers.

Elect Officers

The convention convened after the election of officers, among whom are a Mayor of one of the Canadian cities and a member of the Canadian Parliament. The officers are:

President: G. B. Sparrow of Montreal.
Vice President: J. C. Brady of Toronto.
Treasurer: J. Sperdakos of Montreal.
Executive Secretary: Vincent Gould of Montreal.

Board of Directors of Quebec: A. Dennis of Montreal and Mr. Bouchard of St. Hyacinthe.

Board of Directors of Toronto: Harry Alexander of Toronto, Mr. Gibertig of Toronto and Mr. Ginsler of Toronto.

Board of Directors of Ontario: F. Guest of Hamilton, Mayor Cooper of Huntsville and Mr. Coplan of Ottawa.

Board of Directors for the Maritime Provinces: F. G. Spencer of St. John, N. B., and Mr. McAdam of Halifax, N. S.

Board of Directors of Manitoba: Mr. McNichols of Winnipeg and Mr. Kershaw, who is also secretary of the Manitoba Managers' Association.

British Columbia is to elect two directors, the Province of Alberta one and three more vice-presidents are to be elected across the Dominion by the Directors of the Provinces. The Province of Ontario is to elect a director to represent the Dominion on the Board of Directors of the Motion Picture Theatre Owners of America. Mr. H. S. Ross, K. C., was appointed legal advisor of the organization.

At the request of the Western Canadian Theatre Owners, a meeting will be held at Toronto in October next which will be attended by President Sydney S. Cohen, officers and directors of the M. P. T. O. A. and the newly elected officers and directors of the Motion Picture Theatre Owners of Canada as well as a number of theatre owners from the eastern part of Canada.

Adopt Resolutions

The following resolutions were unanimously adopted:

RATIFICATION

WHEREAS: For some years past a body of Canadian exhibitors has been actively engaged in solidifying the independent exhibitors of Canada for their mutual protection and advancement into a functioning, constructive organization; and

WHEREAS: Definite progress has been made in this relation of sufficient proportion to warrant the formation of a Dominion organization as a result of these activities.

THEREFORE. BE IT RESOLVED: That the Motion Picture Theatre Owners of Canada is herewith formed and this body assembled on this 6th day of September, 1923, at the Mount Royal Hotel, Montreal, at its first annual convention, does hereby officially ratify and accept the name of "The Motion Picture Theatre Owners of the Dominion of Canada" for the purposes already mentioned herein and for the further purposes of creating a closer relationship between the motion picture industry and the public and a fuller understanding and relationship between the units which comprise the industry as a whole.

APPROVAL AND AFFILIATION

WHEREAS: The business security of the Motion Picture Theatre Owners requires organization of a compact, effective character to enable exhibitors generally to protect their interests from menacing forces within and without the industry; and

WHEREAS: This measure of business insurance is furnished through the medium of the Motion Picture Theatre Owners of America, the operation of which in the States has proved its efficiency along all lines calculated to improve and develop the exhibitors' interests and has by its advance into Canada offered to Canadian theatre owners the same substantial advantages; therefore,

BE IT RESOLVED: By the Theatre Owners of Canada in convention assembled in the Mount Royal Hotel, Montreal, on the 6th day of September, 1923, that we heartily approve of the purposes and activities of the Motion Picture Theatre Owners of America and do hereby constitute and declare this body to be Canadian Division of the Motion Picture Theatre Owners of America, formed under its auspices and with it affiliated in the bonds of fraternity, and we further by this act formally make application to the Motion Picture Theatre Owners of America for a charter conveying such privileges and powers to the Canadian Division as will enable it to function properly and carry on its business in a way to advance the interests of all Canadian theatre owners and the industry generally.

SELECT NEWSPAPER

WHEREAS: The Canadian Moving Picture Digest has been exceptionally active in bringing about this convention, and the affiliation of the Dominion thetre owners with the Motion Picture Theatre Owners of America,

RESOLVED: That we, the Motion Picture Theatre Owners of Canada, make the Canadian Moving Picture Digest the official organ of the Motion Picture Theatre Owners of Canada; and

BE IT FURTHER RESOLVED: That we extend to Ray Lewis, managing editor of the Canadian Moving Picture Digest, our sincere thanks in appreciation of her active support.

CO-OPERATION

WHEREAS: Reliable information has been received setting forth the reasons for and purposes of the Theatre Owners Distributing Corporation, and

WHEREAS, the Theatre Owners Distributing Corporation serves a purpose long needed by the theatre owner to conserve his interest, is both laudable and beneficial.

THEREFORE, BE IT RESOLVED: That we, the Motion Picture Theatre Owners of Canada, in convention assembled at the Mount Royal Hotel, Montreal, Canada, September the 7th, 1923, do hereby heartily endorse and lend our active support to the Theatre Owners Distributing Corporation.

MOTION PICTURE DAY

RESOLVED: By the Canadian Division of the Motion Picture Theatre Owners of America in session assembled at the Mount Royal Hotel, Montreal, Canada. September 6th, 1923 that we heartily endorse the National Motion Picture Day inaugurated by the Motion Picture Theatre Owners of America, to be observed on Monday, November 19, 1923, and extended to Canada in its international aspect.

THANK VISITORS

WHEREAS: It has been our pleasure to have with us on the occasion of the first annual convention held at the Mount Royal Hotel, in the City of Montreal, Canada, the following men: Mr. Harry Davis, of Pittsburgh; Mr. Charles E. Whitehurst, of Baltimore, Maryland; Mr. R. F. Woodhull, of Dover, N. J.; Mr. Howard Smith, of Buffalo, N. Y., and Mr. A. J. Moeller. of New York City, officials of the Motion Picture Theatre Owners of America; and

WHEREAS: These men have, in the course of our deliberation, assisted, advised and otherwise co-operated in the formation of the Motion Picture Theatre Owners of Canada, an official unit of the Motion Picture Theatre Owners of America, to advance the interests and general welfare of the Theatre Owners of the Dominion of Canada,

THEREFORE, BE IT RESOLVED: That we extend to them our sincere thanks in appreciation of their activities in our behalf; and

BE IT FURTHER RESOLVED: That a copy of this resolution be given to each of them and the same is recorded in the minutes.

Northwest Showmen and Music Publishers "Bury the Hatchet"

THE Motion Picture Theatre Owners of the Northwest and the American Society of Composers, Authors and Publishers at a meeting held in Minneapolis September 10, bridged their differences and agreed upon conditions governing licensing of all member theatres of M. P. T. O. Northwest, covering public performance of copyrighted music.

As a result of the conference attended in behalf of the M. P. T. O. North West by Steffes, Hayes, Clinton, Kaplan, Friedman, Hitchcock, Johnson, Buchanan, Carrish and Dryer, and in behalf of A. S. C. A. P. by Mills of New York, Hartman, Chicago, Snethen and Summers of local counsel, an amicable agreement all around was reached pursuant to which licenses will now be taken by all theatres in territory included in the jurisdiction of M. P. T. O. North West, including Minnesota, North and South Dakota and Northern Wisconsin.

The agreement reached marks the end of the misunderstanding heretofore existing between the music men and exhibitors in this section and is in line with similar arrangements now being made wherever exhibitor organizations get together with music people.

Southern Enterprises System of Offices Undergoes Change

EXTENDING executive activities throughout the South is the plan of the Southern Enterprises, Inc., of Atlanta, Ga. An expansion with the establishment of district offices in important centers in each southern state is the policy now in active operation.

Representing the Theatre Division of the Famous Players-Lasky Corporation, Director of Theatres Harold B. Franklin advises that the southern offices will not be discontinued. Referring to an article recently published, which rumored the removal of the Southern Enterprise Offices from Atlanta, Mr. Franklin reports that while the Atlanta office will be discontinued as a home office, it will be continued as a district office. Furthermore, because of the remarkable development in theatre activities in the southern section, district offices will also be established immediately in Memphis, Jacksonville, Charlotte, Dallas, Oklahoma City and San Antonio, with provision for additional offices in other active centers, in accordance with anticipated expansion.

The changes in the Atlanta office are incidental and involve the removal of the general accounting department to the offices of the Famous Players in New York owing to the efficiency of operating as a unit an accounting system which operates over considerable territory, including sections in addition to the South.

To further promote the efficiency of theatre operation, certain executives now located in Atlanta will hereafter make their headquarters in New York. This city is the acknowledged center of the industry and with close contact to the seat of both production and exhibition facilities, it is conceived that this will greatly enhance theatre operation, from the standpoint of both the general patron and officials and members of the organization.

Picture Based on Ku Klux Klan Will Soon Be Seen in Ohio Houses

THE first moving picture dealing with the activities of the Ku Klux Klan is about to be released in Ohio. It is being produced by the C. & S. Pictures Company, of Columbus, Ohio, and is nearing completion.

The picture, which is titled "The Toll of Justice." has been filmed with the co-operation of the Columbus Klan, more than 1,000 members of that organization having volunteered to appear in full regalia in a number of the scenes. After the final footage has been shot, and the necessary finishing touches completed, the picture will be given its first public screening in one of the Columbus picture houses, the presentation having been tentatively scheduled for September 23.

The film will be cut to ten reels of which approximately 1,000 feet will be devoted to a prologue dealing with the history of the American flag. It is understood that the picture has been state-righted in twenty-one states, and will be marketed and screened under the auspices of the K. K. K.

Although the picture has to do with the activities of the Klan, and that organization is shown in a favorable light, its producers declare it is not strictly a Klan picture, and that it will be offered as a regular photoplay, and not as Klan propaganda.

Goodman Reported Alive

Delbert Goodman, reported lost in the Japanese earthquake, is alive, according to a notification from the U. S. Navy Department to Fox Film Corporation, whose representative in the Orient he was. No details were given and it is not known if Goodman was injured. At the time of the catastrophe his headquarters were the Imperial Hotel, Tokyo, but he may have been in Yokohama, Fox officials say.

Miss Justice Better

Miss Maibelle Heikes Justice, well known author and writer for the screen, is now improving after a critical illness. She was leaving for Los Angeles on contracts for original stories and adaptations, when, on May 29 last, she stepped on a defective cellar door in West 23rd Street, and fell to the coal cellar below, suffering a badly crushed ankle, with torn ligaments, severe internal injuries and shock and injury to her head.

LLOYD HAMILTON

in blackface in D. W. Griffith's "Be Yourself," and as he appears in comedies for Educational.

"Be Yourself" the Title

Lloyd Hamilton Feature Comedy, Directed by Jack Noble, Christened

"Be Yourself" will be the title of the feature comedy starring Lloyd Hamilton, directed by Jack Noble, which is nearing completion at the D. W. Griffith studio at Mamaroneck. This is the picture in which Al Jolson was to have been starred, and which caused so much talk when the blackface comedian of the stage, after shooting had actually commenced, saw himself on the screen and proceeded to take the next boat to Europe.

The picture is adapted from a story by Arthur Caesar, author of "Napoleon's Barber," and marks the first serious attempt to transfer the blackface art to the screen in a feature length production. Incidentally, the picture marks the debut in the feature length comedy field of Lloyd Hamilton.

"Be Yourself" will not be a Griffith production, although Mr. Griffith turned over the facilities of his studio and his organization to Hamilton and his technical staff for the picture. When Jolson demonstrated that he had at least learned enough about pictures to register an effective fade-out, Mr. Griffith suggested to Director Jack Noble that he get Lloyd Hamilton to make the picture if possible, expressing his opinion that Hamilton was one of the greatest natural comedians on the screen. Arrangements were finally made with Earl W. Hammons of Educational, which distributes the Hamilton product, permitting Hamilton to come east and make the picture.

Definite releasing arrangements have not been perfected, but it is reported that either United Artists or First National will distribute the picture.

Meeting Postponed

The meeting of New Jersey exhibitors scheduled for Thursday, September 13, at Trenton, has been postponed until Tuesday, September 25. Further details of this gathering will appear later in Moving Picture World.

Epstein Is Smith's Aid

Harry Bernstein has been appointed contract manager for Universal. He will be located in the home office. Mr. Bernstein was formerly manager of the Universal Exchange in Buffalo. Previous to that he was district manager in Canada for Universal.

With the announcement of Mr. Bernstein's appointment comes the appointment of E. J. Epstein, formerly of the Philadelphia office, as assistant to E. J. Smith, general manager of sales.

Theatre Owners Ask Congress for Square Deal on Taxes

War Measure Is Still Heavy Burden on Exhibitors

A LETTER giving logical reasons for the rescinding of the war taxes that still are a great burden on the theatre owners throughout the country has been sent to each member of the United States Congress by the Motion Picture Theatre Owners of America. The letter, which is signed by Sydney Cohen, president of the National Theatre Owners organization, asks that each Congressman look at the matter in an unbiased way, and use his efforts to get a square deal for the theatre owners, many of whom are being driven out of business by the burdensome taxes.

The letter follows:

The motion picture theatre owners of the United States are passing through a most serious business depression. With the mounting cost of doing business and the city, state and government taxes they are laboring under many of them are being forced out of business at this time. Theatre owners in your district are writing us daily, urging us to present to you and your fellow members of Congress the situation as it is and the need of affording them some relief if they are to continue in business.

Ninety per cent. of the motion picture theatres in the country are located in suburban or local sections of the larger cities or in the smaller communities. With the great progress that our industry has made within the last few years in all its branches and the great public service activities of the theatre owners, there has sprung up in the hearts of the public a greater appreciation for the motion picture theatre.

The motion picture and the theatre in which the same is exhibited to the public now constitute a very important factor in the affairs of the Nation. The motion picture theatre screen is an element of expression and a publicity medium almost, if not equal to, the newspaper and magazine in shaping and directing popular opinion.

Hence, we feel that any consideration of the affairs of the motion picture theatre by Congress should include this phase of the situation, so that the usefulness of this institution to the public will be enhanced.

During the World War the utility of the motion picture theatre by all divisions of the Government was productive of so many excellent results as to cause the President and other high Government officials to send special letters to many theatre owners thanking them for their co-operation, and, finally, a special certificate of merit from the President to all.

Since then the co-operation of the motion picture theatre owner with the Federal Government has been given along many lines calculated to advance executive, legislative and departmental work. This line of usefulness is being extended daily and now comprehends the publicity needs, even of many state and local governments, making the motion picture theatre a real community service institution.

Through the public service department of the Motion Picture Theatre Owners of America helpful motion picture screen co-operation has been established with the Departments of Agriculture, Post Office, Labor, Commerce and Interior, and in this relation the theatre screen is now considered in official circles one of the most substantial aids to Government in the matter of informing the public and thus bringing about the necessary degree of popular co-operation with Government officials.

Because of this very pronounced form of service and the certain extension of the same into every division of official activity, motion picture theatre owners feel that Congress should now consider the motion picture screen in the light as the newspapers and magazines to the extent of its demonstrative and publicity powers in the relations indicated, and the service being rendered and yet to be given to the Government and people.

In this connection, may we call your attention to the war taxes yet upon the theatres? We refer to the Admission and Seat Taxes, especially. These levies and others were made on the theatres to meet a war emergency and were cheerfully accepted by the theatre owners who came patriotically forward to aid the Government in every possible way. We were sanguine that as soon as the real service status of the motion picture theatre screen became fixed in the Congressional mind that full justice would come our way.

Our Government itself is a public service. We believe the motion picture theatre screen as an element of expression and a publicity medium (speaking in the universal language of the eye to millions of our people daily) is able to give more in direct service to Government and people than can be secured through the money derived in these war levies now against the theatre. We know that the removal of these taxes by Congress would meet with such a grateful response on the part of the theatre owners and public as to greatly stimulate and advance these elements of theatre service.

Will you kindly give this matter your earnest consideration? We feel that the justice of the situation will appeal to you. The motion picture theatre screen is now in principle and effect the screen press of America, its owners having the same service responsibilities to Government and people as are incumbent upon the editors of newspapers and magazines and entitled to the same official and general consideration as such.

Like the other divisions of the American press, the motion picture theatre screen must be kept free from political or centralized control of every character and able at all times to give the highest and best service to the American people. Again may we ask you to consider the situation cited here in such a way as to enable you to meet it with justice and fairness in the coming session of Congress, so that jointly we may arrive at such conclusions as to accord the theatre owners an absolutely square deal and conserve in every way the best interests of Government and people.

Respectfully yours,
MOTION PICTURE THEATRE
OWNERS OF AMERICA,
(Signed) SYDNEY S. COHEN, President.

Anderson Policy Calls for Picking of Films on Low Economic Cost

A STATEMENT from the offices of Anderson Pictures Corporation emphasizes the selection of attractions by that organization on the basis of their dependability and economic production cost.

According to the latest announcement, "tremendously high star salaries will find no favor with the Anderson Company, and this goes for all, including child artists as well as dramatic figures.

"Box office features, possessing the public appeal which makes them exceptional offerings, and backed up with spirited and energetic exploitation, are what the exhibitors want. We are going to give them just such pictures. Several productions have been completed for our release, but we are withholding all announcements regarding product until a complete line-up is arranged. We will make no statements to the exhibitors which cannot be supported by actual facts.

"We will handle only productions which possess striking exploitation possibilities and lend themselves to widespread publicity. This is a fundamental rock in the foundation of the Anderson service. They will be made from only one angle: the exhibitor. They will be produced as economically as possible, commensurate with quality and merit, and will be offered on a basis which will eliminate the usual overhead costs of distribution and consequently bring larger returns to the producers as well as lower rentals t othe exhibitors."

Centralized distribution, co-operative booking, economic handling and exceptional exploitation are all parts of the Carl Anderson policy. Mr. Anderson is now in California. During his absence the home office is carrying to a speedy conclusion all preliminary work. Active distribution will begin in October, through a working arrangement with F. B. O.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 365.

Mix in New York

Tom Mix, famous hero of the screen, accompanied by his retinue of cowboys and Indian chiefs, arrived in New York Friday on the Twentieth Century Limited from Los Angeles. Mix has rushed east between making pictures for Fox Film Corporation to be present at the Dempsey-Firpo boxing match.

Sigmund Lubin

By EPES WINTHROP SARGENT

SIGMUND LUBIN, pioneer motion picture manufacturer, died at his home in Ventnor, Atlantic City, September 11, after an illness of almost a year.

Born in Breslau, Silesia, Mr. Lubin came to this country to engage in the manufacturing optical business, starting in Baltimore, and he invented or perfected many of the machines used in grinding spectacle lenses, later removing to Philadelphia, where his optical shop in South Eighth street still is in operation.

This interest in optics led to investigation of the crude devices for the production of motion pictures. He established a studio for the manufacture of the short length comedies and scenics current at that time, but his chief industry was the "reproduction" of famous prize fights.

The day following any notable fistic encounter always found the roof of the building which housed his activities crowded with office boys and employees who bet fabulous sums in stage money while a couple of local fighters, carefully made up to represent the principals in the encounter of the night before repeated the fight from the telegraphed description by rounds. It was these fight pictures which really laid the foundation of his fortune.

In 1899 he built the first moving picture theatre in Philadelphia, in connection with an exposition, and later he was one of the heaviest investors in motion picture theatres, building the Victoria and Palace, as well as opening scores of store shows. At one time he had numerous other cities, but about 1909 he sold out to the Felix Isman interests, the theatres later becoming part of the Mastbaum string.

With the money thus acquired he built what was, at that time, the largest motion picture studio in the country, the third regular studio to be built, following the Vitagraph and Edison companies. This was located at Indiana Avenue and Twentieth Street.

Later he purchased the magnificent estate at Betzwood, at Port Kennedy, Pa., and planned to build there an industrial village along the familiar German lines. The dream was never realized in full, though the Betzwood

studios are still operated by various companies.

About 1916 the competition of newer and more aggressive companies resulted in the dissolution of the Lubin company, and the familiar Liberty Bell trademark was no longer seen upon the screens.

Two or three years ago he visited Los Angeles in the hope of finding backing for a new venture, but in this he was unsuccessful, and in 1919 he made a trip to Europe in the hope of picking up another Passion. Of late, failing health prevented any activities.

Mr. Lubin was the first to take an interest in medical films in this country, was one of the first to develop trick photography and for years his version of the Passion Play rivaled the Pathe production in popularity. He was also the first to make a film version of Uncle Tom's Cabin, in which he personally played the part of Simon Legree. To his great relief the negative was destroyed in the explosion in the film vaults about 1917. It was characteristic of the man that his first question on being told of the disaster was an inquiry as to the fate of those in the vault before he asked about the film losses.

"Pop" Lubin, as he was generally known, was one of the most picturesque personalities in the early days of the business he did so much to develop. Eccentric, yet shrewd and lovable, he will long be remembered by the old-timers.

Goldwyn Title Dispute

Litigation to Enjoin Goldwyn from Using Name on Own Films

The Goldwyn Pictures Corporation commenced an action on September 7 in the United States District Court against Samuel Goldwyn, former president of the film corporation, to enjoin him from using the name "Goldwyn" in connection with the production and exhibition of screen productions which he is now making.

The complaint filed by the corporation recites that since the Goldwyn Pictures Corporation was formed in 1916 it has expended approximately $20,000,000 in producing and exploiting "Goldwyn" photoplays, an additional $2,400,000 in advertising and now has about $2,500,000 invested in fifteen pictures which have not yet been released for exhibition.

The complaint charges that the defendant is using the phrase "Samuel Goldwyn Presents" in advertising the screen productions, "Potash and Perlmutter" and "The Eternal City," to the injury of the film company which claims the right to the exclusive use of the name "Goldwyn" as utilized by the corporation since its organization.

Harvey Succeeds Gallup

As Head of Advertising Department of Hodkinson Corporation

With the resignation of George B. Gallup as advertising and publicity manager of the W. W. Hodkinson Corporation, to go with Associated First National, announcement is made of a reorganization of the Hodkinson personnel in several branches. George B. Harvey has been appointed advertising manager. Jack Edwards, formerly in the exploitation and publicity department, is named director of national publicity, including Fan magazines. Ned Holmes has been specially engaged to supervise the exploitation and publicity for "Puritan Passions," the latest Film Guild release, starring Glenn Hunter, and Charles Giegerich is engaged in a similar capacity to handle the new Wally Van picture, "The Drivin' Fool," and other features. The Hodkinson management also announces the appointment of S. Nelson, manager of the Minneapolis branch, succeeding H. M. Smith, resigned.

The Best and the Worst

Critics Tell Will Hays Their Views on Features and Comedies

Will H. Hays has issued a recapitulation of the second collection of opinions of authors and newspaper critics of motion pictures. In this group "Down to the Sea in Ships" and "Only 38" are tied for the honor of being considered the best feature. "Robin Hood" was the choice of six, "Penrod and Sam" of five, "Within the Law" of four, "Enemies of Women" of three and "Driven" of two.

The worst feature produced a wide difference of opinion. Four named "The Rustle of Silk" and another four "Souls for Sale." Three voted for "The Village Blacksmith," and there were two votes cast for "Has the World Gone Mad," "The Shock," "Bella Donna" and "Adam's Rib."

Regarding the best comedy Harold Lloyd tops all other comedians with nineteen votes out of the possible fifty-four. "Safety Last" got fifteen, "Grandma's Boy" three and "Dr. Jack" one. The "Our Gang" comedians scored four votes. Douglas MacLean won two votes for his "Bell-boy 13."

Criticism of comedies was caustic. "Mary of the Movies" was picked by four as the worst. "Sixty Cents an Hour" got three votes and "The Pilgrim" two.

Co-operative Booking Short Cut to Lower Rentals, Says True

CO-OPERATIVE booking is the keynote of a statement issued this week by W. A. True, president of the Theatre Owners Distributing Corporation, which, as announced recently, will begin active operation in October.

"Co-operative buying is no longer a theory," says Mr. True. "It has been tried and has proven practical in many lines of business. We are simply making available for the exhibitors a channel for service and a short cut to lower film rentals by placing at their disposal this plan of an exhibitor owned and exhibitor controlled distributing service of which co-operative booking is one of the many advantages.

"Let me emphasize that co-operative booking is actually but one of the advantages. Our movement embraces many others, such as elimination of both the duplication of profits and the pyramiding of distribution costs and the reduction of production costs by economy and careful supervision.

"These, and other distributing factors contributing to the present high cost of pictures, we will materially reduce. But perhaps the advantage most interesting to the average exhibitor is this plan of co-operative booking. Without going deeply into the details, it is sufficient to say that it will lower the film rentals of our product and assure exhibitors of real attractions at prices which are fair and equitable.

"Producers realize that co-operative booking by the exhibitors means intensive distribution, which, in turn, means heavy gross bookings on features having real merits and public demand. We are assured of a line-up of pictures with quality and audience appeal, announcement of which will be made shortly.

"Meanwhile, exhibitors everywhere are eagerly awaiting our announcements regarding release dates.

"No movement, since the creation of an organized theatre owners' body, has incited such a wave of enthusiasm from the exhibitors. It is simply astonishing to follow the response which is still being felt from our first announcement. Many of the largest and most influential theatre men of the country have wired their expressions of approval in our movement, while hundreds of smaller exhibitors have volunteered their support.

"In addition to the list published in a previous report Mr. True names the following representative theatre men as solidly behind the Theatre Owners' Distributing Corporation: Eli W. Collins, president M. P. T. O. of Arkansas; Frank G. Heller, president M. P. T. O. of Indiana; R. F. Woodhull, president M. P. T. O. of New Jersey; Martin G. Smith, president M. P. T. O. of Ohio; Fred Seegart, president M. P. T. O. of Wisconsin; Joseph W. Walsh, president M. P. T. O. of Connecticut; E. M. Fay, president M. P. T. O. of Rhode Island; David Adams, president M. P. T. O. of New Hampshire; Charles T. Sears, president M. P. T. O. of Missouri; W. C. Hunt, vice-president M. P. T. O. of New Jersey; Joseph Mogler, vice-president Motion Picture Theatre Owners of America; William Bender, Jr., treasurer Motion Picture Theatre Owners of America; Glenn Harper, secretary Motion Picture Theatre Owners of Southern California and Arizona; C. E. Whitehurst, director Motion Picture Theatre Owners of America, Maryland; Charles A. Lick, director M. P. T. O. A., Arkansas; John A. Schwalm, director M. P. T. O. A., Ohio; G. G. Schmidt, director M. P. T. O. A., Indiana; Joseph Phillips, executive member M. P. T. O. A., Texas; S. H. Borisky, executive member M. P. T. O. A., Tennessee; Fred Dolle, executive member M. P. T. O. A., Kentucky; W. W. Watts, executive member M. P. T. O. A., Illinois; Thomas Arthur, executive member M. P. T. O. A., Iowa; A. A. Elliot, executive member M. P. T. O. A., New York.

Escape Earthquake

Tom D. Cochrane, Mrs. Cochrane, Miss Lasky, R. E. McIntyre Safe in Kobe

Official confirmation of the escape of Tom D. Cochrane and R. E. McIntyre, representatives of the Famous Players-Lasky Corporation in Tokio, from the earthquake which wiped out two-thirds of the Japanese capital, was received by E. E. Shauer, director of the foreign department, in a cable dispatched by Branch Manager Cochrane at Kobe on Monday, September 10. The Paramount office in Shiba ward was entirely destroyed, together with the entire stock of film on hand.

Mr. Cochrane and Mrs. Cochrane, with the latter's sister, were at a resort near Tokio at the time the earthquake levelled the city, and escaped without injury. They have established temporary quarters at the Oriental Hotel in Kobe, while Mr. McIntyre is remaining in Tokio for the present.

An Enormous Set

Trade paper and newspaper men were entertained at lunch last Monday at the Cosmopolitan studio, New York, by Miss Marion Davies, and afterwards watched Director "Bob" Vignola direct jousting tournament scenes for "Yolanda" on what is probably the biggest and most expensive motion picture set ever erected in the East. It represents a castle and covers almost a square block. There are two towers fifty-six feet high, and a third that rises 113 feet. A moat 217 feet long, eighty-seven feet wide and eighteen feet deep holds fifteen feet of water.

Pictures in Europe Socially Unrecognized, Lieber Observes

MOTION PICTURES in Europe have yet to acquire the dignity which they have attained in this country. This is the belief of Robert Lieber, president of Associated First National Pictures, Inc., who returned last week from a three months' tour of Great Britain and the Continent, which, while it was intended as a pleasure trip, gave the First National president ample opportunity to study European film conditions.

"I find particularly," said Mr. Lieber, "that the press still has an idea that this business of ours is a sort of fly-by-night proposition that is going to pass beyond the horizon again. About every time a newspaper man asked for an interview the first question he fired at me was: 'Well, how long do you think this business of yours is going to last?' I gladly took advantage of the opportunity which was offered me at the banquet of the First National Convention in London last month to give my answer to this question publicly. We have the most natural form of amusement for the people that has ever been given to the world, and I don't care who the man is, let me know him, and I will entertain him with the cinema.

"I find also in Europe, and this holds true in the Scandinavian countries as well as in England, that the industry has not succeeded in 'selling' itself to what might be termed the 'higher-ups' in society. As a result this amusement of ours is not treated with the same sort of consideration that is given it in the States.

"I went into a few theatres in Gothenburg, Stockholm and Christiania and I was really surprised at the excellence of their amusement houses. While the theatres are older and not as large as the better houses in the United States, yet from a standpoint of beauty and upkeep they can well be included among good houses.

"Unfortunately I saw very few Swedish theatres in operation because in that country and in Norway the theatres generally close during the short summer period. I find that the average Scandinavian is so intent upon making the best of his short summer that indoor amusements have no chance. The people are intent upon being out of doors during the short time the sun shines upon them, and men of means and men of only moderate circumstances have their summer homes and go to them week ends.

"In England I find that the theatres, generally speaking, are not as good as in Sweden. It is evident, from an examination of British building restrictions before the war, that England at that time did not recognize the necessity of good theatres as clearly as Sweden. Consequently, when building operations stopped in 1914, the British had not advanced as far as had the Scandinavian countries. There is, however, a strong tendency to build at the present time and just before leaving London I visited a new house in the suburbs, a theatre with nearly three thousand seats, built by a man who thoroughly understands the motion picture business in its present day stage.

"In proof of my first observation—that the screen has not been recognized as a permanent and stable and dignified institution—I could cite any number of opinions of prominent men, all of which belittle the screen. But this will, of course, change even as it is changing today."

Harlan to Be Starred

B. P. Schulberg has announced that Kenneth Harlan will be starred instead of featured from now on, due to his splendid work in "The Virginian," and his enormous box-office popularity.

"I am convinced that Mr. Harlan is destined to take his place as one of the most popular young stars on the screen," said Mr. Schulberg. "His interpretation of the title role in Owen Wister's 'The Virginian,' which is one of the biggest parts any actor ever had, is a revelation. He has been growing steadily in popularity and box-office appeal."

Shauer, Just Back, Says Season in European Field Looms Big

THE European motion picture industry stands at the threshold of what promises to be the most successful year in its history, in the opinion of E. E. Shauer, assistant treasurer of the Famous Players-Lasky Corporation and director of the company's foreign department, who returned on September 7 from a visit of several months to European film centers. He was accompanied by Harold M. Pitman of the Paramount legal department and by Ike Blumenthal of the Paramount foreign organization in Berlin.

"At no time since the war," said Mr. Shauer in discussing conditions in the film industry abroad, "have the prospects for good business been as excellent as they are today. I found a great improvement in conditions over last year, and, unless all signs fail, all branches of the industry are certain to enjoy an improved business during the coming twelve months.

"Perhaps the outstanding event of the new season to date has been the sensational success scored by 'The Covered Wagon' on its opening September 5 at the London Pavilion before one of the most distinguished audiences of theatre-goers which has ever greeted a motion picture. The James Cruze Paramount special is the talk of entire Europe. Everywhere I went, including London, Paris, Berlin, Copenhagen, Stockholm, Amsterdam, Switzerland, Prague, Budapest and Vienna, I heard about 'The Covered Wagon.' Every one is eager to see what they call the great American picture.

"The Indians who were taken to London for the opening have been the sensation of London, with an army of photographers and newspaper reporters following them wherever they go. The principal newspapers in London have given columns of space to the presence of the American Indians and the opening of 'The Covered Wagon,' and the interest has spread to Paris and other continental cities. The management has been flooded with requests for visits from the Indians. An interesting feature of the exploitation campaign was the insertion of want ads in several daily papers offering a reward of one pound for the suggestion of the best camping spot for the Indians.

"Cables which I have received since my return report that every seat has been sold out in advance and that the newspaper reviews have been most favorable and laudatory.

"The London Pavilion has been leased for a long term and it is expected by Britishers that 'The Covered Wagon' will duplicate in London its successful run in the United States. Arrangements will be made shortly for the opening of the picture in Paris, and other European capital cities will see this Paramount special as rapidly as preliminary arrangements can be completed.

"The leasing of the London Pavilion, Tivoli, Palace and Empire theatres by leading American producers and distributors for first run showing of big pictures marks a new step forward in the British film industry, perhaps the most important since the war. More attention is being paid to the elevation of the screen to the important position it demands in an artistic theatrical sense, and it will also bring about a new era of exploitation in Great Britain which will have a tremendous effect upon the growth of the business during the coming years.

"Distributing conditions are becoming more nearly normal, with the completion of a number of new theatres, and before the year is over our British release schedule will be on about the same basis as in the United States.

"One of the many improvements which impressed me greatly was the wonderful spirit I found in business circles in the Central European countries, Czecho-Slovakia, Austria and Hungary, where the work of regeneration is already well under way. The people are cheerful, and business is improving. As a result of this great improvement in conditions we expect to announce shortly new arrangements for the distribution of Paramount pictures in this territory."

Fox Leases Theatre

William Fox has leased the Palace Theatre, London, England, for the showing of the screen version of "If Winter Comes." The opening date is set for September 10. An orchestra of seventy-five musicians has been engaged for the opening. A. S. M. Hutchinson personally edited the version of the Fox production to be used in the British capital.

Washington Exhibitors and Workers May Compromise Soon

IT is anticipated that the Washington, D. C., motion picture theatre exhibitors will come to an agreement with the stage crafts this week. With respect to each of the branches a compromise of the workers' demands has been effected. The projectionists' demands approximated a twenty-three per cent advance over existing wages. The contract as signed calls for a ten per cent advance.

A compromise contemplating a seven and one-half per cent increase in the wages paid stage hands is being discussed and it is possible that this matter will have to go to an arbitration board for settlement. A fifteen per cent increase has been agreed on between the theatre men and their musicians. The contract, however, was not signed last week because the former are demanding certain changes be made. The two principal points on which the parties to the contract are in disagreement are the failure of the contract to provide for the discharge of men during the season and the time the contract shall run.

The managers want a provision permitting them to discharge a musician or for a musician to resign on two weeks' notice. Under the terms of the contract the managers have the right to discharge a man after two weeks' trial, but should they retain him beyond this probationary period they would be compelled to keep him throughout the season. A man might be at his best for the first two weeks and then, knowing that he could not be discharged, could "lay down on the job," the managers contend. They also demand that the contract remain in force for a period of two years that they may not have the same fight over again twelve months hence.

Kansas Convention Plans Rapidly Nearing Completion

PLANS for the convention of the Motion Picture Theatre Owners of Kansas, to be held at the Broadview Hotel, Wichita, Kan., Monday and Tuesday, September 24 and 25, are rapidly nearing completion.

Exhibitors throughout the state are beginning to realize the value of organization and co-operation and from present indications this convention promises to be one of the biggest in attendance in the history of the organization.

Officers of the association have arranged to have several well-known authorities on various phases of the industry. A representative of one of the largest insurance companies will present plans for the reduction of insurance. Sam Handy, attorney for the theatre owners, will present data on the music tax situation.

Practically every subject of interest to the exhibitor will come up for discussion, and it is promised that the convention will be a lively one that no theatre owner or manager should miss.

Members of the organization are being urged to bring their wives, in order that they, too, might attend the business meetings and share in the entertainment which is being planned for them.

Spirit of '76 in Film

D. W. Griffith is to make a motion picture that will deal with the early days of the Republic, and embody the great episodes of the American Revolution. Mr. Griffith has consented to make the picture at the request of the National Society of the Daughters of the American Revolution. This organization made its request through the Committee on Public Relations, which affiliates in an advisory capacity with the Motion Picture Producers and Distributors of America of which Will H. Hays is president.

Short Subjects Featured by Daily Reviewer

Daily newspapers are devoting more and more space to short subjects. The latest big newspaper to give proper prominence to short subjects is the Cleveland Plain Dealer, whose reviewer, W. Ward Marsh, recently devoted more than a column to detailed reviews of six Educational releases—"Sea of Dreams" and five Bruce scenics. The reviewer states he really had "some fun" looking at the half dozen short subjects, and speaks highly of each. Besides "Sea of Dreams" the reviewer saw the Bruce scenics titled "The Split Outfit," "The Blanket Stiff," "Mixed Trails," "Jenkins and the Mutt" and "From the Windows of My House." Other big newspapers might well serve their fan readers as the Cleveland Plain Dealer is doing.—The Editor.

Amicably Settled

Mexican Government Endorses First National Production

The difficulties which arose between Associated First National Pictures, Inc., and the Mexican Government over certain scenes in Edwin Carewe's "The Girl of the Golden West" were amicably settled last week, and Mr. Carewe was vindicated by the Mexican Government of the charge of incorporating any scene in this picture objectionable to the interests of Mexico.

The Department of Foreign Relations in Mexico City reviewed "The Girl of the Golden West" on Monday, August 27, and announced that the officials had found the picture a production of extremely high quality and free entirely from anything objectionable to the government. Governors of all the Mexican states were advised by wire that the production had been endorsed by the central government.

F. P.-L. Statement

The Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies owned 90 per cent. or more) reports for the six months ended June 30, 1923, net operating profits of $1,891,048.15 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of $13.24 on the common stock outstanding.

On September 10, 1923, the Board of Directors declared the regular quarterly dividend of $2 per share on the preferred stock, payable November 1, 1923, to stockholders of record at the close of business on October 15, 1923. The books will not close.

Corey Succeeds Bartels

Announcement is made by the W. W. Hodkinson Corporation that, effective September 10, Mark E. Corey is appointed sales manager of the Denver, Colorado, branch of the W. W. Hodkinson Corporation, replacing H. O. Bartels, who has resigned.

Fox, Loew and Moss Indicted by T. O. C. C. Board of Directors

By TOM WALLER

IN the capacity of a grand jury, the Board of Directors, as the result of their special investigation on Friday, September 7, handed down indictments which embrace five charges, based on alleged violations of the constitution of the Theatre Owners' Chamber of Commerce, against Marcus Loew, William Fox and B. S. Moss. Loew and Fox are each charged with two violations, while Moss faces a single accusation.

The charges were made upon the instigation of S. A. Moross, secretary of the chamber, who will act as prosecutor during the series of parliamentary proceedings which will now follow. Each of the defendants will be arraigned and heard separately before the executive board. This special body has absolute judicial power in regard to dismissing the complaint, censuring, suspending, fining or expelling the defendant. The defendant is empowered to appeal from such a decision, when the entire organization would pass judgment as an appeal board.

The first complaint to be drawn by Mr. Moross is that against Mr. Loew. It summons him to appear before a special sitting of the directors in the organization headquarters at 2 o'clock on the afternoon of September 21. October 1 is the date set for the Moss hearing and October 11 for the trial of William Fox. Should any of the defendants fail to put in an appearance, the respective charge will be formally presented and judgment will be taken by default.

The five indictments are hinged upon a general clause of the T. O. C. C. constitution which includes within its scope any action which might prove prejudicial to the organization.

Fox and Loew are accused of violating a resolution adopted as the result of the controversy which arose between the organization and Cosmopolitan-Goldwyn Distributing Corporation. This originated over the status on contract rights of "Enemies of Women" and "Little Old New York." These two pictures were undelivered to exhibitors holding Famous Players contracts under which they were purchased. The contention of the T. O. C. C., as was presented to the directors by Mr. Moross, is that the right to these pictures in no way should be interfered with by the change of a distributing agency, and that Famous Players was the authorized agency at the time of the making of the contract.

A notice to the latter effect is said to have been sent to the Cosmoplitan company as early as April last. Evasive correspondence is said to have transpired up until early in July when the chamber's committee on business relations had a conference with James Grainger and Samuel Eckman, representing the Cosmopolitan interests.

The outcome of this confab, it is said, was resultant in the Cosmopolitan representatives assuring the committee that neither of the pictures in dispute would be released in New York City until September 16, 1923, or pending Mr. Hearst's return from the Coast.

It was shortly afterwards when the business relations committee made its report at an open forum that the organization adopted a resolution in which members pledged themselves not to re-contract for the purchase or booking of these pictures, under the penalty of expulsion. The resolution also empowered the organization to take legal steps against Cosmopolitan if such should later be deemed necessary.

At its meeting on July 24 the chamber ordered that its secretary, Mr. Moross, investigate a rumor that the Loew Circuit had purchased "Enemies of Women" and had it scheduled for presentation for August 25.

Mr. Moross, it is gathered, investigated and found, according to reports, that Loew re-bought it from Goldwyn at a rental in excess of the figure in the original contract with Famous Players.

Loew, it is claimed, ran "Enemies of Women," commencing August 20, through his entire circuit. In this respect it was also discovered, according to the T. O. C. C. members, that Fox at a later date played the same production at his Audubon Theatre.

The second charge against these two members, which also includes Mr. Moss, is their alleged negotiations with Local 306, independent of the organization. They settled with projectionists for a maximum increase of 22½ per cent. after the T. O. C. C. as a body had refused to consider an increase at this time. This independent negotiation resulted in the invalidating of a great deal of expense and labor on the part of the organization, according to the report made by Mr. Moross to the Board of Directors.

When the projectionists first presented their demand for an increase it is said that the T. O. C. C. committee received the assurance of Mr. Schenck of Loew's and Pat. Casey of the National Vaudeville Protective Association, regarding the Fox and Moss Circuits, that no independent action would be taken.

On August 24, Charles O'Reilly, chairman of the chamber, addressed a communication to Mr. Schenck regarding the organization's determination to resist any wage increase. It is said that the substance of the reply received the following day was that they could not abide by the resolution.

Theatre's Anniversary

Attendance at Eastman Playhouse Was 1,750,000

The Eastman Theatre, Rochester, celebrated its first anniversary last week. The progress of this theatre, operated along lines distinct from any entertainment institution in the world, has been watched with keen interest. The institution is the property of the University of Rochester and under the one roof are the School of Music and the theatre. The school now has 2,000 students enrolled and is growing rapidly. The theatre seats 3,352 people and carries an orchestra of 60 pieces.

The idea of the institution is that the school shall train performers while the theatre trains listeners. During the year just closed the theatre presented 21 concerts, a week of grand opera, and pictures. The total attendance for all events was more than 1,750,000.

J. E. Flynn Resigns

Goldwyn-Cosmopolitan announces the resignation, effective September 15, of John E. Flynn, Eastern division manager.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Split Impending in St. Louis Between Koplar and Skouras

A split between Harry Koplar and Spyros Skouras is impending, and St. Louis filmdom is anxiously awaiting the outcome. In some quarters it is rumored that the St. Louis Amusement Company, controlled by the Skouras and Koplar interests, owners of some fourteen neighborhood houses throughout St. Louis, will be dissolved. It is possible that the courts will be called upon to bring this about.

However, official confirmation is lacking, all parties showing a singular disinclination to talk about their affairs. But it is known that there has been friction in the company for almost a year, and that Koplar and Skouras merely discussed business matters that required such conference.

The first big hitch came some time ago when Skouras sought to take over the Missouri Theatre, the Paramount first-run house, across the street from the Grand Central owned by Skouras. Koplar blocked that deal, refusing to waive a provision in the contract entered into at the time when the St. Louis Amusement Company was formed, which provided that neither party was to become interested in other theatres without the consent of the other party. A $50,000 bond was to be forfeited by either party violating that provision. Koplar is said to have asked $25,000 to set the clause aside so far as the Missouri Theatre deal was concerned. Skouras wouldn't pay that sum and the proposition was dropped.

Now it is said that Koplar has objected to the manner in which the St. Louis Amusement Company is booking its films, particularly demanding that "Rupert of Hentzau" was not booked for the circuit, and also "The Common Law." Gossip has it that Skouras Brothers sought those pictures for their first run houses, but the first runs went to William Goldman's Kings. In retaliation Skouras is said to have declined to book either picture for the St. Louis Amusement houses over the objection of Koplar.

Whether this will be the break that leads to the dissolving of the arrangement between Skouras and Koplar remains to be seen. However, all St. Louis realizes that such a rupture will come sooner or later, and during the past few weeks there have been many rumors about possible new combinations in the local theatre ranks.

Under the plan of organization three of the five directors represent Skouras and two Koplar, Skouras thus having control of the management of the theatres. It is said that all of the theatres have made money since the combination was arranged. For that reason it is believed that it would be difficult to bring receivership proceedings against the corporation on the charge of mismanagement. However, it is always possible to obtain a voluntary dissolution where all parties are willing.

The St. Louis Amusement Company controls the Pershing, Pageant, North Grand, New Lindell, Maffitt, Grand-Florissant, Novelty, Shenandoah, Arsenal, Juniata, Arco, Manchester, Gravois, Lafayette and a half interest in the Shaw Theatre. In addition, Koplar and Sam Hamburg, Jr., own the Montgomery and Webster, while Skouras and his associates own the Grand Central, West End Lyric, Lyric and Capitol theatres Many of the theatres have airdomes attached, which are operated during the summer.

The rates for dance halls and private dances has also been raised, the dance hall rate jumping from $7 to $9 for a three or four hour evening and 50 per cent. extra for the leader. Some dance hall proprietors are paying $12 to players and $18 to leaders nightly.

The individual dance scale calls for not less than seven men who are paid $67.50 for four hours' work either 8 p. m. to midnight or 9 to 1 a. m. An extra hour would cost $22.50.

Officials of the musicians' union have declined to discuss the recent advances. However, it is believed that the shortage of capable players is responsible for the situation.

The police of Memphis, Tenn., are endeavoring to enforce a blue law which prohibits the holding of a picture show on a Sunday, and on September 8 arrested the operators of eight picture theatres. All were released on bond, and have made plans to carry their cases to State Supreme Court to test the constitutionality of the statute. Despite the arrests all theatres continued to give shows throughout the evening, the police not attempting to close the houses.

Visitors of the week were: Leo Keiler and Lee Goldberg of Paducah, Ky.; Joe Hewitt, Robinson, Ill.; C. E. Luttrell, Majestic Theatre, Jacksonville, Ill.; Tom Reed of Duquoin; Jim Reilly, Princess Theatre, Alton Ill.; William Shuckert, Opera House, Chester, Ill.; and Charles Barber of Tilden, Ill.

Speculation as to new line-ups in the theatres is always going on. It is whispered in informed circles that should Koplar break with Skouras he will form a new combination with William Goldman, who owns the Kings and Queens and plans to erect a new first-run theatre adjoining the Grand Central to become the first-run house for Goldwyn-Cosmopolitan productions.

Music will cost the St. Louis picture houses and other theatres substantially more this season than last. New contracts that are just taking effect call for wages of from $3 to $5 a week more than last year, but there is a scarcity of good players and some of the theatres are paying $5 to $10 a week above the scale to get the men they want.

In the larger houses the leaders get $110 a week while the players are paid from $65 to $75 a week each. In the smaller houses the wages are proportionately high. The contracts will expire in August, 1924.

The Shubert-Jefferson and American theatres, with six or seven performances a week and one or two matinees, pay $45 this year compared with $42 last season. The Orpheum vaudeville house with two shows a day is paying $60 against $56 last year, while the Gayety, burlesque with two shows daily, was raised from $52 to $56. The rates for the larger picture houses are from $35 to $42 a week, with afternoon shows figured on the basis of $1 an hour extra. On this basis the musicians are paid from $65 to $75 a week, while the leaders get from $100 to $110.

Josephson and Roth Purchase Skouras' Kansas City House

Archie Josephson and Jack Roth have purchased the Twelfth Street Theatre from Skouras Brothers Enterprises, of St. Louis. The theatre was originally built and owned by Frank L. Newman, who has the Newman and Royal theatres here. One of the important changes in policy will be an entire change of program twice weekly. Jack Roth will be active manager of the theatre. The Twelfth Street is added to the present chain of theatres, including the Apollo, Victory, Dunbar, Penn Valley and Strand, all of Kansas City.

Rube Melcher, who recently opened the Bell Theatre, suburban house of Kansas City, has been confined to his home for two weeks. It is expected that Dr. Melcher will be able to assume management of the theatre in a short time, as his condition is rapidly improving.

Ensley Barbour of Tulsa, Okla., and owner of a large string of theatres, was in town last week making the rounds of the exchanges.

The Liberty Theatre, located at Cherryvale, Kas., has been taken over by N. W. Houston.

Jay Means, who has the Prospect and Murray Theatre in Kansas City, recently returned from a motor trip to the western coast.

C. W. Hunt has sold the Rex Theatre at Higginsville, Mo., to R. R. Gladdish.

Out-of-town exhibitors in Kansas City recently have been: Bert Byler, Clinton, Mo.; W. D. Burford, Arkansas City, Kas.; Ben Hill, City Hall Theatre, Beltno, Mo.; W. H. Weber, Echo Theatre, Great Bend, Kas.; T. H. Clark, Electric Theatre, Maryville, Mo.; A. L. Rehm, Baxter Springs, Kas.; Oscar Reinert, Elite Theatre, Humbolt, Kas.; Hooper and Jencks, Isis and Orpheum theatres, Topeka, Kas., and Mark Havenhill, Electric Theatre, Burns, Kas.

Ask your projectionist if he is using the new Griffin Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 365.

Doctor—"I'm afraid I will have to operate for appendicitis."

Little Beauty—"Oh, doctor, will the scar show?"

Doctor—"Not unless you go into the movies!"—Loew's Weekly.

S. S. Teacher—"Where do little boys and girls go who don't put their pennies in the collection box?"

Pupil—"Please, M'm, to the picture shows."
—Chicago Herald and Examiner.

Merger to Produce $1,300,000 in Earnings

That Is Estimated Figure in Latest Details of Balaban & Katz Chicago Plan

Completion of certain legal details is now all that remains to consummate the merger of the Balaban & Katz picture theatre and allied interests in a new corporation and the sale of additional capital stock. Public offering of 50,000 shares of common stock, par value $25 a share, is expected about October 1. It has not been fully decided whether the offering price will be $47.50 or $50 a share.

John Hertz, head of the Chicago Yellow Cab interests, who is one of the largest stockholders of the present Balaban and Katz organizations, will be a director of the new company. This will take over the separate corporations now operating the Chicago, Tivoli, Riviera and Central Park theatres, together with other Balaban & Katz interests, namely, Associated First National Pictures, Inc., of Illinois, the Educational Film Exchange of Illinois and the Second National Film Company of Illinois. The four theatre companies jointly own the lease of the Roosevelt Theatre.

Based on present results, it is anticipated that the consolidated company's net profits will be $1,300,000 during the next year, these earnings being applicable to $2,700,000 preferred stock of $100 a share par value and 266,500 shares of common stock. After setting apart 50,000 shares of common for public subscription, the balance will be exchanged for the stock of the companies whose assets will be acquired. New preferred stock will be offered in exchange for the 7 per cent. preferred stock now outstanding, amounting to $1,900,000.

Proceeds from the sale of new common stock will be used to retire the $2,000,000 outstanding real-estate bonds of the Balaban & Katz theatres. It is expected that the stock will be listed on the Chicago stock exchange. It is planned to pay dividends of 25 cents a share monthly, or $3 a year on the new common stock. Earnings of $1,300,000 a year would be equivalent after preferred dividends of 7 per cent. to $4.16 a share on the common stock.

The boys along Film Row were surprised to hear that Charley Ryan, one of the pioneer managers of the city, has resigned his connection with the Garfield Theatre at 2844 West Madison street, and the owner, Charles J. Schaefer, would take personal charge of the house. Charley has many friends in the trade and they hope he will stay here as manager or exhibitor of a house.

While several of the northside film theatres advanced their admission prices a few cents beginning this month, most of them have added to their programs either vaudeville or more movie features, giving their patrons a better show for their money.

C. C. Ayres has been made manager of the Frolic Theatre on the South Side. The house belongs to the Ascher circuit and Ayres succeeds Happy Meininger, who was transferred to the Manitowoc house by the company.

George Heidelbaugh has taken over the Liberty Theatre at Lincoln, Ills., from Lorin J. Bennett and will make some improvements.

The Logan Square Theatre opened last week for the fall season with "The Spoilers" as the feature. Manager J. R. Moss reports fine business for the opening week.

Robert Codd has sold his interest in the Princess Theatre at Buchanon, Ind., to Pat Graffort.

The run of "The Covered Wagon" at the Woods Theatre will end next week and the feature has hung up a record of twenty weeks' business. The next picture to follow will be "Scaramouche," by Rex Ingram, and this indicates that the theatre will be continued as a picture house.

Jack Swain, well known to the trade here, has taken over the Berman Theatre at Berman, Ind., and will improve the house.

Bland Brothers have changed the name of their organization to the Ashland Square Theatre Company and will expand their activities in the business.

The Liberty theatre at Muncie, Ind., which was gutted by fire recently, has been fixed up and is now playing movie programs and doing a good business.

The collector of internal revenue for this district says that the tax collections from amusements for August was much heavier than the month before and no doubt will be larger from now on in this territory.

H. H. Warner has leased the Miller building at Chillicothe, Mo., and will rebuild the structure and make it into a movie theatre. He plans to play feature programs and furnish plenty of music when the house is ready for the opening.

The Grand Theatre at Newcastle, Ind., has been reopened for the fall season after being closed during July and August for repairs and overhauling. The house will play vaudeville and pictures.

Balaban & Katz will have another Syncopation Week at the Chicago this week and the bill will be one of the most pretentious ever put on by the organization.

J. Earl Hayes has leased the Yale Theatre at Macon, Mo., and will fix the house and reopen it as the Royal Theatre in a few weeks. He also has the Grand Theatre at Moberly.

The McVickers Theatre held "The Cheat" over for the second week and reports a good business for the two weeks.

Peter J. Schaefer, of Jones, Linck & Schaefer, has been made chairman of the committee to collect money for the relief of the Japanese earthquake victims from theatrical interests.

Manager Greeman of the New Monroe put over a ten strike last week with a personal appearance of Tom Mix for a couple of shows. Tom was on his way east for the big prize fight and stopped off for the day to visit his many friends in the trade.

Aaron Jones reports that "Human Wreckage" played to $14,000 net during the first seven days of its run at the new Orpheum Theatre. This is some record for a house seating less than 800. He has booked "Rupert of Hentzau" to follow.

W. C. Quimby is buying a heavy interest in the Palace Theatre at Ft. Wayne, Ind., and will control the house under a twenty year lease. He owns three other houses in the city and the Palace will complete the chain.

Sam E. Greenbaum, manager of the Garden Theatre at Davenport, Iowa, who died some time ago, left a substantial estate and owned some interest in several theatres throughout the state.

Balaban & Katz have made a change in their Sunday concerts at the Chicago Theatre and start the show now at 11.45 A. M. and will alternate the musical programs with organ recitals by Jesse Crawford. It is planned to install another console in the house, which by the way has one of the finest organs in the country. The entire musical program will be under the direction of Nathaniol Finston, the musical director.

Earl Williams has taken over the Playhouse at Knoxville, Ills., and will make some changes in the house.

The managers of the Avenue Theatre at East 31st street and Indiana avenue made a ten strike last week when they allowed the house to be the headquarters of the Colored Elks who were in convention here and brought 30,000 visitors to the city.

P. D. Allman has added another house to his circuit, taking over the Olympic Theatre at Clinton, Iowa, from Scolaro Brothers. This gives him three houses in that city, as he also has the Strand and Family there.

R. B. Strabala will open the Cozy Theatre at Downing, Mo., as soon as improvements are completed.

Ludy Bostern has sold his interest in the Crane Theatre at Muscatine, Iowa, to M. White of that city.

The Kedzie Theatre at West Madison and Kedzie avenue has opened for the fall season and is playing both vaudeville and pictures.

Johnny Murphy has taken over the Idle Wild Theatre at East St. Louis, Ills., and will make improvements.

The Palace Theatre at Rockford, Ills., has opened for the season and will play vaudeville and short movie subjects.

Louis Brecka has taken over the Pilsen Theatre at Kedzie and 26th street and this will make three houses in his circuit, as he also controls the California and Homan theatres. A new organ has been installed in the California and other improvements made.

E. H. Reynolds will build a movie house at Ft. Wayne, Ind., and has secured a site on Michigan avenue for the structure.

George T. McNeil of Osceola, Iowa, has bought the Grand Theatre at Cedar Rapids, Iowa, from L. Z. Lowrey. The new owner will make some improvements and reopen with a vaudeville and movie program for the fall season.

Among the visitors along the Row last week were C. E. Irvin of Bloomington and John Dittman of the Lindo Theatre at Freeport, Ills.

Wallerstein Brothers at Michigan City, Ind., are up and going at the time and it is reported that the Willard Theatre there has come under their management and will be fixed up for fall business.

Ezra Rhodes, chain theatre owner of Northern Indiana, controlling houses at South Bend, Elkhart and Mishawaka, has acquired control of the Blackstone Theatre Corporation at South Bend, Ind.

J. C. Hartman plans to erect a movie theatre that will cost at least $75,000 at Trenton, Mo., on a site he has purchased at Washington and Ninth street.

The Virginian Theatre at Champaign, the home of the University of Illinois, will open for the fall season with the opening of the college and Manager C. C. Pyle has booked a heavy program for this season.

The Alhambra Theatre at Rockford, Ills., which was sold at a sheriff's auction a few days ago only brought $200 for the site and was bought by Frank H. Hall. The auction was held to satisfy a labor claim of $500 and the project had not got beyond the excavation stage.

Another movie theatre is projected for Springfield, Ills., and an organization has been formed known as the State Theatre Amusement Corporation to swing the construction of the building. While it is stated that local capital will finance the structure, a working agreement has been made with a large circuit that controls fifteen houses in the state.

Buffalo Showmen Now Have Two Boards of Arbitration

In accordance with instructions of the board of directors, President Howard J. Smith of the Western New York Motion Picture Theatres, Inc., has appointed a reference committee of three exhibitors to hear all disputes over film contracts. The members are George Keating, manager of the Jubilee, Buffalo; Sid Allen of the Allen, Medina, and Mike Carr of the Lyndhurst, Rochester.

This organization of exhibitors does not work with the Buffalo Film Board of trade arbitration committee, the work of which they do not approve. Therefore they are using their own reference committee, as they call it, to act as a go-between. This committee has no power to do more than recommend a settlement.

Club rooms are being fitted up at 327 Main street, (the Palace Theatre). Buffalo, for the use of members and a call is soon to be sent out for the first meeting in the new rooms.

Prominent New York financial men are reported to have offered to purchase from Hiram Mintz, the owner, the old Binghamton clubhouse at Chenango and Henry streets in Binghamton, N. Y. The prospective buyers are said to be considering the erection of a picture theatre at an estimated cost of $500,000. It is further reported that a new motion picture corporation, with Mr. Mintz and other Binghamtonians as members, is in prospect for the near future. Mr. Mintz did not deny that plans for the new building have been prepared in New York City and are in his possession. They are said to call for the erection of a most modern structure that would require the entire plot of about 167 feet on Chenango street front and about 170 feet on Henry street. The auditorium contemplated is said to be in the 2,000 capacity class. Construction of the theatre is set for May 1, by which time it is hoped that the new clubhouse for the Binghamton club will be completed.

Jamestown, N. Y., theatre managers have reached an agreement on salary demands put forward by the local musicians' union. The managers offered an increase and the musicians have decided to accept it. Stage hands, however, are not working because the managers refused to sign the union contract for an increase in pay, and there is likely to be no vaudeville in Jamestown this season.

A panic was narrowly averted one night last week in the Gowanda, N. Y., Opera House by Manager John W. Schatt. More than 1000 persons were in the house when fire started in the rear of a hardware store near the picture theatre. The arrival of the firemen and the excitement in the street caused alarm among the patrons. Judge Schatt halted the performance and directed the exit of the audience. His coolness averted all disorder.

And in Buffalo last Saturday night the following: Alarmed by the ringing of a bell supposed to be a fire bell, the audience in the big Lafayette Square Theatre made a dash for the exits. Ushers were unable to cope with the crush and the jam at the exits nearly crushed some of the more excited folk. Cries of "Sit down!" and "Take your time!" seemed only to add to the terror. Arthur J. Martel pumped the organ "on high" but order was not restored until Manager Fred M. Shafer assured the audience that there was no fire or anything to be panicky over.

Incorporation papers have been filed in county court, Buffalo, by the System Amusement Company with a capital of $15,000. The directors are J. Adam Weiss, Melvin Greene and Benjamin Isenberg. This is the company which has leased the System Theatre in Syracuse, formerly operated by Earl L. Crabb. Fred Ullman, owner of the Buffalo Elmwood, is head of the company.

At its meeting September 7 the Warsaw, N. Y., village board rented the Farman Theatre to the Citizens' Committee, which has run it for a number of years. The rental will be $1,000 a year instead of $500 which the old contract calls for. The proposition of turning the theatre over to a picture corporation at a rental of $2,400 was turned down.

Niagara Falls has one sport fan who never misses anything. He's Charlie Hayman, owner of the Strand and Cataract, who was one of the first citizens of the Cataract City to buy his reserved seat for the Dempsey-Firpo battle in New York.

C. S. Burg, general manager of the Miles Company of Cleveland, is in Auburn, N. Y., preparing for the opening of the Burtis Grand Theatre, formerly leased by C. S. Burnham of Cortland, N. Y. Negotiations by the Schine company for the Universal Theatre in Auburn have fallen through.

Mr. Shea has discontinued showing pictures at his Court street vaudeville house on Sunday and is putting on a straight vaudeville show afternoon and evening. Heretofore there has been a picture-vaudeville performance running continuously.

Al Becker of the Becker Theatre Supply company of Buffalo installed two new Simplex machines in the National Theatre, Niagara Falls, N. Y.

Robert W. Brown, formerly pianist at the Strand, Niagara Falls, has been appointed director of the newly organized Strand orchestra, while Mrs. Emily Karnes is presiding at the console of the organ formerly played by George A. Bouchard, now at the new Statler hotel, Buffalo. Managing Director A. C. Hayman has booked some of the biggest pictures available for showing this season in his handsome new theatre.

"The Covered Wagon" will open in Buffalo the week of September 16 in the Majestic Theatre, a legitimate house, at $1.50 top. Later in the season the production will be shown at popular prices in Shea's Hippodrome.

Cool weather has set in and Buffalo picture houses are enjoying big business. The Lafayette Square, Loew's State and Shea's Hippodrome have been jamming them in since Labor Day and from present indications the season just opening is going to be a humdinger, as the exhibitor in Mud Hollow confided to a local film peddler.

Oh, Lady Luck!

Here's a good one on Walter Roberts, manager of the Troy Theatre in Troy, N. Y., and his assistant, Bennie Stern. And what's more, it's the truth.

It seems that there is a colored porter at the Troy known as "Zeb." The other day, when Mr. Roberts went to New York, he hatched up a little joke with Bennie Stern, with the result that there was a mysterious telegram containing certain numerals, received at the Troy Theatre the following day. In a mysterious manner Mr. Stern called Zeb to the office and advised him to play the combination.

And right here is where the joke no longer became a joke, for either Mr. Roberts or Mr. Stern, for the 50 cents which Zeb "invested" netted him exactly $100.

Music Strike or Settlement Hangs on Rochester Meeting

Whether there will be a strike of musicians in the theatres of Rochester, N. Y., depends upon the result of a meeting between union officials and officers of the theatres, to take place in a few days. A Lyceum, Regent, Piccadilly and Family compromise settlement has been reached between the musicians and practically all of the major houses of the city, with the four exceptions noted above, it is stated by Jerome Koesterer, head of the musicians' union. These houses include the Eastman, Temple, Fay's, Gayety, Victoria and several of the smaller houses.

By the agreement, according to Mr. Koesterer, the music makers in these houses receive a flat increase of $5 a week over the minimum scale for a six-day week, with extra pay for Sunday work. The musicians, he said, had asked for a flat increase of $10. Several meetings were held by the musicians during the past week and it is understood that many were in favor of going out on strike because their demands were not met unconditionally.

Only the warning of national union officials that the union here would be outlawed if its members went on strike prevented the issue from being pushed to a vote, he said. Mr. Koesterer said that he expected to reach an amicable settlement with the remaining houses. More than 700 musicians belong to the Rochester local. Approximately 150 work in the picture theatres.

Frank M. Smith, former publicity director for the Corinthian Theatre, has left town to do advance work for the George M. Cohan offices.

William A. Calihan of the Regent was chairman of the Floral Parade arrangement committee at the Rochester exhibition. Bill has a wonderful eye for beauty.

The Temple Theatre will re-open September 14 under the management of John H. Finn.

C. Meacham, manager of the Grand Theatre, put on a good stunt when he showed "Safety Last." He sent balloons into the air advertising the showing. To those who found a balloon he gave passes to the Grand. All the kids in the neighborhood were out hunting 'em.

From indications toward the end of the run, it looks like "Why Worry?" is going to have the honor of hanging up a new attendance record at the Eastman Theatre, where it attracted tremendous crowds all during anniversary week.

Manager William Fait, Jr., has booked "Main Street" for presentation at the Eastman Theatre the week of September 23. It will be given an elaborate musical setting. "Dulcy" is the attraction this week.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 365.

Albany Business on Upgrade; Alberts Leaves Schenectady

Lots of activity has characterized picture circles in this section of New York State during the past week. Paul Alberts, long an operator of the Albany Theatre in Schenectady, retires and will go to New York City to associate himself with an importing firm. His house, taken over by the Farash Theatre Company, will be given over to vaudeville with a twice a week change, six acts to the program. The Grand, at Scotia, N. Y., owned by A. E. Center of Schenectady, has reopened for the fall.

Business has been so good that several houses, heretofore operating but one night a week, will remain open two evenings and possibly more. Such houses include the Star, in Salem, owned by Jack Gillies, and the theatre owned by L. L. Connors, at Cambridge.

George Leo has sold his theatre in Staatsburg, and will leave on November 15 for Miami. George Cohen has reopened his house in Newburgh, and with "Circus Days" as the attraction played to the biggest matinee in the history of the house. The Rivoli, also owned by Mr. Cohen, will reopen soon. Abe Devore's new house in Schenectady is scheduled to open October 15. Stores on the first floor will partially meet the overhead.

With "Hollywood" as a counter attraction at the Mark Strand, the Leland Theatre in Albany, N. Y., played to the biggest week with "Merry-Go-Round" since a record was established some months ago by "Knighthood."

Theatre owners in Schenectady, Albany and Troy, as well as throughout this section of the state, are a unit in any movement launched to fight the admission tax. While the exhibitors in Albany are the only ones that are organized, there is talk of asking all exhibitors in the section to join and perfect a body which will have for its purpose the opposing of the present tax nuisance.

Stephen Boisclair, organist at the Leland Theatre in Albany, received a visit from the stork the past week. Mr. Boisclair found expression in his instrument, and according to patrons fortunate enough to visit the theatre on the day that Boisclair Junior arrived, there was never such a musical program rendered.

Walter Hayes, of the Mark Strand group of houses, made a short stop over in Albany last Friday on his way from New York to Buffalo. He reported business as being consistently good in all houses.

There's a little novelty adorning the front of William Smalley's theatre in Cooperstown. In gold letters, the words "Let's Go" appear on the front of the house. The idea has scored a big hit and is the talk of the town.

Miss Alice Kelly will remain as relief organist at the Leland Theatre in Albany, following a recent transference from the console of the Clinton Square in the same city.

A painter has been at work during the last few days touching up certain places in the Mark Strand in Albany. Under the direction of Manager Vineburg, the house is so immaculate that it deserves a place upon the main street of Spotless Town.

William Smalley, preferring to see exactly what two well known pictures were doing in Albany from a box office standpoint, visited the Capital City last week and dropped in at "Hollywood" at the Mark Strand and "Merry-Go-Round" at the Leland. Mr. Smalley has a chain of a dozen houses.

The weather man will determine whether or not the village of Berlin will see motion pictures this winter. Mr. Tefft, who operates the Odd Fellows Hall there, has announced that the theatre will close in November unless there is an open winter. Last year's snows were almost too much for the house to weather.

Robert Landry, of Ogdensburg, took over title to the Star Theatre in that city the past week, and added another house to his chain.

William Shirley, now managing director of the Farash Theatre Company of Schenectady, N. Y., made a hurried trip to New York yesterday.

William Smalley and a representative from Metro were before the Albany F. I. L. M. Board the past week, attempting to iron out matters.

Albany's Film Row received a visit the past week from that veteran, Judge Charles A. McCarthy, of Hoosick Falls. Mr. McCarthy, who is better known as "Judge," was accompanied by one of the priests of that section.

The exhibitors have a Dr. Jekyl and Mr. Hyde in Nathan Vinegrad, manager of the Academy of Music in Newburgh. At least, the film salesmen so declare. It appears that Mr. Vinegrad is a tough proposition to sell, but out of business hours is an entirely different person.

Missing a nail, "Al" Elliott owner of the Playhouse in Hudson, N. Y., smashed his finger with a hammer last week and is suffering from a case of blood poisoning.

There is one exhibitor in Schenectady who is downright mad these days. He is Maurice Silverman, owner of the Happy Hour and the Pearl Theatres. It seems that a certain well known film man in Albany, who is somewhat of a musical composer, recently dedicated one of his efforts to Mr. Silverman and named it the "Cry Baby Blues."

According to Joe Braff, who has just taken over the lease of the Hudson in Watervliet and will reopen the house a week hence, conditions today are such that the exhibitor must have more than one house to do business successfully.

Following somewhat in the steps of "Pop" Linton of Utica, who sold his houses and now is retailing automobiles, Fred Elliott, recent owner of the Clinton Square Theatre in Albany, will shortly become the representative in the Capital City for a well known motor accessory.

Down in Hudson, N. Y., "Al" Elliott, of the Playhouse, owns some of the best police dogs in this part of the state. When he recently played "Strongheart," Mr. Elliott, going to the county clerk's office, secured the names of all dog owners in the county and then proceeded to mail each a personal invitation to see the film attraction. The idea caught on and business jumped.

With the old bloom in his cheeks, Maurice Sullivan, owner of the Sans Souci in Watervliet, is back with his associates and rapidly regaining his health. Mr. Sullivan attributes it to the almost daily work-outs he has been taking at the Y. M. C. A.

Acting on the suggestion, as well as request of many of the exhibitors and exchangemen of this part of the state, Elmer Crowninshield, owner of the Bijou in Troy, has opened a shop where he will repair projection machines.

Al Bothner, veteran showman and manager of the Strand, Colonial and Capitol theatres in Troy, N. Y., is no longer speaking to Jake Rosenthal, his one time associate and now owner of the Rose theatre in that city. The whole trouble came about in a dispute over money matters, and which has been carried into the courts with charges and counter charges.

Expect Compromise

There is a strong likelihood that threatened trouble between the owners and managers of the picture theatres in Albany, N. Y., and the projectionists will be adjusted within a few days. Exhibitors have offered a 20 per cent. increase in wages, working conditions to remain unchanged, and to become effective last Labor Day.

In their first demand, projectionists asked an increase of about 40 per cent. They now are receiving $35 a week in Albany. In addition to asking an increase in wages, they also demanded two licensed men to the booth. In the last conference between the two factions, George Roberts and Joseph Wallace acted as spokesmen for the exhibitors and Alphonso Lafountain spoke for the projectionists.

Cincinnati

"The Covered Wagon," which is being shown at the Grand Opera House for an extended run as the initial attraction of the legitimate season, continues to draw capacity audiences at each screening. In fact, Manager Milford Unger has found it necessary to install an additional box office to take care of the crowds. The picture promises to break the attendance record for Cincinnati, which was established by "The Birth of a Nation."

Jules Frankel, manager of Gifts Theatre, has inaugurated a new policy for the current season. Frankel has been showing "just pictures" during the summer, but will hereafter book the big ones, starting with "The White Rose" on September 15.

Manager I. Libson of the Walnut is showing "Down to the Sea in Ships" during the current week, at popular prices. The picture was shown here at one of the larger houses several months ago at top prices.

The Palace Theatre, devoted to vaudeville and pictures, has revised its admission prices upward for Sunday, holiday and evening shows. The previous scale of 25 and 40 cents will prevail for afternoon performances, with 30 and 50 cent admissions for special periods named above. A similar change was recently made at the Capitol Theatre, both houses being controlled by I. Libson.

Paramount Week was faithfully observed in Cincinnati, each of the first run downtown houses showing productions bearing the Paramount trade mark, the only exception being the Walnut, where Jack Stewart, manager of the local Goldwyn office, obtained the booking of "Three Wise Fools," thus preventing Paramount from registering 100 per cent.

The Apollo and Ideal theatres, two Main street houses at Dayton, Ohio, have announced a reduction in admission prices from 17 to 10 cents, according to report from Homer V. Guy, representing the company controlling these houses. Officials of the company several months ago issued permanent passes to veterans of all wars who are stationed at the National Military Home in Dayton.

The Grand Theatre, New Castle, Ind., which has been dark for a month to permit renovation, has reopened for the regular season.

The Rialto Theatre, Hamilton, Ohio, is celebrating its third birthday this month. Manager Schwalm says he has a lively youngster.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Canadian Exploiters Set the Standard for Novelty Ideas on If Winter Comes

OPENING in Ottawa ahead of the New York presentation of If Winter Comes, the showing at the Regent Theatre in the Canadian capital gives the first line on the actual exploitation possibilities of the Fox release. G. de Grandcourt, chief exploitation man for Fox in the Canadian territory, cooperated with Oral D. Cloakey, manager of the Regent, in the campaign, and they procured some exceptional results.

The chief novelty was the "talking 24-sheet" which is nothing more than a stand backed by a loud talker, but the idea is new and if the stand is well placed, as this was, it is a splendid stunt for any picture.

To get attention, the sheets are pasted upside down. Over this is placed a loud speaker and from any convenient point snappy phrases are called to the passers by. In this instance the amplifier was rigged by a local radio shop, which hooked in on the stunt.

If you use the idea, try to effect a similar hook up, get the store to use a window card stating that it was employed to install the talking 24-sheet, giving the location, and then cut another loud speaker in just outside the window and let the chat be duplicated in front of the store. This will give you a three-point contact for the single stunt, especially if the transmitter is in the window.

Fine for Fall!

One of the most natural and effective stunts is a hook in to the coal dealers. This will last only until cold weather, but it is a splendid stunt until the snow flies, for If Winter Comes you are naturally interested in a well filled coal bin. Cloakey and de Grandcourt worked it for a parade of seventeen coal trucks, and window displays worked out in letters of coal against a snow ground.

Mark Sabre's devotion to his bicycle was capitalized in the form of a bicycle coasting contest. Just how this was worked is not explained, but if you have a convenient hill, the best way is to shoot them down the hill with the feet off the pedals. The machine to run the greatest distance on the level, through the acquired momentum, wins. On a level let the contestants pedal for two hundred feet to the starting line. At the line they remove their feet from the pedals and coast. The same distance test determines the winner.

In either event have it decided in advance whether the coasting must be done in a reasonably straight line or whether the contestant can scull along in a series of half curves. A clever rider can materially better his record by working the latter device, and its use or prohibition should be known in advance.

Tied to Jams

A hook-up to a marmalade was good for window displays in scores of groceries of all sizes, and a lozenge concern not only supplied samples for advertising use, but donated a 20-foot car which was bannered full length on both sides and at the rear.

Both the police and fire departments loaned their aid to the promotion of the picture. Six military police were detailed as a guard in front of the house each evening, and a fire truck with three searchlights helped the opening ballyhoo, which ostensibly was the photographing of the crowd. The stunt tied up one of the busiest corners in town for fifteen minutes. It was an unusually good stunt, because the authorities do not usually lend themselves to advertising schemes.

The music hook-up was strongly worked, both on the phonograph and music stores. One large store had the title in two-foot letters across its front. These letters were frosted, and at night were illuminated with dazzling effect.

Other Store Hook-Ups

A drug store gave a double window to a winter scene with an argument that if winter comes a certain line of cosmetics will be needed to preserve the complexions, six soda stores sold the sundae named after the play and showed banners with frosted letters, and a jeweler tied in on the cigarette case incident with a display of cases and stills showing the scene, while Mark Sabre's bicycle was hooked to all the wheel stores.

Innumerable other stores were tied to the title with such lines as "If Winter Comes use Blank's underwear" and three full newspaper pages were worked along the same lines.

There was a special showing to dignitaries and useful citizens, and an elaborate mail and straight poster campaign.

All told the cost was very slight.

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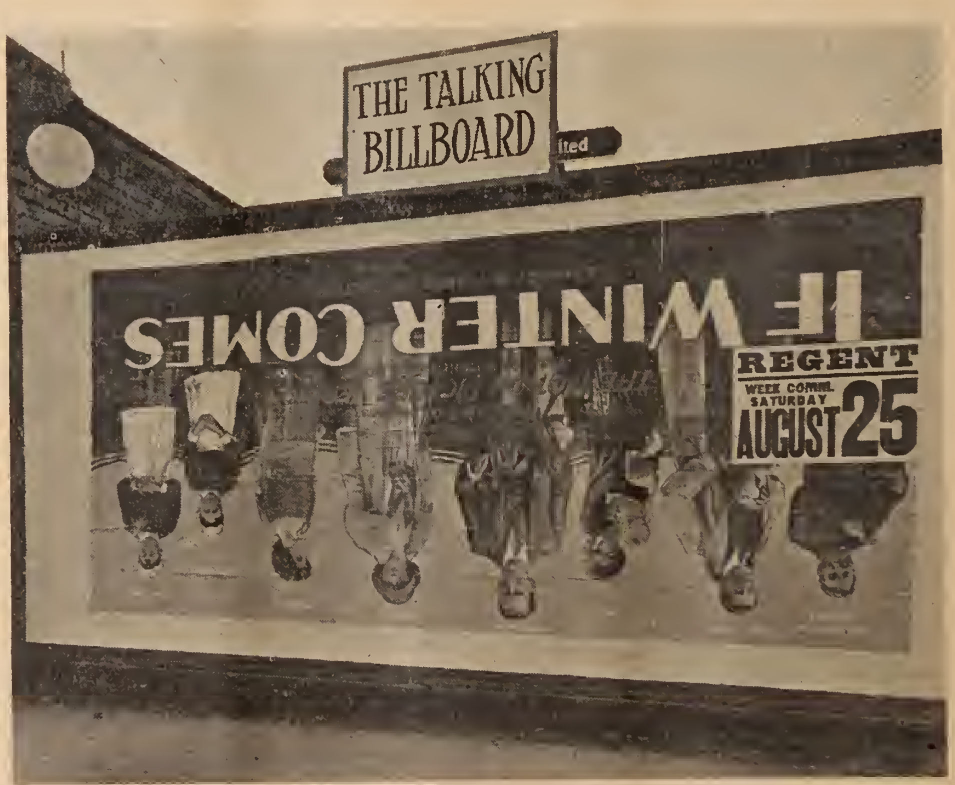
With this issue, this department enters its thirteenth year of continuous publication, a record enjoyed by no similar department, all of which have been more or less patterned after this. To those good friends whose co-operation has made it possible to extend aid to those most in need of it, we offer our most sincere thanks. To those who find in these pages the help they need we pledge the same effort to make this department really helpful and not merely a paste-up of material supplied by the various press agents.

Did you ever notice that this is the only department which is entirely written for the exhibitor? It is. We hope it always will be.



A Fox Release

THE TALKING BILLBOARD—A TRAFFIC STOPPING STUNT

About the best bet in a masterly campaign for "If Winter Comes," staged by O. D. Cloakey, of the Regent Theatre, Ottawa. The 24-sheet is purposely posted upside down to get attention and a magnavox hooked to a radio shop across the street does the talking.

Got Laundry Insert with Trailer Films

When Enemies of Women came to the Strand Theatre, Louisville, H. T. Snowden assisted the Strand management in doing their stuff. One new idea was to run a one reel advertising production, A Laundry Quandry, evidently a local production, in the neighborhood houses for two weeks before the showing, which persuaded every laundry in town to tell, through package inserts that the washtub is one of the enemies of women.

Another good idea was to place three wrecked autos with signs to the effect that careless drivers are enemies of women. This was the hub of a big safety first campaign which included tagged automobiles and semaphores.

Nine drug stores blazoned the fact that poor complexions are Enemies of Women and offered remedial agents and 242 groceries sold wrapped bread which proclaimed that hot ovens are enemies of women.

Snowden found so many enemies that it is a wonder that any Louisville women are alive, but they still are and most of them saw the picture.

Confirmed

Report slips for Southern Enterprises carry the statement that newspaper advertising can seldom sell more than twenty per cent. of the business. Now and then this statement is questioned, chiefly by managers who are exceptions to the rule.

This week we were chatting with the exploitation manager of a chain of vaudeville-picture theatres. It was not a formal interview, but merely a chance meeting on a street corner, and the statement was casually made that the newspaper appropriation this year would be cut eighty per cent.

The explanation was very simple. It was found that a ballyhoo costing only a few dollars would sell better than newspaper work costing ten times as much. The manager was inclined to credit house tradition with the bulk of the sales, with ballyhoo and billboards for the direct appeal of the current attraction.

This seems to be a complete confirmation of Lem Stewart's theories, and the manager had never seen the Stewart statement.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

Variety was the keynote of the program which Edward L. Hyman of the Brooklyn Mark Strand put on with Universal's "Merry-Go-Round." This was attained by outlining a show of seven units or incidents, and building up around the atmosphere for the feature picture.

This "atmosphere" was lifted direct from the picture so far as setting was concerned. A special back drop of a general view of the amusement park showed a merry-go-round, ferris wheel and other devices. Transparencies in the drop, with lights behind, gave the effect of strings of bulbs. As the set was lighted as for night this flash was very attractive. Tables were in the foreground, and three characters from the picture were seated at these. Two dancers made up as children, and a violinist were added, as Hyman introduced a violin solo, "Liebesfreud," and a dance, "Viennese Polka," in addition to vocal numbers, "Auf Wiedersehn" and "The Old Refrain." A scrim caught the motion picture as the stage characters were picked out by spots from behind and the screen was lowered.

The overture, to contrast with the heavy nature of the film, was a musical novelty, "Around the World with Mr. Gallagher and Mr. Shean." Specially arranged for Hyman, but easily available for any orchestra, this carried the Gallagher-Shean tune aboard ship and to various countries, and back again. With the overture was a set of trailers on the screen, written in comedy vein. Typical Hyman lighting was used, and at the finish the silver draw curtains closed in.

Gems from "Pagliacci" in special staging made up Incident 2, with tenor, baritone and soprano in the familiar roles of Canio, Tonio, Nedda and Silvio. The Prologue and three selections were used, closing with the well known "On with the Play." The setting was the conventional tent-stage of the opera.

Following the Review a contralto appeared under spot on the apron, singing "By the Waters of Minnetonka," by Lieurance. The silver draw curtains of the presentation stage were lighted by amber, green and magenta arch spots, with light blue x-rays and amber foots. Fabric columns right and left were light pink. Kliegl flood from booth, light blue.

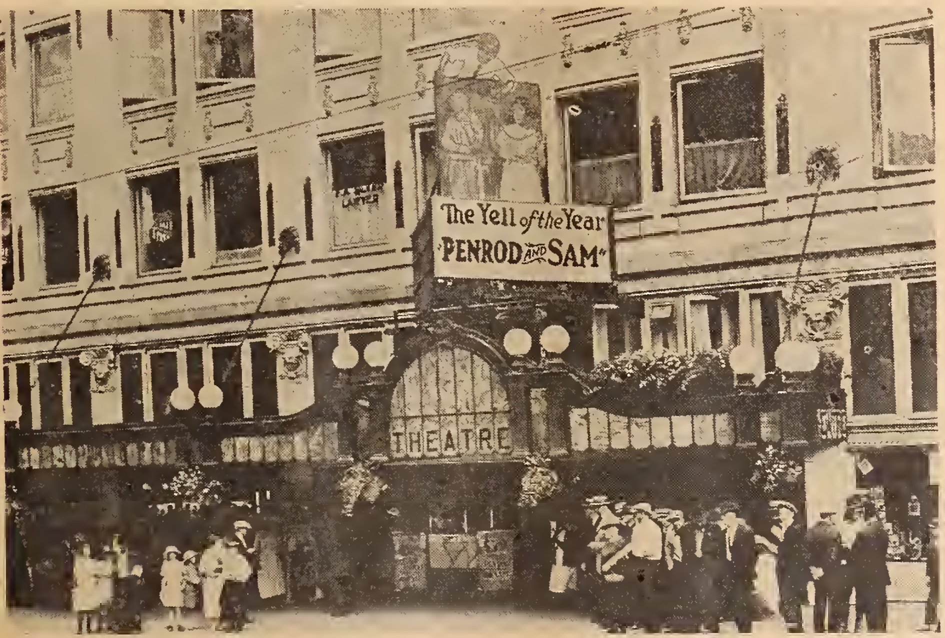
The organ recessional was "Fanfare," by Lemmens.

This Exhibitor Was Different

Just to be different, J. H. Stelling did not offer to rename Main Street when he played the Warner feature at the Rex Theatre, Spartanburg, S. C. Instead of that he used a modified Safety campaign with red and white posters reading "Be careful on all streets and watch for Main Street." He worked the same idea on 1,000 doorknobs, which were placed on doors instead of automobiles, as is the current fashion.

He supplied the library with book markers and got several signs in the reading room suggesting a visit to the picture, and gave tickets with each copy of the book sold.

As they have a Main Street, he tied twenty stores to "this is the best —— on main street," filling in the blank with the name of the business.



A First National Release

THE AMERICAN MUST BE ON A ONE WAY STREET

Only one cutout and sign were used for "Penrod and Sam" at the American Theatre, Butte, Mont., and the First National slogan, "The Yell of the Year" was made equal to the title. Evidently the bulk of the travel is from one direction in Butte.

Sport Writer Covers a Fight in Spoilers

In several cities there have been advance showings of The Spoilers to newspapermen, and particularly to the sporting page men.

In Cleveland one of the papers detailed one of its staff to "cover" the fight and it was written up in the same style as though it had been a local mill.

There is a good angle here for any town with a daily newspaper and a two day run.

Regular Fellows

Fearing that eventually the theatre-going populace would rise in revolt over the newsboys matinees, the Rivoli Theatre, Baltimore, set out to find a set of false whiskers for the old stunt.

It found it in a Regular Fellows Club, sponsored by the Baltimore News and American. According to these papers it was nothing short of a crime to keep any small boy from seeing Penrod and Sam. So it formed the club and accepted for membership any kid who did not have the price of admission. They even went after the orphan asylums and the hospitals for children.

It brought in the money, just as the other scheme used to, and it looks newer.

Jones Joins

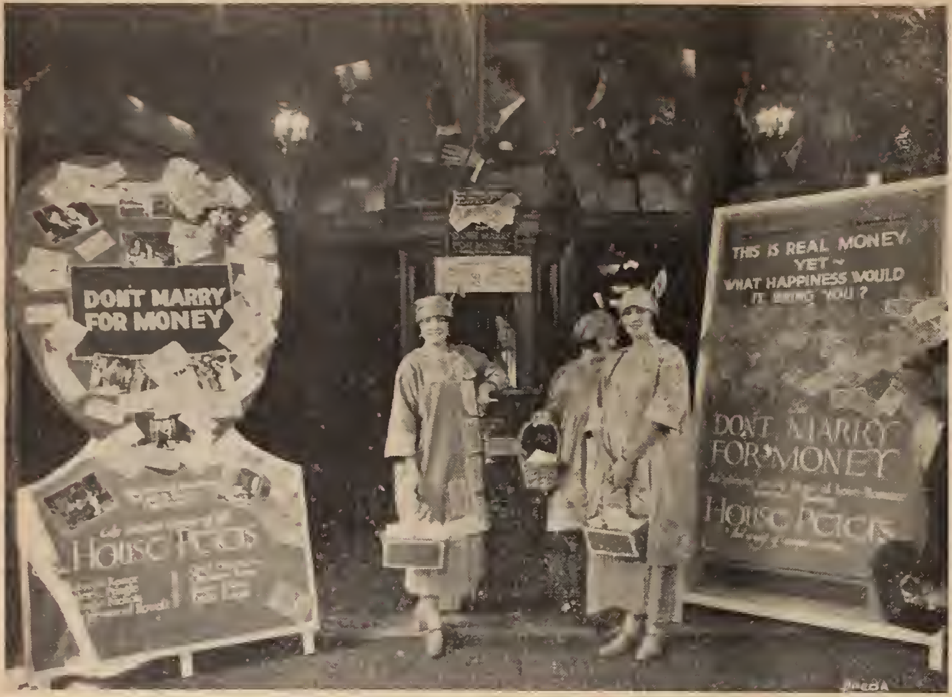
Raymond B. Jones, whose live-wire exploits in the Middle West have been set forth in his department pretty regularly, has been added to the staff of Howard Price Kingsmore, at the Howard Theatre, Atlanta.

It looks like 50-50 in the matter of congratulations, for both sides have reason to consider themselves fortunate. Their methods are similar and Jones will do a lot to further Kingsmore's efforts. Watch for more smoke from Atlanta.

In Altoona, Pa., a simple sidewalk painting opened a teaser campaign on Three Wise Fools.

For three nights the sidewalks were chalked with "Y Y Y Fools" and one inch singles ran in the papers with the same copy, and a special 24-sheet was also painted with the rebus.

Presently larger newspaper spaces told that it stood for Three Wise Fools.



A Weber and North Release

THESE THREE DRESSES COST MILLIONS

But the millions are marks and crowns and rubles, all guaranteed genuine, but worth about ten cents a quart and getting cheaper all the time. It advertised "Don't Marry for Money" at the Central Theatre for the Broadway run of that production

Used German Marks for a Broadway Run

Putting Don't Marry for Money into the Central Theatre, New York, for a Broadway showing, German, Austrian and Russian paper money was used to get attention to the title, the uselessness of the paper issues being employed to give point to the title with such lines as "This is real money, but would you marry for it?" or "what happiness would it bring you?"

Three girls who passed out heralds along the stretch of Broadway near the house were also decorated with the same depreciated currency.

It all served to get attention to the attraction through the novelty of the idea, and helped business. Marks are not as easy to get as their lessened value would suggest since the freight on them is more than the money is worth, but you can get some if you send to New York, and they have been worked with success on several money titles other than the Weber and North release.

Free Silk Socks for Trilby Feet

Ray Coffin, press representative for Richard Walton Tully, blew into town and helped Harry Watts, of Omaha, put over Trilby at the Rialto. Coffin used to exploit in that town before they took him out to the coast, so he felt right at home.

One good stunt was car cards on all motor buses. They were put on the backs of the drivers' seats, facing the passengers. Nothing new to that, but this was the first time out in Omaha, and it got almost as much attention as a plastered pulpit. Gordon Bennett, one of the finest artists in a picture theatre, did the cards, which tells that they were really good.

The story was serialized in advance in a local paper, and a hosiery company gave you a pair of silk stockings free if your feet happened to take the same size as Andree Lafayette's. Specially made for you, too, according to the wording on the sign at the lobby registry.

Then Coffin, as a resident of Hollywood, got himself invited to talk on the radio and he told them a lot about the film colony and much more about Trilby, and he worked a brand new angle in laundry inserts and shirt cards. He remembered that Trilby worked in a laundry. The library used bookmarks and Miss Lafayette was supposed to make a personal contribution to each pet newspaper charity.

Watts did not complain because Coffin butted in. He seemed to like it. The best opening since the summer set in.

Back Again

Playing Smilin' Through a year late, J. H. Stelling, of the Rex Theatre, Spartanburg, S. C., remembered what he had read, so he put over the production with a gate, with a cutout of Miss Talmadge standing back of the opening, banking in the cutout with potted plants and greenery.

It worked just as well as it did last year—and the picture was just as well liked. A pale blue flood on the display helped not a little to increase the night effect.

A Simple Excuse

Several newspaper hook-ups have been worked on The Dangerous Age, though the title does not appear to be designed for hook-up use, but the simplest was worked from a suggestion of Clare Appel, Canadian exploiteer for First National. He gave John V. Ward, of the Allen Theatre, Stratford, Ont., the thought that the dangerous age was when people stopped buying from the local merchants. Local merchants felt the same way about it, and a very useful page was the result.

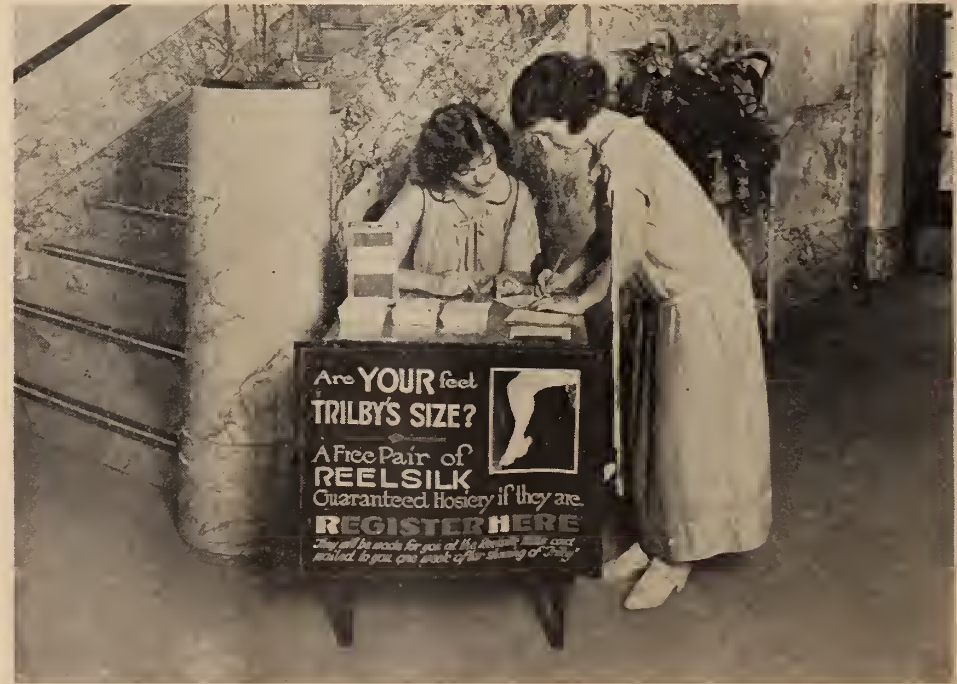
Gets a $75 Banner for a Few Passes

Things just fall into the laps of some people where others have to get out and dig.

One of the best sellers on Penrod and Sam at the Empire Theatre, Montgomery, Ala., was a 20 by 4 foot banner on the public square, which H. C. Farley pays for with a few passes to the owners of the building. It is seen by practically everyone in town and all visitors and about the best location in the place.

And the other day Mr. Farley learned that the owners had refused $75 a month for the space for a permanent painted sign. They like the passes and do not particularly need the money. They could get tickets with some of the money—but they wouldn't be passes.

Cards on refreshment stands and the municipal swimming pool was about the only other effort needed.


Are YOUR feet TRILBY'S SIZE?
A Free Pair of REELSILK Guaranteed Hosiery if they are.
REGISTER HERE

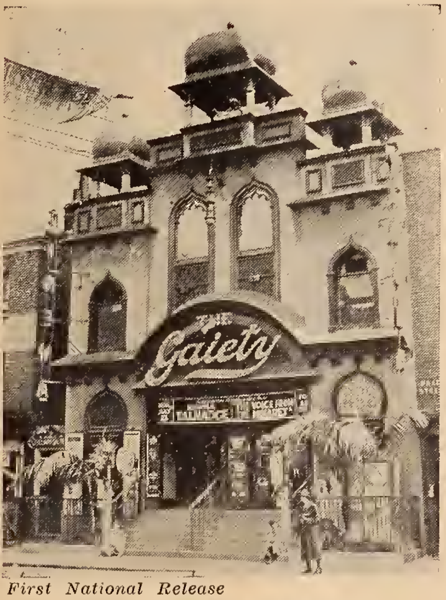
A First National Release

WE PROMISED WE WOULDN'T BUT THIS IS DIFFERENT

We said we would not use another Cinderella contest on Trilby, but this is stockings, you see. Out in Omaha if your foot was the same size as Andree Lafayette's, you got a pair of socks free. Just think of that! Silk ones, too

English Theatre Has Own Minaret

Built in a day when moorish designs for theatres were regarded as the last word, the Gaiety Theatre, London, was all set for The Voice from the Minaret when that Norma Talmadge offering reached the other side. The entire house was already dressed for the production and all they had to do was to send the muezzin up to the long-built minaret, and they had the whole works.

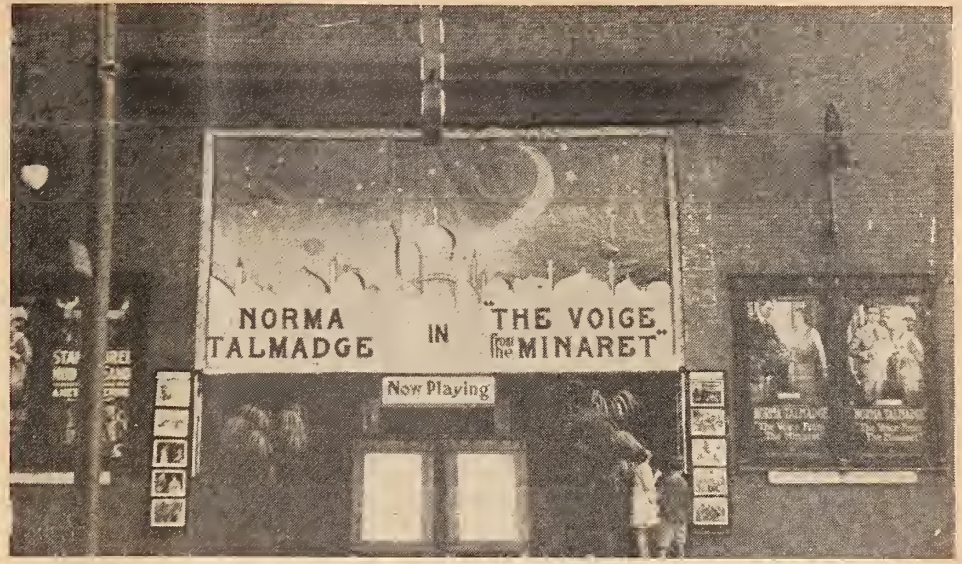


A First National Release

FOR NORMA TALMADGE

Hang on to this picture, for it gives a good example of the Arabic design, particularly in the domes, the windows on the ground floor and the arabesques in the panels and in the fretwork of the lower windows. It may help you in your painting for some other desert play.

This does not seem to be *the* Gaiety Theatre, in the Strand, made famous by George Edwardes, but some other house with the same title. Anyhow, it was made to fit this title.



A First National Release

A PRETTY PANEL FROM CANADA ON THE VOICE FROM THE MINARET

Planned by John V. Ward, of Allen's Classic Theatre, Stratford, Ont. It is in two planes with the skyline on beaverboard in front of the painting, masking the lights which play on the cyclorama backing. Palms helped out below

Orowitz's Novelty

Supplementing the very generous supply of accessories on Hollywood put out by the home office, Eli M. Orowitz, of the Philadelphia division, has originated a note size sheet in imitation handwriting, suggestive of a joint note, signed by eighteen of the stars who show in the picture and urging the recipient to be sure and see Hollywood when it comes to the local house. At the bottom there is room for a two-line addition telling the house and date.

Orowitz has tied a lot of his exhibitors to the stunt, the idea being to address the envelopes locally and ship them to Los Angeles for mailing. They are locally produced at prices ranging from $6.25 to $4.60 a thousand, according to quantity, and form a capital adaptation of the old out-of-town postcard idea.

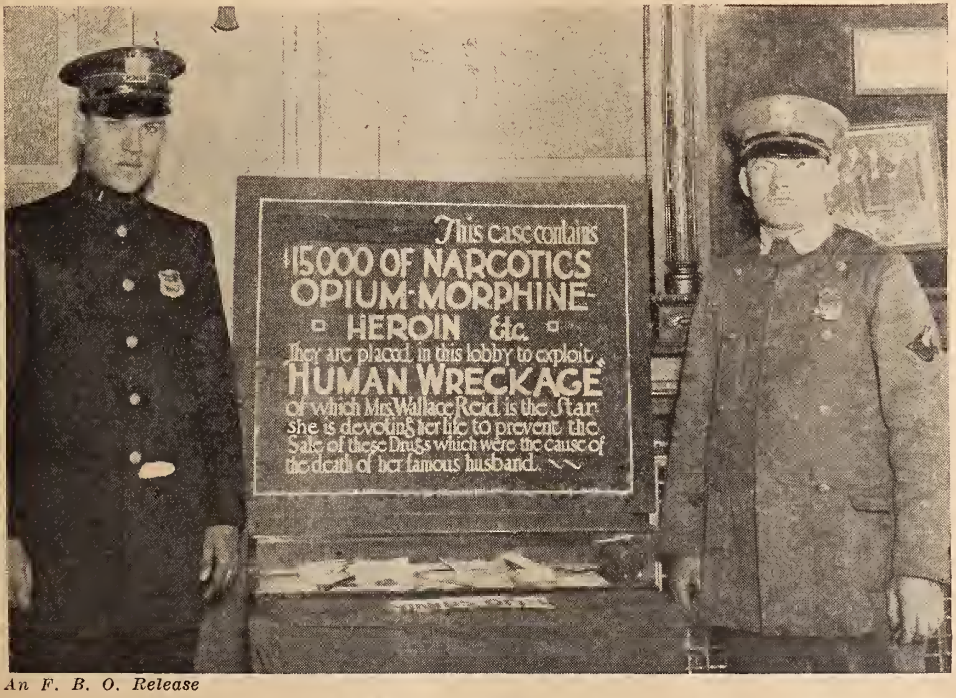
Lost and Found Was His One-piece Suit

Two small boys drove a lot of people into the De Luxe Theatre, Hutchinson, Kansas. They were dressed in white suits, had their faces washed, and were stationed at prominent street corners to hand out printed matter for Lost and Found. On the front of the suit was the single word "Lost" and the title was contained on the back with "And Found. De Luxe Theatre, today.""

A Goldwyn Release

ONE OF THE YOUNGSTERS

The idea was thought out by W. D. Fulton, manager of the house, who figured that the boys would attract more attention than the usual bill peddlers. Events proved the correctness of his figuring. The boys got attention which resulted in their throwawavs being read.


This case contains
$15000 OF NARCOTICS
OPIUM-MORPHINE-
HEROIN Etc.
They are placed in this lobby to exploit
HUMAN WRECKAGE
of which Mrs. Wallace Reid is the Star
She is devoting her life to prevent the
Sale of these Drugs which were the cause of
the death of her famous husband.

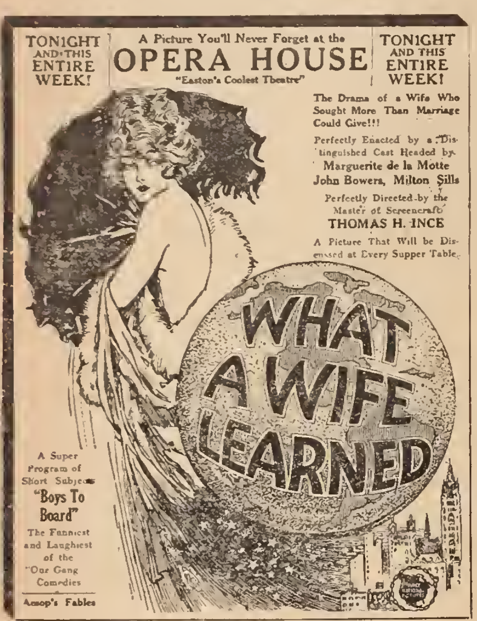
An F. B. O. Release

NO FAKE ABOUT THESE POLICEMEN—THEY ARE GENUINE

They were needed to guard some $15,000 worth of drugs loaned Fox's Liberty Theatre, Elizabeth, N. J., to exploit "Human Wreckage." It's a novel and convincing stunt in that it proves the interest of the local narcotic squad in the picture production

Makes Nice Use of Plan Book Material

There is nothing exceptional in this display on What a Wife Learned, from the Opera House, Easton, Pa., save that it makes a very intelligent use of plan book material. It looks to be merely a matter of putting a few lines of type around a cut, but there is more than that to it. The lines of type must be well chosen and then type must be set in to get a display. This has been done in the present example to a better effect than usual. It is merely the alternation of eight point roman and twelve point bold in the upper corner, with two lines of bold in the lower, but there is a real display value that is absent where type too similar is used, as is generally the case. It is merely a matter of using a little roman to throw up the other lines. Show this to your printer if he is one of the many who think that display is the blackest type to be jammed into a given space. He may get the idea. If he does, your own advertisements will be bettered.


TONIGHT AND THIS ENTIRE WEEK!

A Picture You'll Never Forget at the
OPERA HOUSE
"Easton's Coolest Theatre"

TONIGHT AND THIS ENTIRE WEEK!

The Drama of a Wife Who Sought More Than Marriage Could Give!!!

Perfectly Enacted by a Distinguished Cast Headed by
Marguerite de la Motte
John Bowers, Milton Sills

Perfectly Directed by the Master of Screencraft
THOMAS H. INCE

A Picture That Will be Discussed at Every Supper Table.

WHAT A WIFE LEARNED

A Super Program of Short Subjects
"Boys To Board"
The Funniest and Laughiest of the "Our Gang Comedies

Aesop's Fables

A First National Release

INTELLIGENT HANDLING

Overstuffed Ads. Kill Off Display

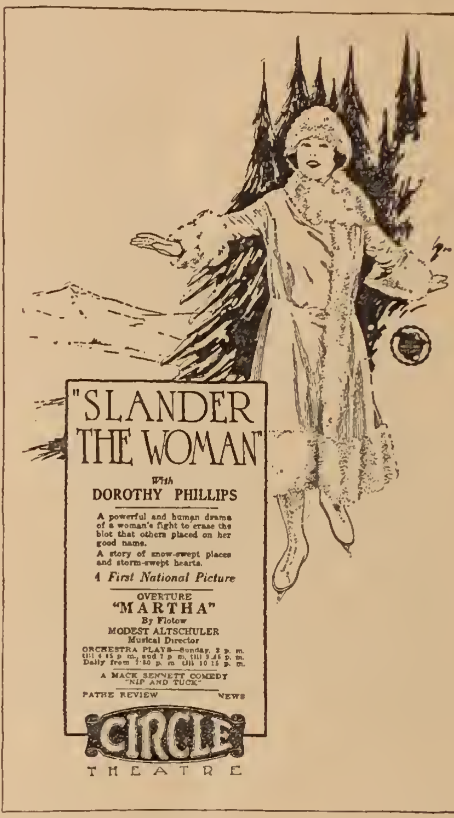
W. H. Laurance, of the New Garick Theatre, Duluth, Minn., sends in two displays for Trilby, each a three tens and using the same frame; which is something they have had for a long time. Mr. Laurance says that the display was hurt because the printer did not have the type families the layout called for. The thing to do is to find out what families the composing room really has and then mark to suit the cases instead of asking for something which is not known to be on hand. These two displays are poor examples of typography, but they supply an interesting study in type placement and the use of rules. The frame, it will be seen, is that part which stops about two-thirds of the way down. The rest is built up of rule work, and we think that the rule work was a waste of effort. The space would have been better if set in open style. It might not have given as large a letter for each item, for the paneling does permit the use of higher letters, but on the other hand, the value of the open display would have been so much stronger that a smaller letter could have been used with equally good effect. Possibly the results would have been even better. An example of what is meant may be found in the circles at the top. One contains four heads in the circle with a head and figure below. It looks like an overdressed store window. The right hand space uses only a single cut, and gets a very much better display, since there are no distractions. We think a head would have been better than the feet, or the feet without legs, but even the legs are better than the somewhat uncouth character sketches to the left with their inane captions. Less rule and frame work and more real type display will give much better results. We think that Mr. Laurance made his original error when he decided that he should use that frame again. Then he built up on this until the printer handed him back an awful mess He has done much better work.

Spreading

Having concluded a series of newspaper Baby Peggy contests, the Universalists are now making a drive on department stores, and the publicity department lists fifteen large concerns which have profitably run this feature for two weeks or more. These contests are staged as publicity for the Peggy doll, in conjunction with theatres using the Peggy features. You can use them both if you hold the store back until the newspaper has had its chance, or you can combine the two into a triangular event that will make local history.

Circle Theatre Is Coming Out Strong

Recently the Circle Theatre, Indianapolis, has been doing some exceptional advertising for its First National attractions, and this for Slander the Woman is one of the best of the recent work. There is very little sales value to the cut other than that it sells the idea of the locale, but the design is so exceptionally good that some of the merit is unconsciously transmitted to the title and the reader goes to the type more than half convinced that Slander the Woman is a story out of the ordinary, and the well prepared copy verifies this belief. In such a circumstance the cost of the drawing and the apparently excessive space it occupies is fully justified in the results it probably gains. It is one instance where an attractor which is little more than such actually makes business, not through its selling appeal, but because it is such a tasteful design. It is along the same lines


"SLANDER THE WOMAN"

With
DOROTHY PHILLIPS

A powerful and human drama of a woman's fight to erase the blot that others placed on her good name.

A story of snow-swept places and storm-swept hearts.

A First National Picture

OVERTURE
"MARTHA"
By Flotow
MODEST ALTSCHULER
Musical Director

ORCHESTRA PLAYS—Sunday, 3 p. m. till 4 15 p. m., and 7 p. m. till 9 45 p. m. Daily from 7 30 p. m. till 10 15 p. m.

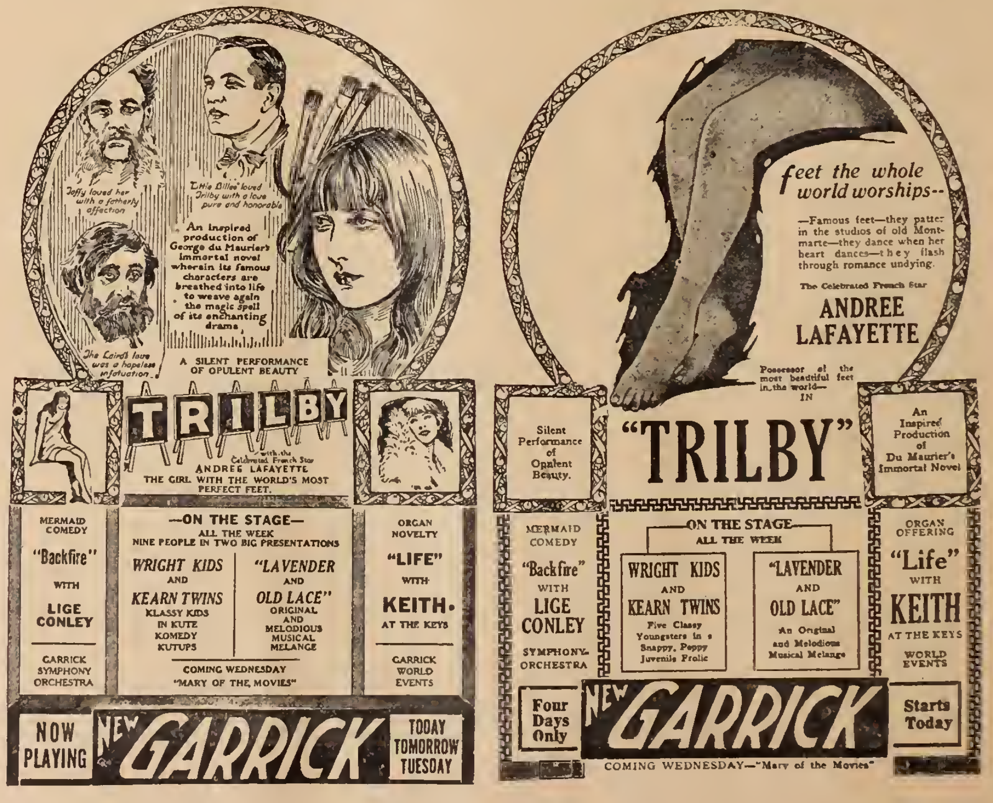
A MACK SENNETT COMEDY
"NIP AND TUCK"

PATHE REVIEW NEWS

CIRCLE THEATRE

A First National Release

AN APPEALING DESIGN


Jeffy loved her with a fatherly affection

Little Billee loved Trilby with a love pure and honorable

An inspired production of George du Maurier's immortal novel wherein its famous characters are breathed into life to weave again the magic spell of its enchanting drama

The Laird's love was a hopeless infatuation

A SILENT PERFORMANCE OF OPULENT BEAUTY

TRILBY

with the Celebrated French Star
ANDREE LAFAYETTE
THE GIRL WITH THE WORLD'S MOST PERFECT FEET.

MERMAID COMEDY
"Backfire"
WITH
LIGE CONLEY

GARRICK SYMPHONY ORCHESTRA

—ON THE STAGE—
ALL THE WEEK
NINE PEOPLE IN TWO BIG PRESENTATIONS

WRIGHT KIDS AND KEARN TWINS
KLASSY KIDS IN KUTE KOMEDY KUTUPS

"LAVENDER AND OLD LACE"
ORIGINAL AND MELODIOUS MUSICAL MELANGE

COMING WEDNESDAY
"MARY OF THE MOVIES"

ORGAN NOVELTY
"LIFE"
WITH
KEITH
AT THE KEYS

GARRICK WORLD EVENTS

NOW PLAYING
NEW GARRICK
TODAY TOMORROW TUESDAY

feet the whole world worships--

—Famous feet—they patter in the studios of old Montmarte—they dance when her heart dances—they flash through romance undying.

The Celebrated French Star
ANDREE LAFAYETTE

Possessor of the most beautiful feet in the world—
IN

"TRILBY"

Silent Performance of Opulent Beauty.

An Inspired Production of Du Maurier's Immortal Novel

MERMAID COMEDY
"Backfire"
WITH
LIGE CONLEY

SYMPHONY ORCHESTRA

ON THE STAGE
ALL THE WEEK

WRIGHT KIDS AND KEARN TWINS
Five Classy Youngsters in a Snappy, Peppy Juvenile Frolic

"LAVENDER AND OLD LACE"
An Original and Melodious Musical Melange

ORGAN OFFERING
"Life"
WITH
KEITH
AT THE KEYS

WORLD EVENTS

Four Days Only

NEW GARRICK

Starts Today

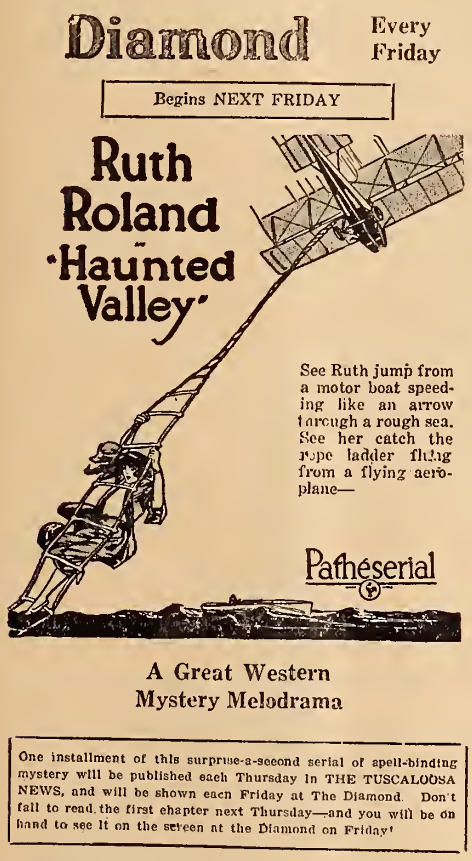
COMING WEDNESDAY—"Mary of the Movies"

A First National Release

TWO EXAMPLES WHICH PROVE THE OPEN DISPLAY TO BE THE BETTER as using good paper and presswork to advertise a high grade article where a kitchen soap can be sold with newsprint paper and quick press work. The elegance of the design is an apparent guarantee that the picture will live up to the merit of its announcement. Quite apart from this, the design is so much better than other spaces on the page that it gets first chance at the reader. For a little while the Circle announcements were utterly dead, but the pendulum has swung to the other extreme now.

Takes Large Space for Serial Launch

Offering the first episode of a new serial, the Diamond theatre, Tuscaloosa, Ala., takes two eights for the announcement, or perhaps it took six and a half and the newspaper took the rest, for the lower panel is the announcement that the paper will print each week, one day in advance of the showing the story of Haunted Valley. We are inclined to wonder how this will work out. It would seem that the telling of the story a day in advance of the film would take the edge of surprise from the story. On the other hand, it may be that the novelized form will serve as an advertisement for the picture and give the reader a desire to see realized in action the words which have just interested him in print. It seems to be six of one and half a dozen of the other, and we will be obliged if the Diamond will report on the working of the scheme after it has been tried out a few weeks. Personally we are inclined to the belief that people who might otherwise be eager not to miss a chapter of the story will feel that if they miss an episode on the screen they will still be able to keep in touch with the story through the newspaper. This certainly holds good in part. Whether the advertising value of publication outweighs this is what makes the problem. Each episode must give at least a column of space.



Diamond Every Friday

Begins NEXT FRIDAY

Ruth Roland
"Haunted Valley"

See Ruth jump from a motor boat speeding like an arrow through a rough sea. See her catch the rope ladder flung from a flying aeroplane—

Pathéserial

A Great Western Mystery Melodrama

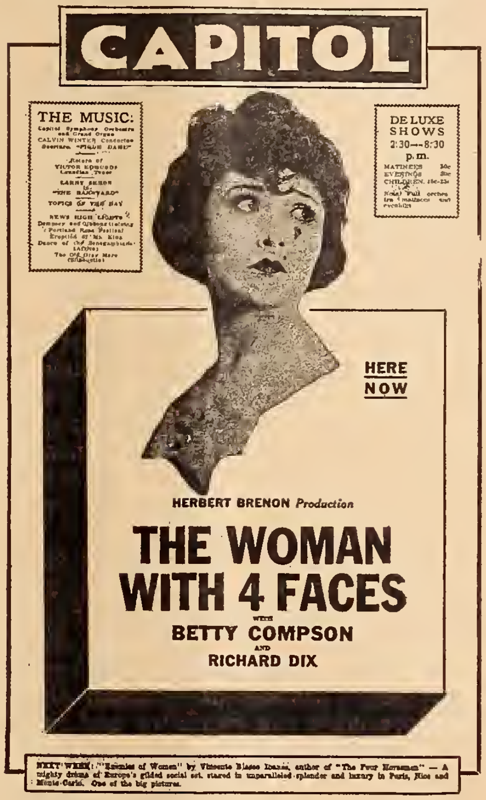
One installment of this surprise-a-second serial of spell-binding mystery will be published each Thursday in THE TUSCALOOSA NEWS, and will be shown each Friday at The Diamond. Don't fail to read the first chapter next Thursday—and you will be on hand to see it on the screen at the Diamond on Friday!

A Pathe Release

FOR A NEW SERIAL

Nice White Space in Ruffner Offer

Betty Compson in The Woman With Four Faces seems to have come in for some of the best advertising given this star in a long time. Ralph Ruffner, up in Vancouver, seems to think that her face is enough to sell the story, tracking with the Palace Theatre, Dallas, Texas, which did the same stunt. He gets good composition, because Ruff greases the wheels over at the print shop. He is too old a manager to trust to luck. He helps luck be kind to him by slipping around passes where they will do the most good, and you seldom get a poor display from the Capitol. Still this is a little better than usual, largely because there is such an invitingly open layout. It is 190 lines down and four across, but Ruff does not throw away money on newspaper space unless he is getting something for it and there is probably a reason. Ruff does not get much chance to pull the tricky stuff that he used to run in Butte and San Francisco, but he has shown that he can do just as well with straight appeal and his occasional joke line gets all the more attention.



CAPITOL

THE MUSIC:
Capitol Symphony Orchestra and Grand Organ
CALVIN WINTER Conductor
Overture, "PIQUE DAME"
Return of VICTOR EDMUNDS Canadian Tenor
LARRY SEMON in "THE BARNYARD"
TOPICS OF THE DAY
NEWS HIGH LIGHTS
Dempsey and Gibbons training
Portland Rose Festival
Eruption of Mt. Etna
Dance of the Senegambians (Africa)
The Old Gray Mare

DE LUXE SHOWS
2:30—8:30 p.m.
MATINEES
EVENINGS
CHILDREN

HERE NOW

HERBERT BRENON Production
THE WOMAN WITH 4 FACES
WITH BETTY COMPSON AND RICHARD DIX

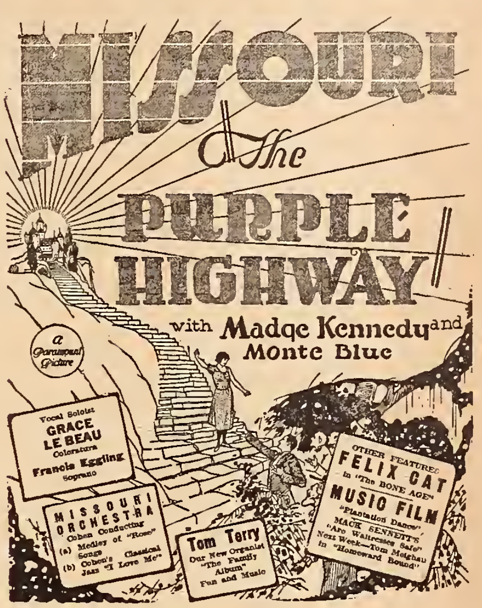
NEXT WEEK: "Enemies of Women" by Vincente Blasco Ibanez, author of "The Four Horsemen" — A mighty drama of Europe's gilded social set, stared in unparalleled splendor and luxury in Paris, Nice and Monte Carlo. One of the big pictures.

A Paramount Release

RUFF'S COMPSON DISPLAY

Benday Letters are Not for Major Lines

Herschel Stuart, of the Missouri Theatre, St. Louis, let his artist try an experiment with this space for The Purple Highway, and it is not a success, which we think Hersch has already discovered. But the artist should know better than to use benday for the chief lines and then set the rest so black that it still further weakens what should be the chief lines. Two of the three big points of any advertisement should be the title and the signature, the date being the third element where a date is required. The date is not used here and the title and house are the two things that get the least display. This will not show as strongly in the reproduction where the Benday is closed up through reduction, but you can probably get the idea. Even a black line, say about a two point, around each letter would have thrown the letters into display, but the three streak-lines through the signature are the only lines this artist uses. It probably will not happen again, but we think it should not have happened the first time. The lower portion of the display has decided strength, with type mortises for the contributing features.



MISSOURI
The PURPLE HIGHWAY
with Madge Kennedy and Monte Blue

a Paramount Picture

Vocal Soloist GRACE LE BEAU Coloratura
Francis Eggling Soprano

MISSOURI ORCHESTRA
Cohen Conducting
(a) Medley of "Rose" Songs
(b) Cohen's Classical Jazz "I Love Me"

Tom Terry
Our New Organist
"The Family Album"
Fun and Music

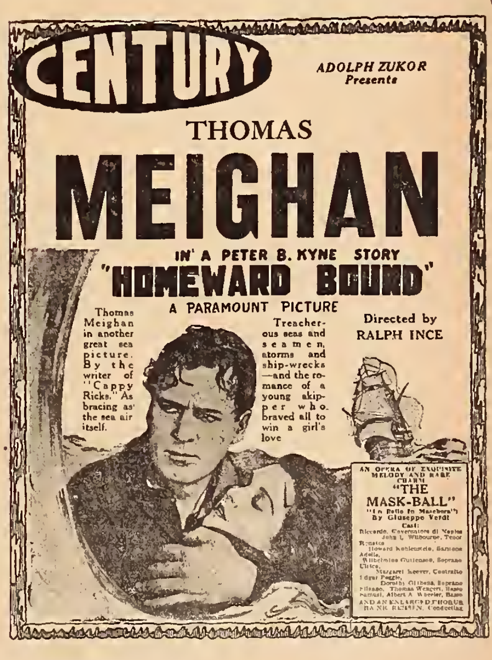
OTHER FEATURES
FELIX CAT in "The BONE AGE"
MUSIC FILM "Plantation Dance"
MACK SENNETT'S "Are Waitresses Safe"
Next Week—Tom Meighan in "Homeward Bound"

TOO LIGHT A SIGNATURE

A Paramount Release

Line Cuts are Best on Homeward Bound

It often happens that line cuts show greater merit than half tones on a scene cut, and we think this photographic design for the three column width does not quite measure up to the line work. It gives variety, but the photograph lacks the vigor of line that the drawings display, chiefly because few scene stills are made by photographers who appreciate the advertising value. A good newspaper artist can get results the average director and cameraman do not.



CENTURY

ADOLPH ZUKOR Presents
THOMAS MEIGHAN
IN A PETER B. KYNE STORY
"HOMEWARD BOUND"
A PARAMOUNT PICTURE

Thomas Meighan in another great sea picture. By the writer of "Cappy Ricks." As bracing as the sea air itself.

Treacherous seas and seamen, storms and ship-wrecks—and the romance of a young skipper who braved all to win a girl's love

Directed by RALPH INCE

AN OPERA OF EXQUISITE MELODY AND RARE CHARM
"THE MASK-BALL"
("Un Ballo in Maschera")
By Giuseppe Verdi
Cast:
AND AN ENLARGED CHORUS

A Paramount Release

NOT UP TO THE SKETCH

With the Advertising Brains

A Weekly Discussion of the New, Unusual, and Novel in Promotion Aids

Conducted by BEN H. GRIMM

Moving Picture World herewith presents "With the Advertising Brains"—a new and needed trade paper service for the exhibitor in particular and the industry in general. Through this department you will be informed in advance of what to expect from distributors in the line of helps in selling the picture to the public. While there will be no attempt to make this department all-inclusive, we are going to tell you about everything of unusual interest produced by the advertising men of the business, whether it be a single-column ad. or a dozen complete press books.

A chatty weekly survey of the outstanding offerings of the advertising brains of the industry—that is the platform for this department. Just as Epes Winthrop Sargent's pioneer department discusses what the exhibitor and exploiteer are doing "out in the field," so will these pages keep you in intimate touch with "the men at headquarters."—The Editor.

SHOULD the big picture carry a choice of twenty-four sheets?

That is a question coming to the front with more and more insistence—and which seems to have been answered in the affirmative by most distributors this year. Time was when it was considered something to have even one twenty-four sheet on a picture. That marked it as a "special."

But the cost of the twenty-four made exhibitors more critical and more inclined to stick to their prejudices. The man who wanted "action" objected to the "artistic"; the man who wanted strong selling lines at the same time feared too melodramatic a pictorial note because of its effect on some classes of his patrons.

The question came to mind as we surveyed Jack Meador's poster assortment on some of the coming big Metro specials. On "Scaramouche" and "The Eternal Struggle," in particular, it is noted that a choice of twenty-fours is given—with the range as wide as an exhibitor's likes or dislikes.

But a twenty-four cannot effectively carry more than one idea. This, then, makes it virtually certain that with a picture destined to run in all classes of theatres the exhibitor must be given his choice, and the advertising men's logical deduction is, usually, to prepare one "circusy" stand with a "red-ink" appeal and one more quietly dignified, but none the less forceful in its sales appeal.

All of which reminds us of a clever twenty-four sheet idea conceived by Nat Rothstein for F. B. O.'s "Daytime Wives." The title loaned itself particularly to snappy teaser lines, and Nat wrote half a dozen or so of them. But Nat knew that no exhibitor would buy six different twenty-fours on one picture. So he had the posters drawn and lithographed in such a manner that the top line—the teaser line—was changeable, with the straight billing remaining the same. That is, the top row of sheets on the twenty-fours was offered in about six different varieties, thus making it possible for the exhibitor to get a practically complete change of copy for his teaser stands at a figure far below the price of a whole twenty-four sheet. That's service—and brains.

AND, while on the subject of twenty-fours, we cannot overlook the importance of the recent remarks to us of a big user of paper.

"I have no complaint to make of the posters we are getting," he said," excepting that most of the companies seem to forget that we have to have a date strip somewhere on most of our bills. And sometimes the entire artistic effect of a stand is spoiled by the necessity of pasting on a dater over something that should not be covered. The average billposter slaps the dater wherever it happens to hit—and it often hits in a place that blots out an important part of the poster. Or it looks like an after-thought tacked on in a hurry. Many of the posters contain so much pictorial and type matter that it is impossible to find space for the dater, and I think it would be a good idea for the advertising man and the artist to keep this in mind when planning and executing a poster."

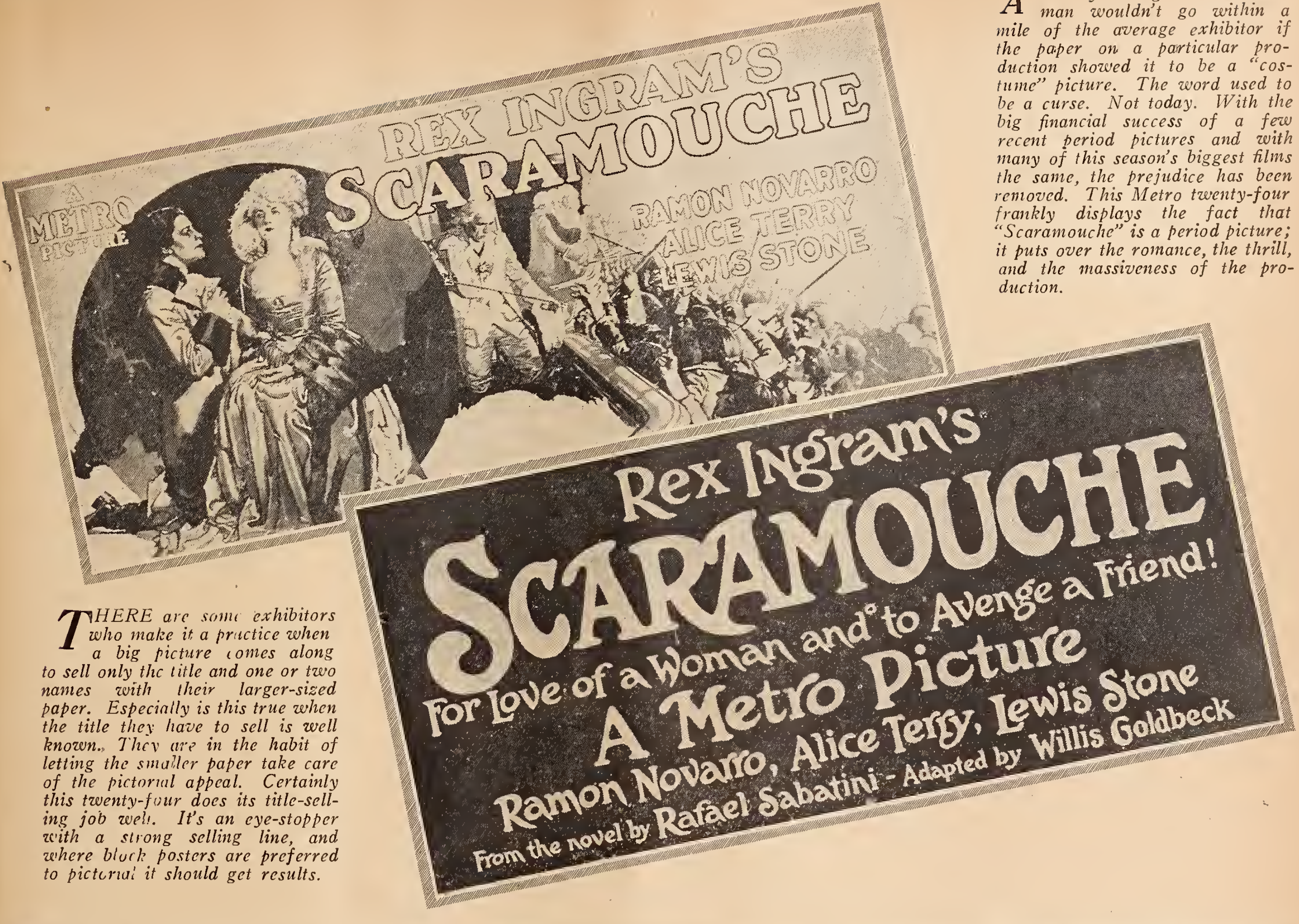
What have you to say to that, Mr. Advertising Man?

IT occurs to us that a simple way out of the difficulty of finding proper place for a date strip would be to place and group the less important credit lines on the poster in such a manner that they could be covered without loss of selling appeal. Of course the contractural credit lines always have been a bugbear to layout man and artist, and this business of credit lines is being so overdone lately that a poster is beginning to look like a page of reading matter instead of a pictorial advertisement that "he who runs may read."

IF the same ingenuity were put behind sales effort in the field of standardized merchandise as is put behind motion pictures we are sure that results would stagger some of the biggest sales managers in the country. For instance, consider the Century Comedy stunt of having manufactured a twenty-inch high Baby Peggy Doll. These dolls are bein sold in more than six hundred department stores throughout the country. Every doll sold is a family-wide advertisement for Century Comedies. The dolls have real hair wigs, they walk, they cry—the only improvement an ambitious press agent could desire was to have had some experienced inventor sit up nights and find a way to make the dolls say "See Baby Peggy Comedies." This oversight is compensated for, however, by the fact that many of the stores handling the dolls are staging Baby Peggy contests.

MANY exhibitors seem inclined of late years to place an extremely high value on novelties as an aid in

The Baby Peggy Doll. The cape is of red rubber, and removable. Pretty white dress under the cape. Not that we think you want to buy one, but lots of kids' parents think they are worth the $6 charged at the retail stores


REX INGRAM'S
SCARAMOUCHE
A METRO PICTURE
RAMON NOVARRO
ALICE TERRY
LEWIS STONE
Rex Ingram's
SCARAMOUCHE
For Love of a Woman and to Avenge a Friend!
A Metro Picture
Ramon Novarro, Alice Terry, Lewis Stone
From the novel by Rafael Sabatini - Adapted by Willis Goldbeck

A FEW years ago a film salesman wouldn't go within a mile of the average exhibitor if the paper on a particular production showed it to be a "costume" picture. The word used to be a curse. Not today. With the big financial success of a few recent period pictures and with many of this season's biggest films the same, the prejudice has been removed. This Metro twenty-four frankly displays the fact that "Scaramouche" is a period picture; it puts over the romance, the thrill, and the massiveness of the production.

THERE are some exhibitors who make it a practice when a big picture comes along to sell only the title and one or two names with their larger-sized paper. Especially is this true when the title they have to sell is well known. They are in the habit of letting the smaller paper take care of the pictorial appeal. Certainly this twenty-four does its title-selling job well. It's an eye-stopper with a strong selling line, and where block posters are preferred to pictorial it should get results.

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giving enthusiasm to a selling campaign on a picture. And when you come to novelties you have to think of Warner Brothers. Remember the work on "Why Girls Leave Home," "Main Street," etc?

Lon Young, Watt Parker, Herb Crooker and the Warner boys are holding the pace this year. We have just seen some of the odd and unusual novelties arranged for "The Gold Diggers," and we pass the word along that they're THERE. Door hangers, marquee cutouts, throwaways, and what not! More about them later.

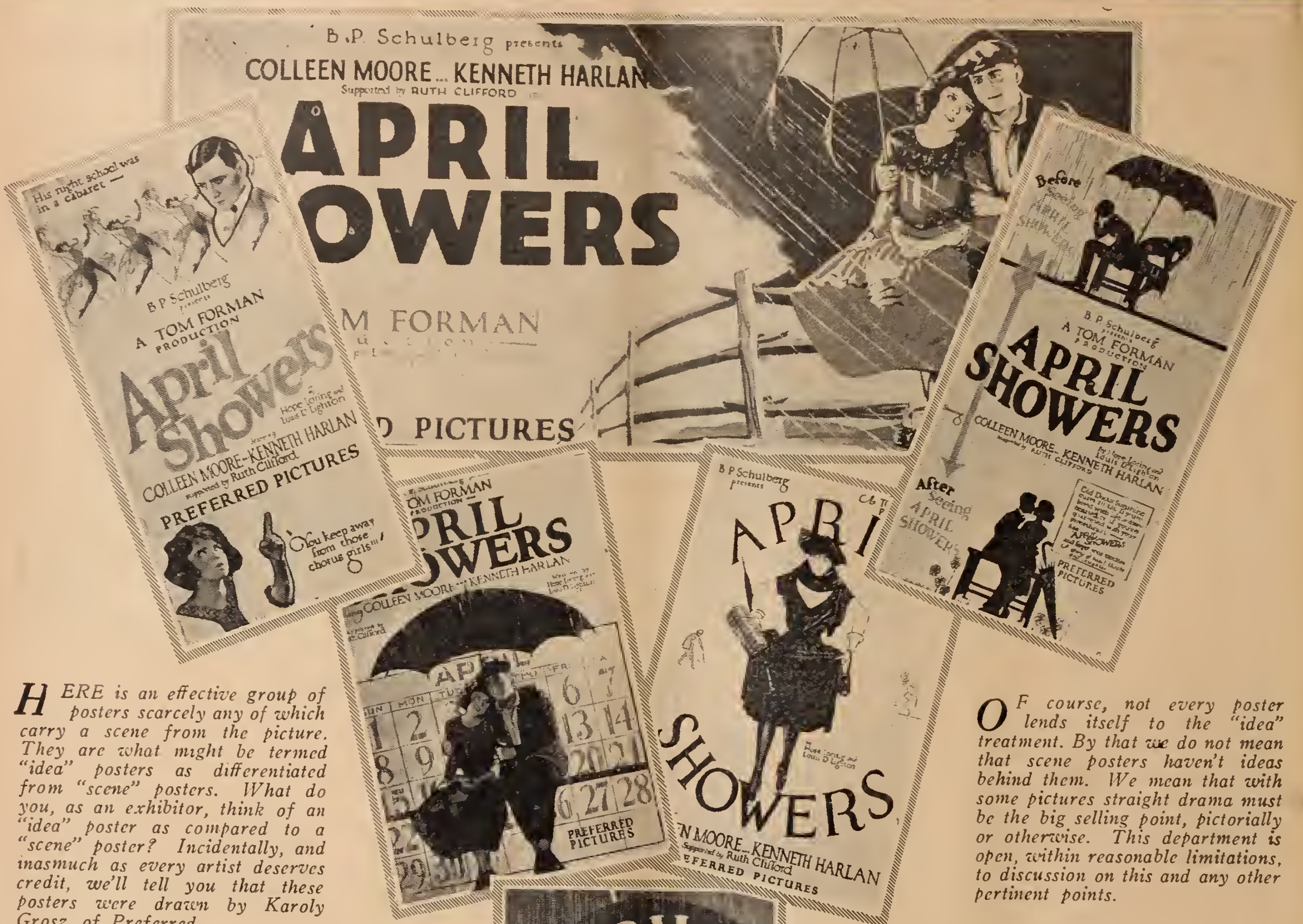
PROBABLY having in mind that "The Voice with the Smile Wins," Jerry Beatty and Pat Kearney, of Preferred, put their heads together and devised some unique paper for "April Showers." Much of the paper is done in the same snappy, semi-humorous style that we see on the covers of successful magazines. While the posters spread a smile the idea behind the smile is never lost; with all their good-humored appeal and chic "Frenchiness" the selling force is always there. Some of the lithographs are reproduced elsewhere in this department.

(*Continued on next page*)

By Special Arrangement with David Belasco
Warner Bros. "The Gold Diggers"
Hope Hampton Windham Standing Louise Fazenda

We don't reproduce this Warner Brothers lobby painting on "The Gold Diggers" because it's something new. We print it merely to give the exhibitor an idea of the elaborateness of the gowns, etc., worn by the women in the picture. It's a woman's picture—and all of the advertising aids keep that thought uppermost. Which helps sell seats

What of the "Idea" Poster Vs. the "Scene" Poster?


B. P. Schulberg presents
COLLEEN MOORE ... KENNETH HARLAN
Supported by RUTH CLIFFORD
APRIL SHOWERS
...M FORMAN
...D PICTURES
His night school was in a cabaret —
B. P. Schulberg presents
A TOM FORMAN PRODUCTION
April Showers
COLLEEN MOORE–KENNETH HARLAN
Supported by Ruth Clifford
PREFERRED PICTURES
"You keep away from those chorus girls!"
Before Seeing April Showers
After Seeing April Showers
B. P. Schulberg presents
A TOM FORMAN PRODUCTION
APRIL SHOWERS
COLLEEN MOORE–KENNETH HARLAN
PREFERRED PICTURES
APRIL SHOWERS
COLLEEN MOORE–KENNETH HARLAN
Supported by Ruth Clifford
PREFERRED PICTURES

HERE is an effective group of posters scarcely any of which carry a scene from the picture. They are what might be termed "idea" posters as differentiated from "scene" posters. What do you, as an exhibitor, think of an "idea" poster as compared to a "scene" poster? Incidentally, and inasmuch as every artist deserves credit, we'll tell you that these posters were drawn by Karoly Grosz, of Preferred.

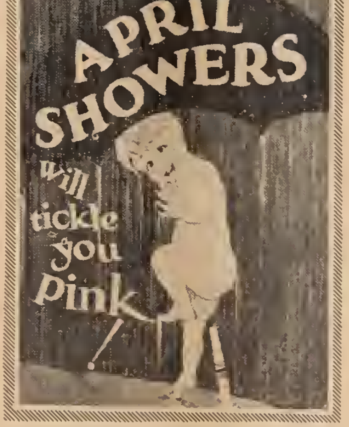
OF course, not every poster lends itself to the "idea" treatment. By that we do not mean that scene posters haven't ideas behind them. We mean that with some pictures straight drama must be the big selling point, pictorially or otherwise. This department is open, within reasonable limitations, to discussion on this and any other pertinent points.

WE'D like to place the credit—or blame—for starting this department where it belongs. But if we did it would be split between most of the ad. men in the business. Bob Welsh remembers Howard Dietz, of Goldwyn, speaking along the lines of how good a trade paper service such a department would be many moons ago. P. A. Parsons, of Pathe, also had his say a long time ago. And innumerable others.

Then last week Jerry Beatty came along and wanted us to show the world how good were the posters on "April Showers." And while we were arguing with Jerry, Jack Meador sent us several dozen photographs of Metro posters, along with a letter in which he says:

"We are making a special effort to give the exhibitor paper in the greatest variety and in the most effective layouts on all of our productions. This paper is of the very best and highest quality, being designed and drawn by the best poster artists in the country.

"Exhibitors, as you know, are always eager to see samples of the paper they are going to get. Our plan is to attempt to supply you with these poster sketches weeks in advance of the shipment of the paper to the branch offices."



KEEP sending 'em, Jack—posters and press books and lobby displays and everything that comes under the territory covered by the subhead of this department.

AND the same goes for every advertising man in the business—with the "joker" that anything to be of value to this particular department must be received as far in ADVANCE as possible.

IT was sound seat-selling sense for Metro to give prominent display on the posters to the title of the play, "Captain Applejack," from which "Strangers of the Night" was filmed by Fred Niblo. We understand that the title was changed on the advice of exhibitors. Now the posters have a double kick.

THERE are lots of things about this industry that the advertising men would like to discuss from their own angle—from the angle which affects the things they produce. Here is where they are going to be discussed.

And there are a lot of exhibitors and exchangemen who have much to say to the home-office advertising men—Here's the place to say it.

NOT to forget that we'll have some more to say ourselves next week.

Ethel Shannon and Harrison Ford

in a scene from "MAYTIME," a Gasnier production of the famous play by Rida Johnson Young, now being made at the B. P. Schulberg Studios for release as a Preferred Picture.

Carl Laemmle presents Lon Chaney in
"THE HUNCHBACK OF NOTRE DAME"
A Universal-Jewel Production.

Scenes from "SIX DAYS," with
Corrine Griffith and Frank Mayo.
A Goldwyn-Cosmopolitan Production.

William Fox presents "THE ELEVENTH HOUR," with Charles Jones, Shirley Mason and June Elvidge. A Fox Picture.

"THE EAGLE'S FEATHER"
with an all-star cast.
A Metro Picture.

"RUGGLES OF RED GAP"
A James Cruze Production.
A Paramount Picture.

"THE AGE OF DESIRE"
Presented by
ARTHUR H. JACOBS.
Directed by
FRANK BORZAGE.
A First National Picture.

"COLUMBUS"

Pathe's first release of the 33 SCREEN CHRONICLES OF AMERICA, produced by the Yale University Press.

IN THE INDEPENDENT FIELD

De Luxe Acquires Truart Franchise

Through Alexander S. Aronson, general manager of sales of Truart Film Corporation, negotiations were completed this week with Mike, Al and Lou Rosenberg, whereby their independent exchange, the DeLuxe Feature Films, Seattle, Washington, acquired the Truart franchise for the territory comprising Washington, Oregon, Montana, northern Idaho and Alaska.

"Temptation" Sold to Greater Features

"Temptation," one of the C. B. C. series of Box Office Winners, starring Bryant Washburn and Eva Novak, was sold this week for part of the Western territory to Greater Features, Inc, of Seattle.

Mildred Harris in Grand-Asher Film

Mildred Harris has been engaged for the leading feminine role in Elliott Dexter's first production for Grand-Asher, as yet lacking a title. It is an R. William Neill production.

In Detective Role

De Witt Jennings has been engaged for Elliott Dexter's first production for Grand-Asher, directed by R. William Neill. He plays the important role of Farley, the detective.

Authors Co-operate with C. B. C. Staff

An arrangement whereby authors of stories which C. B. C. Film Sales Corporation is screening this year on their special Box Office Winners and Columbia Pictures series will also co-operate on the continuity on those features is the newest plan by that organization to insure a smooth and perfect picturized product.

Selig Continues Production

The recent announcement of sale of part of the Selig properties in Los Angeles will not interfere with the production of the twelve two-reel wild animal dramas which Col. Wm. N. Selig is now making for Export & Import Film Company, Louis Auerbach of that company reports.

Col. Selig will continue with his regular schedule on these featurettes. The first three are already completed and prints are in the New York offices of Export & Import. No release for the series has as yet been determined.

Campaign to Exploit Independent Picture

The Independent Pictures Corporation has decided upon a thorough campaign of exploitation and publicity for the first of the big films, "IN THE SPIDER'S WEB." This subject has been made ready for immediate distribution among the state rights exhibitors.

A special line of colored lobby displays and attractive posters have been selected and a contract has been closed with Jesse Weil to lend the exhibitors all the exploitation aid necessary in putting over their "IN THE SPIDER'S WEB" presentation.

Hepworth to Release Eight to Independents

Announcement was made this week by Hepworth Distributing Corporation that its 1923-1924 output of eight special productions will be released on an attractive and equitable franchise plan to independent exchanges.

Joseph di Lorenzo, secretary of the corporation and in charge of distribution, said that Cecil M. Hepworth, who has been producing pictures in London for over twenty years, is confining his activities on productions to the type of photoplay specially suited for the American market. "So confident are we of the quality and box office value of these productions," said Mr. di Lorenzo, "that we are opening, within the next month, our own exchange to serve the Greater New York territory."

"The Marriage Market" Next Columbia

"The Marriage Market" is to be the next production on the C. B. C. Film Sales Corporation series of special Columbia Pictures, it is announced this week by producer Harry Cohn of that organization.

"The Marriage Market" will be the second all-star feature on this series, following "Yesterday's Wife," which is already released and giving an excellent account of itself in the various territories.

The new feature is by Evelyn Campbell, who also wrote "Yesterday's Wife," and, like it, is a screen adaptation of a widely read magazine story. "The Marriage Market" is the screen version of "Prejudice," which won wide attention for Miss Campbell in True Story Magazine.

Edward J. Le Saint will direct the production. An excellent all-star cast of players is to be numbered in the company, and Mr. Cohn will announce this shortly.

Obtains Rights to Territory

A contract, whereby the Canadian Feature and Productions Co., Ltd., of 277 Victoria Street, Toronto, Ont., acquires the sole right for distribution in Canada of the New Edition Keystone Comedies, was negotiated this week by Oscar A. Price, president, and H. E. Aitken, general manager, of Tri Stone Pictures, Inc., and Jack Hunter of the Canadian Distributing concern. The contract becomes effective immediately and all six of the exchanges operated by the Canadian company have been supplied with the prints on the first three subjects.

Will Release "Waterfront Wolves" Sept. 15

The Gerson Picture Corporation of San Francisco has finished work on its five-reel picture, "Waterfront Wolves." It will be released to the State Right market on September 15.

The film was written for the screen by Victor Gibson. Ora Carew is the featured player, with Jay Morley in the leading male role, and a cast of capable players.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 365.

News from the Independent Exchanges

Harry A. Lande, for years part owner and manager of one of Pittsburgh's oldest independent exchanges, has consummated a deal whereby he becomes the sole owner of this company, having purchased the interests of all other stockholders. He announced that the Quality exchange will hereafter be known sa the Lande Film Company, and that its business policies will not be changed in any way. Mr. Lande is also interested in the Lande Film Distributing Company, with offices in Cleveland and Cincinnati. The first of the new season's releases by the Lande Company will include: "Broadway Gold," the Truart production starring Elaine Hammerstein, and also five more with this star; "The Santa Fe Trail," the new Arrow serial; "Women Men Marry" and "The Empty Cradle."

"Cap" R. J. Kinder, an old-timer in the local exchange field, has taken over the management of the Apex Film Service, Inc., succeeding Harry Megowan. Two new purchases include "Is Money Everything?" and "The Broad Road."

Manager Jas. H. Alexander of the Columbia Film Service, Inc., reports big business. Recent releases include "Jacqueline," "The Last Hour" and "You Are Guilty." Recent purchases are the series starring J. B. Warner and also the series starring Kenneth MacDonald. Mr. Alexander will announce other purchases shortly, another series, and the latest production from a prominent producer.

Manager Greele, of the Supreme Photoplay Company, which is booking, along with other productions, the first seven of the Warner Brothers classics of the screen, reports a tremendous success with "Main Street." Exhibitors are clamoring for dates on this one, and he has been compelled to order extra prints in an effort to supply the demand.

The Film Classics Company, under the guidance of resident manager William Finkel, and which exchange is releasing the next eighteen Warner productions, is already doing business in a lively fashion. The Million-Dollar Grand played "Where the North Begins" week of September 3rd. C. W. Berry, general manager for Film Classics, paid a recent visit to the local office. The company has three other offices, Cleveland, Cincinnati and Detroit.

Manager "Bill" Weiland of the Standard Film Exchange announces the purchase of "The Jungle Goddess" serial, and the feature production, "The Curse of Drink."

FORGIVE AND FORGET

YOU'LL NEVER FORGIVE YOURSELF IF YOU FORGET TO BOOK IT

About : : :

Finis Fox

Author of stories, writer of plays and scenarios, maker of stars, director, producer—these are a few of the roles played in the motion picture world by Finis Fox, whose "The Man Between" was released through Associated Exhibitors recently. The phrase, "From the script to the screen" might be used to describe Fox's activities, for he has mastered the intricacies of every department of motion picture work.

The list of stars who have scored successes in photoplays which he has written is impressive, both because of its length and because of their popularity and outstanding ability. Among them are Charles Ray, Harold Lockwood, Francis X. Bushman, Bert Lytell, House Peters, Beverly Bayne, Viola Dana, Katherine MacDonald, Anna Q. Nilsson, Dolores Cassinelli, and Bessie Love.

Mr. Fox's first motion picture work was as a feature story writer for Metro. His first photoplay was "The Jury of Fate," which he wrote in the almost incredibly short time of forty minutes, and in which Mabel Taliaferro was starred. "Man's Law and God's" was Mr. Fox's first independent production, this being followed by "The Bishop of the Ozarks."

In recounting Finis Fox's many services to the screen it is natural to recall the traditional village constable, who performs also the duties of postmaster, "opery" house manager, justice of the peace and a few other functionaries, and also the well-remembered Poo-Bah of "Mikado" fame. Before he went into pictures he had followed a number of different pursuits, none of which, at first glance, suggests any relationship to "the movies," but each of which alone would have served as excellent preparation for the career he finally was to follow. Taken together, they supplied the "background" which is such an essential part of the equipment of the successful writer, director and producer.

Born in Oklahoma, back in the frontier, territorial days, he attended Arkadelphia Methodist College, in Arkansas; Polytechnic College, Fort Worth, Tex., and Forth Worth University. He left the university to fight in the Spanish-American war, enlisting on the day President McKinley called for volunteers, and seeing active, strenuous service.

He had an extensive newspaper training, serving as a reporter and later as editor and publisher of the Ardmore Appeal, in Ardmore, Okla.. and finally as managing editor of the Oklahoma City Oklahoman.

He entered politics and was sent to the legislature when only 21 years old, failing of election to the speakership of the House of Representatives by a single vote.

He became a traveling salesman and sold merchandise from Cuba to Alaska. He engaged in copper mining in Alaska, and spent some time in developing irrigated lands in the state of Washington.

Soldier, newspaperman, traveler, politician, "drummer" — in each of these capacities he met folks, learned the peculiarities of human nature, studied the likes and dislikes of the average man and average woman. It was all more or less of a salesmanship game and a wonderful preparation for story-writing and film-producing.

There was a wealth of education for him, too, in his travels—his residence in such widely-separated communities as Cuba and Alaska, Oklahoma and Washington, where many of the towns where he lived or in which he transacted business were in a much more primitive state than today, and where the realities, rather than the artificial conventions, existed. In meeting all classes and conditions of men, in a variety of climes and while engaged in diverse occupations, he acquired not only that broader outlook which comes from travel and observation, but that wider vision that is essential to the success of one who undertakes to prepare entertainment for the millions.

Finis Fox can write about people because he knows people; he can depict situations because he has lived them; he can pick winners—both plays and players, because he has learned from close contact with all sorts just what constitutes success; he can develop stars because from brushing elbows he has learned how to handle men. He has the "nose for news," he knows human nature and human interest.

Production Sold for New York Territory

Victor B. Fisher, general manager of the Mammoth Pictures Corporation, announces that the initial release of his organization's "Enemies of Children," has been acquired by the Capitol Film Exchange of New York City for the territory of Greater New York and Northern New Jersey.

Cobe Announces House for Independents Here

A new independent theatre on Broadway next season will cater to independent producers desiring first run exploitation engagements, according to an announcement coming from Andrew J. Cobe, Broadway theatre manager. Mr. Cobe completes a successful eight weeks' experiment of this nature at the Central Theatre on Broadway on Saturday night.

The new plan, according to this announcement, involves the leasing of a prominent legitimate theatre to be converted into a picture palace with all modern equipment for first run engagements. An enlarged orchestra under the direction of J. Frank Cork will arrange special musical scores. A special exploitation staff will handle the special campaigns for Cobe. Mr. Cobe himself will handle the stage presentations.

"'There is ample room for another theatre on Broadway," said Mr. Cobe. "Many really excellent pictures have been shelved because the independent producer could find no time available for first runs. As a result the exhibitors of the territory make no bids for the really fine pictures that find no date. I have just finished a great experimental season at the Central which I packed with 'Loyal Lives,' 'Marriage Morals,' 'Don't Marry for Money' and 'Daytime Wives.'"

Equity Closes 2 Sales for Goodman Release

During the past ten days Equity Pictures Corporation has closed two more deals for the distribution of "The Daring Years," the latest Daniel Carson Goodman special current release.

The first deal was consummated with Pather Freres of London, England, and includes all rights for the pictures in England, Ireland, Scotland, Wales and Isle of Man. The second sale was closed with Sam Zierler, president of Commonwealth Film Corporation, of 729 Seventh Avenue, New York City and calls for exclusive rights for the entire State of New York and the northern part of the State of New Jersey.

Two more important deals are in the balance and will probably be closed before the week is out. Mr. Baum, vice-president of Equity, now making a sales tour of the principal cities, reports satisfactory progress in the few key centers that he has already visited.

Working Up Campaign for "Barefoot Boy"

In connection with their release of "The Barefoot Boy," the big all-star special feature which C. B. C. Film Sales Corporation is distributing for Mission Films, C. B. C. has already set in motion preparations for a big celebration throughout the country of John Greenleaf Whittier's birthday on December 17.

The plan, as it has been outlined and is being carried out, is a widespread one. Letters have already gone out from the C. B. C. offices to various school boards, civic societies and literary societies throughout the country, inviting them to participate in putting over a national celebration of the poet's birthday and offering the co-operation that can be given along various lines by the film, "The Barefoot Boy."

Special showings of the picture have been arranged. Franchise holders are devoting special efforts and campaigns to co-operate with local exhibitors and societies, and special first-run bookings are being lined up on that day for the picture.

Washburn's First for Grand-Asher

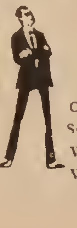
One thing is sure—if "Try and Get It," Bryant Washburn's first production for Grand-Asher, isn't a brilliant success it will not be for lack of a fine cast. The roster is as follows: Bryant Washburn, Billie Dove, Lionel Belmore, Joseph Kilgour, Edward Horton.

Cullen B. Tate is directing and the adaptation of Eugene P. Lyle, Jr.'s, story, "The Ring-Tailed Gallawampus," is by Jules Furthman.

FORGIVE AND FORGET

With a Cast of Distinguished Players

Estelle Taylor
Raymond McKee
Pauline Garon
Philo McCullough
Wyndham Standing
Vernon Steele
Josesf Swickard
Lionel Belmore



For October Release

Number six of the second series of H. C. Witwer's Fighting Blood series for the Film Booking Offices will be "Wages of Cinema" and will be released October 14.

Goldburg Is Releasing Second Thriller Series

Now that the first of the series of melodramatic feature productions, "In the Spider's Web," has been made ready for territorial distribution throughout the United States and Canada, the Independent Pictures Corporation is starting plans for the release of the second subject.

President Jesse J. Goldburg is highly enthusiastic over the inquiries being received for "In the Spider's Web" and the independent territory is fast being taken up. Back of "In the Spider's Web" selling is President Goldburg's personal statement that "it is the finest acted picture ever released on the independent market."

Reports from the independent market have given the Independent offices much assurance that conditions are much improved. The exhibitors appear to be real hungry for pictures of the love and adventure type and it is in response to that sort of demand that President Goldburg has decided to release a series.

"In the Spider's Web" has had an attractive campaign book for the exhibitors' help compiled and there has also been a special line of posters and lobby displays provided for by the Independent offices.

"Broadway Gold" Is Lauded by Reviewers

Elaine Hammerstein in "Broadway Gold," the first production of a series with this star being franchised on the independent market by Truart Film Corporation in addition to obtaining first-run representation in practically every center in which it has been thus far released, is also receiving unusual praise from the critics throughout the country.

Mae Tinee of the Chicago Tribune had this to say: "'Broadway Gold' with its wealth and worry, is one of the best of its kind I have seen." During the picture's run at the Randolph Theatre, Chicago, Rob Reel, in the Chicago American said: "There's a story, a mystery yarn, with the suspense worked up acceptably."

When the picture played at the Lyric, Springfield, Ill., the Register commented: "A tale that is decidedly unique and unusual. Miss Hammerstein as the chorus girl is superb." While playing first-run at the Apollo, Indianapolis, the Star said: "The picture goes on without halting for breath. There are many exciting things that happen."

New Edition of "The Bargain"

Tri-Stone Pictures' new edition of William S. Hart in "The Bargain," promises to be a popular revival of an old picture. Within two weeks after the announcement of its proposed release independent exchanges covering eighty-two per cent of the exhibiting territory of the United States and Canada had bought the distributing rights, and negotiations are now under way which probably will result in 100 per cent. distribution within the next week, it is reported.

The production took place during the time when Hart and Thomas H. Ince were working together. Ince personally directed the feature which is from a story by William H. Clifford.

Cranfield to Coast

R. T. Cranfield, president of Hepworth Distributing Corporation, is on his way to Los Angeles to look over the affairs of the company's interest there.

Manager Hopcraft

Hepworth Distributing Corporation announces the appointment of Ed M. Hopcraft as manager of its New York Exchange, which is to be opened shortly.

Gillstrom Directs Wilson Production

Arvid Gillstrom handled the megaphone throughout Billie Rhodes' initial feature for Grand-Asher, "Leave It to Gerry," a Ben Wilson production. The story is by Adam Hull Shirk, adapted by Arthur Statter.

Buster Collier, Claire McDowell, Kate Lester, Joseph W. Girard, Allan Cavan and Virginia Warwick are in the cast. Work on the shooting was completed September 1 and the picture will go into cutting room at once. It will be a fall release on the Grand-Asher list.

Blumenthal Returning

Ben Blumenthal, president of the Export & Import Film Company, has cabled his New York office that he will return to the United States very shortly. If nothing unexpected happens he will sail for New York on September 12.

A Director of Big Productions : :

Frederic Sullivan

To direct the production of the most pretentious effort of his film career, "The Courtship of Miles Standish," which Associated Exhibitors will release this fall, Charles Ray selected Frederic Sullivan, who arranged, produced and staged the magnificent spectacle, "A Midsummer Night's Dream," in the Hollywood Bowl last autumn.

The man who has been wielding the megaphone in the picturization of the great drama of American colonial days is a nephew of England's most celebrated composer, Sir Arthur Sullivan, of Gilbert & Sullivan fame. For several years he lived with the great genius whose brain evolved "H. M. S. Pinafore," "The Mikado," "Iolanthe," and the others of a long line of inspired light operas.

When Charles Ray decided to use Longfellow's epic poem as the background of a historical and dramatic photoplay which places the star in virtually the "million dollar producer class," he was faced with no easy task in selecting a director big enough for the job. Long he surveyed the field without arriving at a decision.

The energy and ability of Frederic Sullivan, whose mind had guided the fine marshaling of persons and things in the "Midsummer Night's Dream" pageant impressed the star deeply when he appeared in the spectacle. Investigation showed that Mr. Sullivan had created similar spectacles in Boston, Washington, St. Louis and other cities; that he was long an actor and then stage director for artists like Nance O'Neill, Blanche Bates, James K. Hackett, Herbert Kelcey and Effie Shannon, John Mason and and others. But Mr. Sullivan was also a motion picture veteran, for he was with the pioneer Reliance, Thanhouser and Majestic companies in the East, leaving that field only to return to stage direction.

As a native of England, for forty years a resident of the United States, this director could bring to his task a valuable dual outlook concerning the events to be picturized, dealing as they do with both England and America. When all these facts became known the survey was ended for Mr. Ray. Mr. Sullivan was summoned and forthwith engaged, and his energy, enthusiasm and genius combined in aiding to make "The Courtship of Miles Standish" what persons who have had previews of some of the scenes declare will prove the outstanding super-attraction of the year.

One of the earliest pictures directed by Mr. Sullivan, it was made at the Thanhouser studio—had Florence LaBadie, of "Million Dollar Mystery" fame, as the star. This player was featured also in several others which he made and only her sudden death broke up a combination that seemed to be destined to prove one of the most interesting director-star combinations in the industry.

Charles Ray has described Mr. Sullivan as "a great student, a fine actor and a loyal friend."

Kilgour Signed by Bryant Washburn

Joseph Kilgour, well known character actor, has been signed by Bryant Washburn to appear in his first production for Grand-Ascher, tentatively titled "Try and Get It," directed by Cullen B. Tate.

Mr. Kilgour has recently completed the role of Constant Lippiatt in "Ponjola" and was cast for the heavy role of Osgood in "The Woman with Four Faces," a Paramount picture featuring Betty Compson and Richard Dix.

Preparing to Screen Story "Triumph"

"Triumph," a recent Saturday Evening Post story by May Edginton, is announced as Cecil B. DeMille's next Paramount picture. Jeanie Macpherson will start work upon its adaptation immediately upon her return from a vacation in San Francisco. Mr. DeMille returns from a yachting cruise this week and will start at once on the assembling of a cast. Actual production work is scheduled to commence about the middle of October.

Says New England Likes Burr Star

Doris Kenyon, the C. C. Burr star in independent specials, is a big favorite in Boston and throughout New England, according to Samuel Moscow, president of Moscow Films, Inc., who was a recent visitor to New York.

"Miss Kenyon is charmingly natural and an accomplished actress," said Mr. Moscow.

FORGIVE AND FORGET
HOLD YOUR DATES FOR
C. B. C.'S BIGGEST BOX OFFICE WINNER

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

BILL OF DIVORCEMENT. (5,819 feet). Star cast. Good all-around program picture, about the average of Associated pictures, and they are all good. Had good attendance. Admission ten cents. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

IS DIVORCE A FAILURE? (5,448 feet). Star, Leah Baird. Excellent program picture that pleased most of our patrons. Several thrills that added punch to picture. Will please most any audience. Usual posters, slides brought good attendance. Draw mixed class in town of 1,300. Admission 10-25-35. A. O. Jones, Grand Theatre (250 seats), Burlington, Washington.

WHEN THE DEVIL DRIVES. Star, Leah Baird. This is a good program but not a special by any means. Be sure that you don't raise your prices on this one. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

F. B. O.

CRASHING THROUGH. (6 reels). Star, Harry Carey. A dandy good western picture with plenty of real action. Used posters. Had fair attendance. Draw neighborhood class in town of 4,000. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. This is another film the herald of whose coming has been too extravagant with the trumpetings of praise. First of all it must be said to be one of the most unpleasant films yet to be produced. Nothing has been omitted to show what fearful ravages the narcotic habit works upon the human body as well as on the character. The story is weak and improbable and the ending is too trite to be effective. It is there that the film completely loses touch with reality. However, I do not doubt in the least but what the picture will have a tremendous pull at the box-office, but the average person will be glad to get out in the fresh air after viewing it. The cast has been well selected and does some creditable work. T. H. Whittemore, Newcastle, California.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Ran private screening of this. Considered it a very good production. Holds the interest all the way through, due partly to the appealing work of Mrs. Reid and the excellent acting by James Kirkwood. Has good moral tone and is suitable for Sunday. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. This show caught the popular fancy and brought them in. When box office report is O. K. I suppose it would be unseemly for the exhibitor to criticize the show. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

First National

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. A good little comedy. Douglas MacLean is liked here very much. Used paper, ones, 11x14. Had fair attendance. Draw mixed class. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. Good comedy, one that really gets the laughs. Pleased them all. Good attendance of high class in large city. Admission 20-30. C. R. McCown, per G. P. Bannuza, Strand Theatre (350 seats), Nashville, Tennessee.

BRAWN OF THE NORTH. (7,650 feet). Star, Strongheart. Yes, they came in on it, but whoever is responsible for the dragging out of this good dog's picture to such a length that the audience commences to squirm around and wonder when it will be through, should realize that footage does not make the picture. If this subject had been not more than 6,500 feet and told the same story it would have been a wonder; as it is, about half the house tired of it about the sixth reel and some walked out. Too much dog and too much footage of the grey wolves galloping around in a circle. The average audience will take the director's word for it that they gallop under the cold moon without using so much footage. Too much is tiresome and that is what this picture is. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. This picture another success for this star. Very well liked. Outdrawing "Enemies of Women" as competition. Advertising slants, Spanish. Had good attendance. Draw wealthy and medium class in city of 75,000. Admission 28-40-55. W. H. Lusher, Strand Theatre, Pasadena, California.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. The "high-brows" liked it, but the loggers here didn't, so they went to the other theatre. Usual advertising brought poor attendance. Draw loggers and small town class in town of 4,034. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. This is one of those well staged and directed pictures, but without universal appeal. Would say it will please about fifty per cent in small town. As a box office attraction not worth half what is asked for it by First National. Had poor attendance. Draw all classes in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre, (956 seats), Liberal, Kansas.

MIGHTY LAK' A ROSE. (8,056 feet). Star cast. Patrons called it "very fine picture" and proved it by increased business second day. Had page tie-up with merchants in two dailies. Capacity business. Draw family class in city of 17,000. Admission 10-17 matinee, 17-28 evenings. Strand Theatre (800 seats), Sunbury, Pennsylvania.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. Theatres which can suit their patrons with a bunch of kids as stars will find this a dandy, but my crowd will not stand for it and they said so. Used author's name (Booth Tarkington) for advertising slant. Had light attendance of farmers and retired farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

PENROD AND SAM. (6,275 feet). Star cast. Most pleasing picture we ever ran. Extended run to increasing business. If we had known just how popular it was going to be, we would have started an advertising campaign sooner and advanced prices. Everyone came out of the house either smiling or laughing out loud. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas McLean. Not near as good as "Hottentot" or "Bell Boy 13," and our patrons did not like it. Used newspaper. Had fair attendance. Draw very best class in city of 235,000. Admission 15-20. Earle Hall Payne, Kentucky Theatre (800 seats), Louisville, Kentucky.

Fox

ARABIA. (4,448 feet). Star, Tom Mix. Tom Mix in another action picture. Pulls lots of Fairbanks stuff in Sheik atmosphere: good, but not enough western stuff and that's what his fans want. Good attendance, drawing high class in large city. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

CALVERT'S VALLEY. (4,416 feet). Star, John Gilbert. Gilbert is good and should become a favorite here. This is worth while, even though he has had better stories. Moral tone not very good. Not suitable for Sunday. Draw from college town of 4,000. Admission 10-25 to 10-40. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Shake hands, Tom: you will please when others flop. Tom never gets the worst of it in his pictures; he always gets up smiling. Fans never fail to applaud. This picture no exception. Advertised star. used ones, threes, slide. Fair attendance of mixed class in town of 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

CHASING THE MOON. (5,092 feet). Star, Tom Mix. Plenty of stunts, but many Mix fans get sore when he is taken out of Westerns or Canadian Northwesterns. Usual advertising brought good attendance. Draw rural class in town of 400. Admission 30-20, 25-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

CRUSADER. (4,780 feet). Star, William Russell. A very good program picture. Russell at his best. Used ones, cards and handbills. Fair attendance. Town of 1,000, drawing small town and country classes. W.

O. Chamberlain, Star Theatre, Kenton, Tennessee.

BELLS OF SAN JUAN. (4,857 feet). Star, Charles "Buck" Jones. A good picture, but the fans are clamoring for "Buck" in his old time rough stuff. This type of picture too slow for Jones and many more like this will kill him off for me. Used ones, threes, slide, dodgers. Had good attendance of mixed class, town of 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

FIGHTING STREAK. (4,888 feet). Star, Tom Mix. Good picture and where Mix is liked it will go big. Regular advertising brought good attendance. Draw rural and small town class in town of 1,474. Admission 10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

GREAT NIGHT. (4,346 feet). Star, William Russell. A fair program picture that will go over if you have any Russell fans. W. E. Tragsdorf, Trag's Theatre (425 seats), Neillsville, Wisconsin.

GREAT NIGHT. (4,346 feet). Star, William Russell. A very good program picture; film condition good. Fair attendance, drawing mostly factory workers in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

LIGHTS OF THE DESERT. (4,809 feet). Star, Shirley Mason. So commonplace that I have already forgotten what it was about. Used ones, slides (stock and special), photos, announced on monthly program. Had good attendance. Draw rural class in town of 400. Admission 25-15, occasionally 30-20. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

LIGHTS OF THE DESERT. (4,809 feet). Star, Shirley Mason. Good as are all Masons for me. My patrons like this star and they'll come out just to see her. Regular advertising brought good attendance. Draw rural and small town class in town of 1,474. Admission 10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

Goldwyn

ENEMIES OF WOMEN. Star cast. Absolutely the best picture we have ever screened, barring none. It should please ninety-nine per cent of theatregoers without a doubt. There is just enough war scenes in it to pep up the people and a wonderful plot. Be sure and book it and clean up. Has excellent moral tone. Attendance broke records. Draw mixed class in town of 5,000. Admission 10-28. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

GOLDEN DREAMS. (4,618 feet). Star cast. Very good drawing power, being a Zane Gray story. Doubt if suitable for Sunday. Fair, mixed attendance. Town of 1,000. Admission 10-25. Frank Fera, Victory Theatre (200 seats), Rossiter, Pennsylvania.

HUNGRY HEARTS. (6,540 feet. Star cast. We sold the picture to our patrons on the strength of Goldwyn. Was not so good as we boosted it to be. Little too sad for the comfort of theatregoers. Has good moral tone and is suitable for Sunday. Had good attendance. Draw mixed class in town of 5,000. Admission 10-28 war tax included. C. L. Laws, T. & D. Theatre (1,078 seats), Watsonville, California.

HUNGRY HEARTS. (6,540 feet. Star cast. Heart interest picture that pleased. Good moral tone. Suitable for Sunday. Had fair attendance. Town of 450. G. H. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

SOULS FOR SALE. (7,864 feet). Star cast. Good picture and one that will please ninety per cent. Rather hard to get them in, but play it up and you will not have any complaints. Photography wonderful. Advertising slants, feature title and as a thriller. Had fair attendance. Draw all classes in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Between Ourselves

A get-together place where
we can talk things over

If every exhibitor who finds Straight From the Shoulder the dependable tip department would send in tips of his own, there wouldn't be pages enough to hold them all.

But quite a lot of the boys accept the benefit without giving in return.

That throws the load onto a comparative few of the staunch friends who never fail.

Come on, everybody! Shoot in tips. You know they help. You know they are dependable. Send some in and get the habit of sending them regularly.

VAN.

Hodkinson

DOLLAR DEVILS. (5,600 feet). Star cast. This is one of the best pictures seen here, although could not get them in. Paid too much, but pleased everyone that saw it; wonderful acting by Joseph Dowling. Suitable for Sunday. Had poor attendance. Draw mining class. Admission 15-25. Jim J. Cleva, Enterprise Theatre (150 seats), Glenalum, West Virginia.

FIFTY CANDLES. (5,600 feet). Star cast. Good mystery, but rather old. Suitable for Sunday, no. Fair attendance in town of 450. G. H. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. Very good feature. Did not draw as well as it should. No fault to find with the production. Think name is misleading. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,649. Admission 10-30-40. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HEARTS AFLAME. (8,110 feet). Star cast. Wonderful feature; highly pleased the audience. Moral tone A1. Suitable for Sunday. Had good attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

JAZZMANIA. (8 reels). Star, Mae Murray. Fair picture but last four Murrays have been so near the same that she is losing out here. If you ran the others then you know what this one will do. Advertising slants, feature jazzie Mae Murray. Had fair attendance. Draw all classes in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. A No. 1 feature; highly pleased the audience. Good moral tone, suitable for Sunday or any time. Fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SHERLOCK BROWN. (4,800 feet). Star, Bert Lytell. About the worst Bert Lytell picture we have ever played. Nothing to it. Too bad they put a good star in junk like this. Rotten attendance. Draw high class in large city. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

SUCCESS. (7,000 feet). Star cast. This is one you will have to convince the public is good: the title meant nothing for me; only the high class patronage will see it. If it had some other title it would be hard to beat. Moral tone good; suitable for Sunday. Had fair attendance, drawing all classes in town of 500. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

TOLL OF THE SEA. (4,600 feet). Star, Anna May Wong. Worth showing, and will create unusual comment. The fact that it is colored (natural color photography.—Ed.) will give you something to advertise. Good moral tone; should think suitable for Sunday. Had fair college town attendance, town of 4,000. Admission 10-25 to 10-40. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

WHERE THE PAVEMENT ENDS. (7,700 feet). A he man's picture, considered the best of the week. A picture of the South Seas, where they fight like bulldogs and laugh at the law: a brutish subject that is overcome with soft, moonlit south seas. Metro got the profit. Moral tone O. K. Not suitable for Sunday. Extra good attendance, drawing all classes in town of 500. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

Paramount

ADAM'S RIB. (9,526 feet). Star cast. Very interesting production; beautiful sets. Very good moral tone; suitable for Sunday. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. Something extra good that will please any sort of an audience anywhere at any time. Draw from small town of about 2,000 and surrounding country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre (425 seats), Neillsville, Wisconsin.

BEYOND. (6,000 feet). Star, Ethel Clayton. A picture for the feminine portion of the audience and they liked it. The men enjoyed the news reel and I guess that is all they enjoyed from program. Usual advertising returned fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

CHILDREN OF JAZZ. (6,080 feet). Star cast. Another "jazz" production but with a different angle from most of the others. Finely enacted by a splendid cast. Pleased immensely. Fair moral tone; suitable for Sunday, in some places not. Very good attendance. Draw mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

COWBOY AND THE LADY. Star, Mary Miles Minter. A nice little program picture with a slight tinge of western to it. About on a par with her old Realarts; worth the same money. Draw from town of about 2,000 and surrounding country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

EBB TIDE. (7,336 feet). Star cast. Fine production. Good moral picture. Attendance was average. Mrs. J. B. Travelle, Elite Theatre, Plaverville, California.

EBB TIDE. (7,336 feet). Star cast. "Ebb Tide" is drawing just average business to the Strand this week. Like the Robert Louis Stevenson novel from which it was made, it provides pleasant entertainment but lacks the qualities that seize the public's imagination strongly enough to compel them to see it. Strand Theatre, Pitt street, Sydney, Australia.

EXCITERS. (5,939 feet). Star, Bebe Daniels. A rather exciting picture, with amusing circumstances that should go good for a one night stand, but wouldn't recommend it for two nights. This about the best picture Bebe Daniels has made. Moreno helps out the picture. Moral tone O. K. Had good attendance. Draw mixed class in town of 5,000. Admission 10-28. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

EXCITERS Star, Bebe Daniels. Many favorable comments. Pleased; and did good business second day. Used cards, newspaper, ones and threes for good business. Draw family trade in city of 17,000. Admission 10-17 matinee, 17-28 evenings. J. M. Blanchard, Strand Theatre (800 seats), Sunbury Pennsylvania.

GO-GETTER. (7,771 feet). Star, T. Roy Barnes. Good business. Draw all classes in town of 9,237. Admission 10-22. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

GREAT IMPERSONATION. (6,658 feet). Star, James Kirkwood. This one was there. It held the attention of our audience from first to last reel and pleased them. A good program offering for us. Usual advertising returned good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

HEART RAIDER. Star, Agnes Ayres. A fine sea story but nothing to brag about; as good a program as you should want for ordinary business. Moral tone O. K. Suitable for Sunday. Had fair business, drawing all classes in town of 500. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

HOMEWARD BOUND. Star, Thomas Meighan. Every time I play a Tom Meighan picture I think it's the best he ever did. This one is no exception. It is a sea story by Peter B. Kyne and is packed with thrills and romance of the highest order. Moral tone excellent. Suitable for Sunday. Had good attendance, drawing mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

KICK IN. (7,074 feet). Star, Bert Lytell. A very good picture that will please, but not the title nor production for a special. You can't get this over as a big one. Won't pull. Advertising slants, Lytell. Had fair attendance. Draw all classes in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

LAW OF THE LAWLESS. (6,287 feet). Star, Dorothy Dalton. The unusualness of the picture makes it a success. It is hardly probable that a girl would fall in love with a man below her own level in the space of ten days, especially after the brutal treatment she received. Fair moral tone. Not suitable for Sunday. Fair attendance in town of 7,200. Draw better class. Admission 10-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. Made a distinct hit. A great story with a great cast. Charles De Roche deserves special mention for his excellent work. Keep your eyes on this chap, boys; he's a comer. Good moral tone; suitable for Sunday. Good attendance, drawing mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

LOVES OF PHARAOH. (7,352 feet). Featured cast. No drawing power at all for us. Poorest attendance over a period of six months. Its entertainment value for a small town is a question. Did not go over for us; another "foreign lemon." Usual advertising gave poor attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

Don't Forget

If you haven't been using Straight From the Shoulder reports long you may notice that all contributors do not agree on any given picture, because their patronage differs—there are many reasons.

Pick out exhibitors whose reports on pictures you have both run are in agreement with your experience; depend on them and you will get a hundred per cent usefulness from these dependable tips.

MAKING A MAN. (6,000 feet). Star, Jack Holt. This picture proved a good program picture for us. Our audience enjoyed it and we had some very good comments on it. Usual advertising gave fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

NOBODY'S MONEY. (5,584 feet). Star, Jack Holt. Fair, average picture. Draw all classes in town of 9,237. Admission 10-22. H. V. Smoots, Vine Theatre (592 seats), Mt. Vernon, Ohio.

N'TH COMMANDMENT. (7,339 feet). Star cast. If life were in general what this picture portrays, this world would be a better place in which to live. A wife wins against overwhelming odds. Good moral tone; suitable for Sunday. Poor attendance of better class in town of 7,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

N'TH COMMANDMENT. (7,339 feet). Star cast. Poor business. Draw all classes in town of 9,237. Admission 10-22. H. V. Smoots, Vine Theatre (592 seats), Mt. Vernon, Ohio.

OLD HOMESTEAD. (7,606 feet). Star cast includes Theodore Roberts. This is a good picture, but too long. Last reel has a thrilling cyclone scene. Moral tone extra good. Suitable for Sunday. Had good attendance. Town of 450. G. H. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

ONLY 38. (6,175 feet). Star cast. The title did not help the draw of the picture, rather against it in fact; they did not understand its connection. The picture itself is exceptionally well balanced; with the exception of the names of the stars appearing in this we found it a very hard production to advertise, that is, to get it to them what the picture was. Business below average. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. A very good picture that was well liked here and probably the best in which she has appeared in a long while. Used heralds, etc. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SIREN CALL. (5,417 feet). Star, Dorothy Dalton. Ran this on Wednesday, my highbrow night, and there was too much blood and thunder to appeal to my people on that night. Ought to go good on a roughneck night. Draw from town of about 2,000 and surrounding country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre (426 seats), Neillsville, Wisconsin.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. A weak attraction with but one virtue—the snow. Not worth much and pleased but a small percentage. Don't promise much. Good attendance, drawing all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. Not much to this. Wouldn't play it at all if I could avoid it. If you have to, bear in mind that it's a program picture and nothing else. I wouldn't call it a good average program picture. Usual advertising brought bad attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful. Saranac Lake, New York.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. A fairly entertaining snow picture. Some will like this picture and some will not. But see it for yourself and judge for yourself. The picture pleased us, however. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

SPEED GIRL. (Realart). Star, Bebe Daniels. Snappy little comedy drama that served as light amusement. Usual advertising brought fair attendance. Draw local and rural class in town of 300. Admission 20-30, special 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

TESTING .BLOCK. (5 reels). Star, William S. Hart. This W. S. Hart picture has the record for attendance, on a one day picture. It pleased, too. Nuf sed. Draw general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

TOO MUCH WIFE. (4,900 feet). Star, Wanda Hawley. Very good program picture for my town, as star is a local girl. Entertainment value good. Condition of print very good. Photography very good. Advertising angles, played up star as local girl. Had very good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

TOO MUCH SPEED. (5 reels). Star, Wallace Reid. First they had the impression that there would be some morbid feeling in watching this, but after a few flickers they forgot everything but the picture and enjoyed themselves to the limit. The best Reid picture we have played, although Theodore Roberts shares the starring honors. Ordinary advertising brought fair attendance. Draw rural class in town of 300. Admission 20-30, specials 22-44. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. Broke records with this. All Curwoods go big here. Grab it and go after it big. Had good attendance. Draw small town class and tourists in town of 450. G. H. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. This is something very fine. Some of the scenic shots extremely beautiful. Have never shown a picture with finer outdoor views. Acting of Miss Rubens very, very good. Even Lew Cody is better than in anything else I have ever seen him. Draw from town of about 2,000 and surrounding country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre (426 seats), Neillsville, Wisconsin.

WANDERING DAUGHTERS. (5,471 feet). Star cast. Good picture, but there have been too many along this line. Used newspapers. Had fair attendance. Draw very best class in city of 235,000. Admission 15-20. Earle Hall Payne, Kentucky Theatre (800 seats), Louisville, Kentucky.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Good production; star well liked. Very good moral tone, suitable for Sunday or any time. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Feel it is unnecessary to report on this as every one knows it is one of the best of the year. Business good in spite of hot weather. Lloyd is very consistent; my public knows it. Bought it right; good print. Made some money. Good moral tone; suitable for Sunday. Had good attendance; college town of 4,000. Admission 10-25 to 10-40. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

United Artists

DREAM STREET. (11,000 feet). The print on this one was so bad the patrons couldn't tell whether it was good or not. Personally I have seen the picture when it was new and think it O. K. Suitable for Sunday. Had fair attendance, drawing all classes in town of 500. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

FAIR LADY. (7,000 feet). Star cast. This one will keep you sitting up in your seat, wondering what will happen next. A perfect picture; started right and ended right. Lots of action. You can boost it to the limit and the picture will back it up. Moral tone O. K. Suitable for Sunday. Extra good attendance, drawing all classes in town of 500. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

NUT. Star, Douglas Fairbanks. This one sure has the right title. Douglas must have wanted something to do when he made this one, although it will go for a light program picture, and a good one for the kids, from the ages of three to seven years old. Moral tone O. K. Suitable for Sunday. Fair attendance, drawing all classes in town of 500. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

Universal

CROSSED WIRES. (4,705 feet). Star, Gladys Walton. Quite good. Had fair attendance. Draw small town class in town of 7,300. Arthur B. Smith, Fenwick Theatre, Salem, New York.

DANGEROUS GAME. Star, Gladys Walton. Good program. Film fair. Used ones, threes, photo, slide. Had fair attendance. Draw small town class in town of 1,200. Admission 10-25. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

DON'T SHOOT. (5,130 feet). Star, Herbert Rawlinson. A good mystery drama. Well liked here. Not a new one, but a good one. Regular advertising brought good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

DOUBLE DEALING. (5,105 feet). Star, Hoot Gibson. While this is a good little picture, it did not go good in my house. They want Hoot in Westerns. Don't want him in this city. Slicker and small town stuff. Put Gibson in westerns or he will lose out. William Thatcher, Royal Theatre, Salina, Kansas.

DRIVEN. (5,400 feet). Star, Charles E. Mack. A story builded on domestic troubles of a family of moonshiners in Kentucky mountains. The scenery very fine and picture is interesting from start to finish. Should please any audience. Used threes, ones, window-cards, photos. Had fair attendance. Draw rural class in town of 200. Admission 25-10. D. B. Rankin, Co-operative Theatre (240 seats), Idana, Kansas.

Sunday and Tone

Moral Tone is a valuable asset when a picture has it, and lack of it, while it may make no difference in a large house, may count in the smaller towns.

Quite as important is suitability for Sunday showing; a thing of vast importance to the exhibitor who runs on Sunday.

Don't forget the moral tone in making reports, but above all, remember to help the man who shows on Sunday, whether you do or not.

DRIVEN. (5,400 feet). Star, Charles Mack. This picture was advertised to the limit here in the East, principally for exhibitors to pay a good rental. It ran merely for exploitation purposes in New York City. I think the picture very, very ordinary. A mountain "feud" story along very familiar lines. A poor imitation of "Tol'able David." Strictly a program concoction, nothing more. Used heralds, etc. Had punk attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FALSE PLAY. Star, Pete Morrison. The usual program picture, neither good or bad. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

FIRST DEGREE. (4,935 feet). Star, Frank Mayo. A new role for Mayo, but he puts it over like a veteran. Will please any average audience, I believe. Extra advertising brought good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

FLAMING HOUR. (4,508 feet). Star, Frank Mayo. As Carl Laemmle says, "Universal has the pictures." This is one of them and very good at that. Used sixes, threes, ones, slide, lobby. Had very good attendance. Draw all classes in city of 700,000. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

FOOLS AND RICHES. (4,904 feet). Star, Herbert Rawlinson. While I did not see anything extra in this feature, it drew extra business and seemed to please about ninety per cent. It is a good Sunday show from moral pointed out. Draw labor and family class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Vitagraph

GIRL'S DESIRE. (4,950 feet). Star, Alice Calhoun. Another good picture with some thrills and action, that will please the average picture-goer, with a good ending; book it. It's a fine comedy-drama. Had good attendance. Draw mining class. Admission 15-25. John Cleva, Enterprise Theatre (150 seats), Glenalum, West Virginia.

NINETY AND NINE. (6,800 feet). Star cast. Worthy of the name special; pulled good business and pleased them all. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

RESTLESS SOULS. (5 reels). Star, Earle Williams. A fine comedy-drama, with lots of punch and some very good laughs. The dog is very good, fine acting should please majority; rental light. Suitable for Sunday. Had good attendance. Draw mining class. Admission 15-25. John Cleva, Enterprise Theatre (150 seats), Glenalum, West Virginia.

SILENT VOW. (4,600 feet). Star, William Duncan. William Duncan, no matter what he plays in, to our patrons he is always good and draws a full house; not a single kick, and they ask for more. Price right. Had very good attendance. Draw mining class. Admission 15-25. John Cleva, Enterprise Theatre (150 seats), Glenalum, West Virginia.

FRONT PAGE STORY. (6,000 feet). Star cast. An average program production that failed to draw average business. Bought it for a big picture before seeing any reports, therefore was stung. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

Warner Bros.

MAIN STREET. (8,000 feet). Star, Monte Blue. **BRASS.** (8,000 feet). Both of these are excellent box office pictures and among the few that increased the house the second night. These are real specials and the price is reasonable. Draw miners and railroad men in town of 3,000. Admission 35-10. Giles Master, Strand Theatre, Gallup, New Mexico.

MAIN STREET. (8,000 feet). Star cast. An excellent attraction from every angle and pleased our patrons to the limit. Splendidly done by a remarkably fine cast. Book it and step on it. Advertising slants the novel and the cast. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (600-750 seats), Jonesboro, Arkansas.

RAGS TO RICHES. (6 reels). Star, Wesley Barry. Very very good offering. Has good moral tone and is suitable for Sunday. Draw mixed class in town of 1,649. Admission 10-30-40. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Comedies

ARTIST. (Fox). Clyde Cook, in this, which I ran with "Calvert's Valley," was very poor comedy. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

HIGH AND DIZZY. (Associated Exhibitors). Star, Harold Lloyd. A fair laugh producer, not as good as some of his other old pictures. Advertising angle, the star. Good attendance. Draw mostly factory workers in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

KID REPORTER. (Universal). Star, Baby Peggy. Good little comedy; went big with the kids. Have seen her in better ones than this. The ladies and children like Peggy. Ones and photos brought fair attendance. Draw middle class in city of 15,000. Wm. Thacher, Royal Theatre, Salina, Kansas.

Serials

EAGLE'S TALONS. (Universal). Star, Fred Thompson. First episode. Boys, here's a serial that starts with a bang! If the following episodes are this thrilling I see better times ahead. Action—action! Mystery, blood and thunder! That's what the serial hounds want and I believe this picture is going to give it to them. Draw mixed class in town of 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

HURRICANE HUTCH. (Pathe). Gave away first episode and Roach one reeler and Pathe Review. Sold remaining episodes two at a time with Roach and review. First pay show didn't come near up to attendance to free show, but each week following kept building up clear to the end. I never was very strong for the serial idea, and use very few of them; but must say Hutch has some good stunts. It made me tired to see Charles kiss the heroine back to composure after extracting her from each perilous situation; however, Charles wrote the scenario himself, and maybe I'd have fixed the scenario about the same under the circumstances. Had fair attendance towards the end. Draw rural class in town of 400. Admission 30-20, 25-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

OREGON TRAIL. (Universal). Star, Art Acord. Final episode; very thrilling and had the younger element whooping and yelling like Indians. As a whole this serial has been very slow moving and attendance with grown-ups did not hold up good, although kids ate it up. If every episode had been as thrilling as the last one I would have had extra good business; kids all like old Art. Why doesn't Universal put him in a serial that would give him a chance to pull off his fancy riding? Used ones, threes, slide. Fair attendance. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

Short Subjects

FIGHTING BLOOD. (F. B. O.). In my opinion as good as the best, if not the best, all around two reel picture yet released. I've only played the first three, but judging from the applause and comments they will be the biggest hit of anything ever shown here. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

Special Subjects

FROM THE MANGER TO THE CROSS. An old, but well made production of the life of Christ. Clear photography. I made it a reserved seat affair and handed all the tickets to local churches, offering them thirty per cent. on all sales they could make in advance if they would also furnish music and ushering. They worked pretty faithfully. Received some compliments and many knocks on the production. The gist of the complaints was that the picture was too realistic. The church people that turned out of course love to read the theme from the printed page, hear it from the pulpit and see it worked out in paintings and statuary; but to see it on the screen was more than many could comfortably stand. It about decided me to steer clear in the future of any production on the order of the "Passion Play." I had this program well rounded out with "Wailing Walls," a B. Holmes scenic of Jerusalem; also the Prizma, "Wonderful Water," which is absolutely the finest picture I ever feasted my eyes on. Used ones, threes, slides (stock and special), heralds. Had good attendance. Draw rural class in town of 400. Admission 30-20, 25-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

Sending a report on the films you run is an easy habit to get into. It is unselfish service that will be appreciated by a host of exhibitors.

USE THE BLANK BELOW!

State Rights

BACK FIRE. (Arrow). Star, Jack Hoxie. (5,000 feet). Have played three Sunset Hoxies. This is the best. Good western with plenty of action. If your patrons like cowboy stories, book this one. Used ones, sixes, slide. Fair attendance. Draw mixed class, town of 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

BROADWAY ARIZONA. (Enterprise). (5,000 feet). One of the best westerns we have ever run. Pleased one hundred per cent. Lots of good comedy as well as western stuff. Used ones, threes, photos. Draw small town patronage. Admission 10-25. G. D. Hughes, Liberty Theatre (550 seats), Heavener, Oklahoma.

CROW'S NEST. (Arrow). Star, Jack Hoxie. (4,900 feet). Same old weather-beaten plot that never fails to please. The old time western, in spite of its popularity, is becoming as scarce as hens' teeth. Photography and direction fair. Film in good shape. Used six, one, slide, dodgers. Fair attendance of mixed class in town of 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

ENLIGHTEN THY DAUGHTER. (Federated). Star cast. A picture worth while seeing; every mother and daughter especially should see this. Had wonderful comments from all my patrons. More pictures like this would help the business very much. Good moral tone. Suitable for Sunday. Had fair attendance, drawing mixed class in town of 1,000. Admission 10-25. Frank Fera, Victory Theatre (200 seats), Rossiter, Pennsylvania.

GUN-SHY. (Goldstone). Star, Franklyn Farnum. (5,000 feet). One of the best westerns we have played in many months. Good action; plenty of comedy. Wish we had more like it. Used ones, threes, photos. Draw regular small town patronage. Admission 10-25. G. D. Hughes, Liberty Theatre (550 seats), Heavener, Oklahoma.

SECRET OF THE PUEBLO. (Standard). Star, Neal Hart. A good western subject but nothing out of ordinary; all right to run with a serial. Moral tone O. K. Suitable for Sunday. Fair attendance of all classes in town of 500. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. (6,000 feet). Sure fire is right. This one is great, with lots of real fun and a little pathos, making this fit to run at any time and any place. Be sure and book it if you haven't already run it. Print good. Had S. R. O. attendance. Draw mostly factory workers in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. (6,000 feet). If your audience don't eat this one up, then I would close up. Just the kind of entertainment that pleases one hundred per cent. It will back you up. It makes 'em laugh and when you get them laughing you are pleasing them. Advertising slants, speed and action. Had fair attendance. Draw all classes in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

TEN NIGHTS IN A BARROOM. (Arrow). Star cast. (8 reels). Can't say very much for this one. The story is O. K. but it is pretty old and the film in such bad shape that no one could get much out of it. Would advise anyone to lay off this one. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). Star, Colleen Moore. (6,579 feet). The picture was wonderful but the print was very bad. Exchanges try to put one over on the exhibitors but they should know better, for they are only hurting their own business. Boys, watch out for this print of this picture. Very good moral tone. Suitable for Sunday. Draw fairly good, having mixed attendance in town of 1,000. Admission 10-25. Frank Fera, Victory Theatre (200 seats), Rossiter, Pennsylvania.

Fill In Tear Out Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ....**Star**..........................**Producer** ....

Your own report..

....

....

Moral tone ....**Suitable for Sunday?** ....**Attendance** ....

Size of Town ....**Type you draw from** ....

Name ....**Theatre** .... **City** .... **State** ....

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Eternal Struggle"

Metro Production Has Much Dramatic Color and Science Beauty—Cast of Notables

Reviewed by Mary Kelly

With a wealth of dramatic scenes and an atmosphere of much color and vitality, this Reginald Barker production for Metro is an attraction of considerable force. It has an elaborate story that provides for many tense scenes. It could be advisedly shortened to some extent and still retain stirring entertainment value.

After the many stereotyped pictures of the Northwest, this picturization of G. B. Lancaster's novel, "The Law-Bringers," arouses interest to a remarkable degree. It proves that all of the screen appeal has not been exhausted from this locale. The mounted police, the French girl from the bar-room, the canoe trip through the falls and cabin scene where the "eternal struggle" of the eternal triangle takes place are familiar to almost every fan, but due to extremely fine directing and acting they will hold the attention.

It is the biggest dramatic opportunity which Renee Adoree, in the featured feminine role, has had. It calls for frequent emotional tantrums which she manages with great vivacity. In the more tragic moods she displays a surprising depth of feeling.

There are strong dramatic scenes a-plenty in this production, in fact they are so numerous and follow each other at such a rapid pace that they will in the case of many patrons have a tendency to undo the good effect produced and consequently to weaken the effect of the story. This high pitch is, however, pleasingly relieved to a certain extent by beautiful snow scenes.

Celebrated names are frequent in the cast. Pat O'Malley is a charmer with all the tricks and magnetism that make a role such as his convincing. Barbara La Marr, Earle Williams, Wallace Beery and Josef Swickard give impressive performances.

Cast

Andree Grange	**Renee Adoree**
Sgt. Neil Tempest	**Earle Williams**
Camille Lenoir	**Barbara La Marr**
"Bucky" O'Hara	**Pat O'Malley**
Barode Dukane	**Wallace Beery**
Pierre Grange	**Josef Swickard**
"Oily" Kirby	**Pat Harmon**
Capt. Jack Scott	**Anders Randolf**
Wo Long	**George Kuwa**
Jean Cardeau	**Ed. J. Brady**
Olaf Olafson	**Robert Anderson**

Based on novel by G. B. Lancaster.
Scenario by J. G. Hawks and Monte M. Katterjohn.
Direction by Reginald Barker.
Length, 7,374 feet.

Story

Bucky O'Hara, one of the gayest and best of the Northwest Mounted troopers, flirts with Andree, daughter of the cafe owner. When he finds that Sergeant Tempest, his superior, intends to marry the girl, he agrees to forget her. Andree, however, falls in love with him. She is involved in a murder of a man who had forced his love upon her and her father helps her to escape. Bucky is detailed to bring her back. They are left together alone in a cabin where Tempest finds them. He takes Andree away but they are caught in the rapids and escape death only because of Bucky's arrival. Tempest then realizes their love for each other and gives the girl up.

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Way of the Transgressor (Independent)
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Yesterday's Wife (C. B. C.)

"The Way of the Transgressor"

Series of Thrills Offered in Production with Underworld Theme by Independent Pictures Corporation

Reviewed by Tom Waller

The most voracious appetitie for stories and pictures bearing on versions of the underworld should be appeased by this Independent Pictures Corporation production. In that sense, President Jesse L. Goldburg's promise for thrillers is filled to the brim in "The Way of the Transgressor."

A revolver duel between a cop and a thug—the "King of Crooks" stabbed in the back by a jagged dagger wielded by his Oriental man-servant—how men act behind the bars of a state prison, and a realistic Bowery bar room brawl are a few of the high lights hunters for sensationalism will be afforded when this production is on your screen.

That a master crook can be mastered by the right kind of a woman into mastering the principles of the law and then be a masterly enforcer of it is the strong lesson this narrative of the screen preaches to its audience.

A good many of the scenic effects show excellent camera work. The crook king's den is one of these. The quality of the directorship is emphasized by the realism of the gang fight which takes place in an under-the-sidewalk dive.

George Larkin as "Silk" Raymond, the reformed convict, portrays that part a bit too enthusiastically, thereby causing a conveyance of the impression of strain and artificiality. It is only at times when he is engaged in conversation that this is noticeable, but such an observation is quickly diversified by his almost continuous series of rough and ready tactics.

Cast

"Silk" Raymond	**George Larkin**
Alma Barclay	**Ruth Stonehouse**
"Moose" McKay	**Frank Whitson**
Jim Finley	**Al Ferguson**
Olive Stark	**Laura Anson**
Charlie Wong	**Carl Silvera**
"Spider"	**William Moody**

Story and scenario by George Hively.
Directed by William J. Craft.
Photographed by J. C. Cook.
Length, 5 reels.

Story

Framed by his associates, "Moose" and "Spider," Raymond goes to jail. There, through the influence of Alma Barclay, a charity worker, he secures a parole. He leaves with the sole intention to get revenge in a legitimate manner. "Moose" was responsible for ruining Alma's father. His true identity is unknown to her. A frequent caller at her home, he learns that secreted in a safe there are papers which would disclose Alma's father's conviction. Raymond, seeing a chance for revenge, gets these papers and, unacquainted with their contents, delivers them to "Moose." When Alma tells him what they contain he sees "Moose's" motive. He recovers them after "Moose" is murdered by his servant and the "Spider" is severely beaten.

"Where Is This West"

Jack Hoxie Starred in Universal Farcical Drama on the Terrors of the West

Reviewed by Mary Kelly

A burlesque on the West of the old days when Indians and bandits were rampant invests this Universal picture with comedy and punch of the sort that is well liked in the smaller theatres. It has been rather carelessly done, not in a style that caters to the critical. But it has a number of laughs, an efficient star in Jack Hoxie and stirs up a considerable amount of rapid action.

Probability is far from the trend of the story. A milkman in an Eastern city falls heir to half of a Western ranch, the other half of which becomes the property of a girl whom he meets for the first time and with whom he goes West. Rivals in the claim for the ranch stage hold-ups, brawls, lassoing stunts and Indian captures just to frighten him away.

Some of it seems rather meaningless at times. Naturally the plot has no great vitality and the appeal is mostly in a lot of obvious action. It is more suitable for the masculine fans than the women. Mary Philbin is charming but has little to do, and Bob McKenzie proves fairly successful in a role of much buffoonery. It will go particularly well in the house where comedy and action of a broad type appeals.

Cast

John Harley	**Jack Hoxie**
Sallie Summers	**Mary Philbin**
Bimbo McGurk	**Bob McKenzie**
Buck Osborne	**Sid Jordan**
Wild Honey	**Slim Cole**
Lawyer Browns	**Joseph Girard**
Indian Servant	**Bernard Seigel**

Story by George C. Hull.
Scenario by Clyde De Vinne.
Direction by George E. Marshall.
Photography by Clyde De Vinne and Ray Ramsey.
Length, 4,532 feet.

Story

John Harley was happily juggling milk cans for a living when he was presented with a telegram which announced his inheritance to half of a Western cattle ranch. Sallie Summers was unhappily working as a waitress at a lunch counter when she learned of her inheritance to the other half of the ranch. The couple met for the first time in the office of the attorney. They went West together, Harley accompanied by Bimbo McGurk, another milkman. He had to ride the rods as he had no railroad fare, but he eventually arrived in the West. The cowboy foreman of the ranch had designs on the ranch and planned a reception with his cowboys for the new owners that was intended to make their presence at the ranch short-lived. They staged holdups, Indian fights, street brawls and even kidnapped the girl, but Harley was a game lad and beat the cowboys at their own game.

"Potash and Perlmutter"

Samuel Goldwyn's First Production for First National Has the Famous Comedy Partnership of Bernard and Carr

Welcome to "Abe" and "Mawruss" on the screen! Thanks to Samuel Goldwyn, who presents them in his first independent production, these two famous comedy characters have transferred their quarrels to the movies now. And no understudys, either. No less popular actors than the originals, Barney Bernard and Alexander Carr, are being starred.

Here is the chance for you to say that you have a "special" attraction. You are offering a comedy of long-standing reputation and "Potash and Perlmutter" fans everywhere will take notice. The film will have no difficulty in living up to expectations.

As the feature with an abundance of humor is the unsatisfied want of almost every theatre, First National is offering in this an unusual opportunity to increase business. This type of attraction is as scarce as it is popular. The comedy values of the stage plays and the stories by Montague Glass prove most adaptable for screen use.

With Barney Bernard and Alexander Carr in the title roles, Vera Gordon and Martha Mansfield, as other principals, your advance campaign is made infinitely easier. This will insure the fans against disappointment in the interpretation of favorite characters.

Other features in which the screen particularly excels have been added. These include an effective dash of melodrama and a fashion parade. The former is involved in a bolshevistic plot instigated by the chief fitter for Potash and Perlmutter, Clothiers. It is well managed, has excellent suspense, but never loses the comedy reaction. Thus, as Potash proceeds under the escort of officers to the court where a trial for felony awaits him, he admonishes his beloved Rosie, screaming for a taxi in which to follow, to ride on the subway and save both time and money.

Reviewed by
MARY KELLY

Cast

Morris Perlmutter	Alexander Carr
Abe Potash	Barney Bernard
Rosie Potash	Vera Gordon
Head Model	Martha Mansfield
Boris Andrieff	Ben Lyon
Feldman	Edw. Durand
Irma Potash	Hope Sutherland
Ruth Goldman	De Sacia Mooers
Office Boy	Jerry Devine
Pasinsky	Lee Kohlmar
Wide-Awake Salesman	Leo Donnelly

From the play by Montague Glass and Charles Klein
Scenario by Frances Marion
Directed by Clarence Badger
Produced in association with T. H. Woods
Length, 7,700 feet

Story

Potash and Perlmutter enter partnership in the clothing business. Potash's daughter, Irma, falls in love with Andrieff, a poor musician whom Potash has saved from starving by employing him as fitter. Potash has picked out Feldman, a wealthy attorney for his daughter. Feldman proves yellow in refusing to clear Andrieff's name in a murder committed in the Potash and Perlmutter establishment one night, arising from labor disputes. Andrieff is cleared after a dramatic train of events and proves to be the desirable husband for Irma.

The subtitles, written by Montague Glass, are rich in characteristic humor. They will bring chuckles and gales of laughter in themselves, although the picture avoids the fault frequent in the screening of comedies, and by no means confines the fun to the written words. The action is decidedly amusing. It calls for an eloquence in gesticulations that is really a language of its own and good for many laughs.

Barney Bernard has no difficulty in making his personality register on the screen. He is a clever entertainer, putting over his comedy with great skill and injecting, at times, an appealing note in his performance. Alexander Carr, as Perlmutter, has less opportunity, but is all that could be desired as the other half of the quarrelsome partnership. Their past experience in working together serves them well. Their scenes together show a technique that robs neither but does full credit to the individuality of each.

Vera Gordon is a splendid type for Rosie, who likes Riverside Drive and fancies herself a fashion model. The part almost plays itself and would be fully as amusing without Miss Gordon's tendency to overact at times. One of her best scenes is in the shop where she dons one of the new gowns, and Abe almost loses a buyer as a result. When she realizes her failure as a model, she weeps. Whereupon Abe rushes to comfort her, begging her not to cry—especially on the light goods which spots.

Martha Mansfield is a charming fashion model and the scenes in the shop showing her and the others exhibiting pretty gowns will have an appeal for the women. The youthful romance is supplied by Abe's daughter, Irma, and the poor young musician from Russia. Hope Sutherland and Ben Lyon are good types for these parts. The villain in the cast is Feldman, the attorney, who refuses to clear the musician's name, in connection with a shooting in the shop. This is one of the outstanding performances as done by Edward Durand.

An attractive set is introduced here and there without artificial effect upon the story. Frances Marion has prepared a good scenario so that the dramatic construction is neat and there is plenty of amusing incidents. The director has managed both the laughs and thrills effectively.

"Potash and Perlmutter" will keep your audience laughing and thoroughly entertained. It is a departure in screen attractions and you should be able to profit distinctly by this angle.

SCENES FROM FIRST NATIONAL'S "POTASH AND PERLMUTTER"

"The Gold Diggers"

First Warner Brothers' Production of a Belasco Play Filmed Under His Supervision Is Clever, Enjoyable Comedy Drama

IN theatrical circles the premiere of a Belasco production is always an outstanding event, it is not surprising therefore that the presentation of "The Gold Diggers" by Warner Brothers at the Rialto Theatre, New York, during the current week should have aroused unusual interest, for apart from this being an adaption of a typical Belasco success, it marks the beginning of active participation by Mr. Belasco in the transferrence of his plays to the screen.

In its screen form "The Gold Diggers" is a delightful comedy drama which will prove thoroughly enjoyable for the majority of patrons. There is plenty of clean-cut humor, the subtitles are bright and snappy, the continuity is excellent and the story is a very human one.

The title refers to a class of women supposed to be well represented in musical comedy choruses, who manage to "work" their gentlemen acquaintances for furs, limousines, jewelry, etc., without making any adequate return. Naturally with a theme of this kind there is a suggestion of the risque but the story makes no attempt to condone this class, but rather takes the other side, as the heroine, a perfectly respectable actress, seeks by appearing to be a typical gold digger to disgust a certain man so that he will consent to the marriage of his nephew to a girl of an entirely different type. It is true, however that her plan does not work out just as she anticipated, for the author, Avery Hopwood, by one of his accustomed ingenius twists has caused his character to be fascinated by the supposed "gold digger" and to regard the quiet demure little girl as a vamp.

Here then, is a story of the stage, dealing with chorus girls behind the scenes and off-stage, affording opportunities for clever situations and dialogue that while highly amusing is certainly not Sunday school stuff. It is, consequently, a picture that will immensely please metropolitan audiences and delight the sophisticated, but exhibitors who cater to other types of clienteles should give the picture careful consideration and decide for themselves as to how their audiences will re-act toward it. In this connection there is of course to be figured the fascination that a theme of this type dealing with stage life behind the scenes may exert with audiences away from Broadway. At the Rialto, New York, the audience appeared to be immensely pleased, continually smiling and chuckling and occasionally laughing outright at some of the particularly witty points.

As a screen adaptation of the play which proved a big success and enjoyed a lengthy New York run, the picture is an unqualified success. It follows the stage manner of construction and presentation. Practically the entire action takes place indoors and a minimum of sets are used, which concentrates the interest. With the exception of a horseback riding scene in the park, which serves for the introduction of considerable comedy later, there is no attempt to utilize the facilities of the screen with numerous exteriors. Although Mr. Belasco was prevented by illness from being on the ground during the filming, his influence in the production is evident.

The story is portrayed by an excellent cast. Hope Hampton as the supposed "gold digger" gives a fine performance, undoubtedly the best of her career. She acts with charm and feeling and lends realism and extracts a great deal of sympathy for the role. Of almost equal importance is the comedy chorus girl role of Louise Fazenda. Never has she appeared to better advantage and she gets a laugh or a smile every time she appears on the screen. While some of her work is of the burlesque type, quite a lot of it is played straight and registers equally as well. Wyndham Standing in the role opposite Hope Hampton and Alec Francis as his attorney and friend are well cast and Francis' dignified manner serves as a fine foil for Louise Fazenda's comedy. Johnny Harron, who is beginning to bear a striking likeness to his brother Robert who died at the height of his career, gives a thoroughly satisfactory performance, and the remainder of the characters are all well cast. Harry Beaumont is to be congratulated for the manner in which he has directed this production and Grant Carpenter for the subtitles.

Reviewed by
C. S. SEWELL

CAST AND STORY

Jerry La Mar	**Hope Hampton**
Stephen Lee	**Windham Standing**
Mable Munroe	**Louise Fazenda**
Sopsy St. John	**Gertrude Short**
James Blake	**Alec Francis**
Barney Barnett	**Jed Prouty**
Eleanor Montgomery	**Arita Gillman**
Trixie Andrews	**Peggy Brown**
Mrs. La Mar	**Margaret Seddon**
Wally Saunders	**Johnny Harron**
Violet Dayne	**Ann Cornwall**
Cissie Grat	**Louise Beaudet**

Based on stage play by Avery Hopwood.
Directed by Harry Beaumont.
Adapted by Grant Carpenter.
Length, 6,500 feet.

Stephen Lee objects to the marriage of his nephew Wally to Violet, a chorus girl, believing all girls of this class are "gold diggers." Violet's friend, Jerry La Mar, a chorus girl who is not a gold digger, plans to help along the match by posing as a gold digger and so disgusting Stephen that he will be glad to have Wally marry a girl of Violet's type. Stephen, however, becomes fascinated with Jerry and believes Violet to be a vamp. When he learns the truth he is very much chagrined at being taken in but realizes he really loves Jerry, asks her to marry him and gives his consent to the other match.

SCENES FROM WARNER BROTHER'S "THE GOLD DIGGERS"

"Ruggles of Red Gap"

Paramount Production of Harry Leon Wilson's Popular Novel Is an Unusually Amusing Comedy

Reviewed by C. S. Sewell

Harry Leon Wilson's highly successful and amusing novel, "Ruggles of Red Gap," has reached the screen as a James Cruze production for Paramount, and it is safe to say that neither will the reputation of Mr. Cruze, who directed the phenomenally successful "The Covered Wagon," suffer nor the thousands of readers of the novel be disappointed at the result.

This picture is a highly amusing comedy that will convulse any audience. It is filled with laughs from start to finish, and the material is not of the hackneyed sort. The humor is spontaneous. Nothing funnier has been seen on the screen than uncouth Cousin Egbert's experiences with Ruggles, the typical valet of an English gentleman, and Ruggles' unsuccessful attempts to make Egbert a man of fashion and polish. It just could not be done.

The laughs commence almost at the start and despite the fact that he does not portray the title role, it is Ernest Torrence in the role of Cousin Egbert who is responsible for most of them. In this role he is positively a delight, his performance is exceptionally fine and he keeps you in an uproar the entire time that he is in the forefront of the action. Don't overlook the chap who plays Ruggles, however. He is a newcomer to the screen, Edward Horton; his work, too, is unusually good, and he seems to be just the kind of a fellow the author has in mind. Even when he ceases to be a valet and becomes a restaurant owner, he is never out of character. The remainder of the cast is good, including Lois Wilson, Fritzi Ridgeway and Charles Ogle, although the former has a role of less than usual prominence.

The picture is an amusing satire of small town socal ambitions but it is so finely done and with such good humor that it will even amuse the type at which it pokes good natured fun. It is finely photographed and has been excellently directed by James Cruze, who caught the spirit which made the story so popular. Nothing more amusing has been seen on the screen than the manner in which he handled the comedy scenes, notably where Egbert and his friend get the dignified Ruggles somewhat under the influence of drink, then get him aboard a wooden horse on a merry-go-round, making him believe it is a rodeo.

If your patrons enjoy good, spontaneous comedy, the kind that will make them laugh out loud, don't hesitate to give them this one. They will thank you for it.

Cast

Ruggles	Edward Horton
Cousin Egbert	Ernest Torrence
Kate Kenner	Lois Wilson
Emily Judson	Fritzi Ridgway
Jeff Tuttle	Charles Ogle
Mrs. Effie	Louise Dresser
Mrs. Belknap-Jackson	Ann Lehr
Mr. Belknap-Jackson	William Austin
Ma Pettingill	Lillian Leighton
Earl of Brinstead	Thomas Holding
Hon. George	Frank Elliott
Herr Schwitz	Kalla Pasha
Sam Henshaw	Sidney Bracey
Senator	Milt Brown
Judge Ballard	Guy Oliver

Based on novel and play by Harry Leon Wilson.

Adapted by Walter Woods and Anthony Coldewey.

Directed by James Cruze.

Length, 7,500 feet.

Story

Red Gap, a typical Northwestern border town, begins to feel prosperity and to develop a society element which does not recognize the bohemian crowd. Cousin Egbert, husband of Mrs. Effie, persists in remaining uncouth. She takes him abroad, hoping he may absorb polish and, failing, succeeds in securing Ruggles, the valet of a British gentleman. Back in Red Gap, Egbert introduces Ruggles as a colonel and the local paper gives him a big send-off as an honored guest. Ruggles' former employer comes to Red Gap and falls in love with a girl, Kate, in the other set. Ruggles, alarmed, cables to this chap's brother, an Earl, to come and break up the match. He does by marrying Kate himself. This brings the two factions togther, for which Ruggles is praised. Ruggles in the meantime has fast become Americanized, opened a successful restaurant and won a charming girl for his wife.

"The Gunfighter"

William Farnum Well Cast in Vigorous Fox Western

Reviewed by Mary Kelly

William Farnum's appeal continues as strong as ever to those who like him as a fighting man of the West. "The Gunfighter" is one of the best of his recent accomplishments. The part is exceptionally likable and the picture has the dramatic force that is necessary in Westerns.

The star is cast as a chivalrous stranger who rides into the complications of a hate feud between two families, one of which has stolen the daughter of the other. After a duel, a kidnapping of the girl and a fight to the finish, he settles all argument of the girl's home by marrying her. The fight is a different scene from usual, being a clash of knives in the dark.

Those who like Westerns will find action, thrills and scenic beauty in good measure. The story is better than average and has a certain romantic appeal in addition to its physical vigor. The direction and supporting cast are good.

Cast

Billy Buell	William Farnum
Nellie Camp	Doris May
Joe Benchley	L. C. Shumway
Lew Camp	J. Maurice Foster
Marjorie Camp	Virginia True Boardman
Alice Benchley	Irene Hunt
Jacob Benchley	Arthur Morrison
William Camp	Cecil Van Auken
Henry Benchley	Jerry Campbell

Story by John Frederick.

Scenario and direction by Lynn Reynolds.

Photography by Jeff Jennings.

Length, five reels.

Story

Nell Camp is substituted for the dead baby of the Benchley's and a bitter feud between the two families starts when the truth is known. For seventeen years the Camps have been unable to get her back. Bill Buell, a chivalrous stranger, kidnaps the girl, restores her to her mother and the battle is on. It is ended finally by Buell's sudden announcement that he will marry the girl and thus settle the question of her rightful home.

"Red Lights"

Goldwyn Production Is Effective Mystery Melodrama Chock Full of Thrills and Excitement

Reviewed by C. S. Sewell

Mystery melodrama of the type found in the stage production, "The Bat," and in Griffith's "One Exciting Night" is the type of entertainment afforded by Goldwyn's production, "Red Lights." There are all sorts of strange happenings, weird and seemingly unexplainable, that seem to smack of the supernatural and strike terror to the characters.

Audiences that like thrills and excitement will be thoroughly satisfied with this picture, for it has these elements in abundance, so much so that it cannot be recommended for the extremely nervously inclined. The title refers to the device used by the villain as a warning and which by means of his ingenious invention speaks and threatens danger to the heroine.

Most of the action takes place in a private car on a trans-continental train. There are mysterious appearances and disappearances, some of the characters even appearing at times through trap doors in the bottom of car, others are seized and drawn into compartments seemingly between the wheels, a murdered man's body disappears without trace, characters come down from the top of the car, others fade away seemingly through secret panels.

It is in fact an exaggerated and improbable story in which all kinds of devices have been used to mystify and excite the spectator. It certainly succeeds in doing so. As a relief to this tense melodrama there is a farce comedy character, a man who calls himself a crime deflector, that is, he deflects crime before it occurs. His antics afford considerable amusement. As confused as the action is, with the exception of minor angles it is all explained in the end when it develops that several of the principal characters are really detectives unknown to each other.

In addition to all the mystery and action there is an even more exciting climax where the car in which the entire cast is congregated is cut loose from the train and goes down the mountain side with ever-increasing speed. Of course it is saved, but not until it strikes an open switch with such force that it goes clear of the tracks and only stops while hanging over a precipice.

The work of the entire cast is good. Marie Prevost gives a good performance in the leading feminine role with Johnny Walker opposite. Raymond Griffith is effective as the crime deflector and Alice Lake as the heroine's companion which is in reality a detective.

Cast

Ruth Carson	Marie Prevost
Sheridan Scott	Raymond Griffith
Blake	Johnnie Walker
Norah O'Neill	Alice Lake
Roxy	Dagmar Godowsky
Luke Carson	William Worthington
Kirk Allen	Frank Elliot
Alden Murray	Lionel Belmore
Ezra	Jean Hersholt
Porter	George Reed
Henchman	Charles B. Murphy
Conductor	Charles H. West

Story by Edward Rose.

Adapted by Carey Wilson.

Directed by Clarence G. Badger.

Photographed by R. J. Bergquist.

Length, 6,841 feet.

Story

Luke Carson, railroad magnate, starts for Los Angeles, where his long lost daughter Ruth is reported to have been located. Ruth soon becomes subjected to strange, mysterious warnings of death from unknown sources, which are accompanied by intense red lights. Mysterious figures appear and weird things happen, Carson's lawyers appear to be working against each other, and as Ruth leaves in a private car for the East her fiance disappears. Aboard the train mysterious things continue to happen and persons appear and disappear through trap doors and sliding panels. A celebrated crime deflector who is with the party solves the mystery which involves the eccentric half-brother of Carson, and all ends happily.

"Yesterday's Wife"

C. B. C. Production Has Excellent Cast and Many Dramatic Situations

Reviewed by Tom Waller.

Tensed to a high pitch with dramatic situations, C. B. C.'s "Yesterday's Wife" ought to please an audience in the metropolis or the lumberjacks in a low-roofed house. It is a picture that is full of interest—with smooth running and out-in-the-open continuity—and one which has an abundance of the so-called "heart appeal."

The picture is truly interpretive of the lives of those of our citizens who through their own activities in the matrimonal market have caused themselves to be universally exploited. Such publicity has served and always will serve as an exploitation medium for "Yesterday's Wife."

The acting of Josephine Crowell, as a

(*Continued on page 364*)

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Cutting Coogan Picture

The task of cutting and editing Jackie Coogan's initial Metro production, "Long Live the King," is keeping the Coogan forces on the job almost twenty-four hours a day.

Plans are now being perfected for Jackie's second picture on the Metro contract, the prelude to which was the payment of the half million dollar bonus. Three stories are under consideration. While it has virtually been decided to do Ouida's famous childhood classic, "A Dog of Flanders," it will possibly be filmed at a later date because it will be necessary to take Jackie to Holland for the entire production.

The Coogan agents in New York are reported to be negotiating with Mary Roberts Rinehart for an original screen story for Jackie.

Big Cyclone Scenes in F. B. O. Production

Ten wind machines were used recently on the Pat Powers Holywood lot to make the cyclone scenes that form the big punch sequence of "Born of the Cyclone," which Emile Chautard is producing for early release by Film Booking Offices. In the cast are Derelys Perdue, Lloyd Hughes, Ralph Lewis, Emilie Fitzroy, Joe Dowling, Josef Swickard, Mickey McBan and others. Joe DuBray is handling the camera and Pierre Collings is serving as his assistant.

Starts Fox Film

Charles Jones has started work on a new Fox feature, "Big Dan," under direction of William Wellman. Marian Nixon is the lead.

Ray Film Coming

Charles Ray's film masterpiece, "The Courtship of Miles Standish," upon which the producer-star spent eight months' work and nearly a million dollars, is now scheduled for release in October.

Ray has embraced in his production the whole adventure of the Pilgrim Fathers.

The famous love story of John and Priscilla is only the binding element in the ten reel picturing of a thrilling chapter in our national career.

Big Crowds Come to Fox Films on Broadway

Box-office reports following the first week of the indefinite Broadway engagements of "If Winter Comes" at the Times Square Theatre and "The Silent Command" at the Central Theatre give evidence of the great popularity of the two special productions, according to statements from the New York offices of Fox Film Corporation.

Crowded houses and "standing room only" signs have marked the showings ever since the opening September 2 of the naval production, and September 3 of the A. S. M. Hutchinson story which Harry Millarde directed.

Much of the success of the first two Fox pictures to reach the New York rialto can be attributed to the excellent send-off accorded them by the metropolitan newspaper critics and reviewers of the national trade publications, Fox states.

All Warner Product Booked by F. & R. Chain

Among the out of town visitors at Warner Brothers home office, in New York, last week was M. L. Finkelstein, of the firm of Finkelstein and Ruben, among the most prominent exhibitors in the Northwest. Mr. Finkelstein declared that the Warner Classic, "Main Street," did the biggest business of the year 1923 in both of the F. & R. Minneapolis and St. Paul houses. Mr. Finkelstein also stated that he is completely sold on all the Warner product, and before leaving he booked the entire eighteen Classics of the Screen for the F. & R. Theatres.

"As for the coming season in the Northwest, I can predict that it will be one of the biggest and best in years from the standpoint of the exhibitor," Mr. Finkelstein said. "Coming as this statement does from a territory that has been extremely hard hit in the past two years, I can assure you it means something."

Flynn Selects a Davis Melodrama for Next Job

After examining hundreds of manuscripts and reading many old and current plays and novels, Emmett J. Flynn, who but a few weeks ago completed his first Goldwyn production, "In the Palace of the King," has at length decided upon his second production under his new alliance. It will be a feature based upon one of Owen Davis' earlier and most successful melodramas, "Nellie, the Beautiful Cloak Model."

Director Flynn will bring the company making the production to New York where all of the exteriors will be made. This will be the first production Mr. Flynn has made in New York. The casting for the production is now under way at the Goldwyn studios in Culver City.

The screen adaptation is now being made under the direction of June Mathis, editorial director for Goldwyn.

"Daytime Wives" Wins Los Angeles Critics

Critics of the Los Angeles daily papers praised F. B O.'s "Daytime Wives," one of that organization's important autumn releases, on the occasion of its West coast premiere at Grauman's Million Dollar Theatre, Monday, August 27.

James N. Gruen, dramatic editor of the Examiner wrote: "Daytime Wives" will undoubtedly arouse a lot of discussion. Emile Chautard did a creditable job of directing this picture."

Ted Taylor wrote in the Times: "A young lady who is due to travel a long way on the road to fame and fortune if her work in this picture is any indication, takes one of the three leads. She is Derelys Perdue. A very human story is told by the flickering shadows."

Lead in Contest

Norma Talmadge, First National star, leads all competitors by a large majority in a voting contest conducted by the New York Daily News to determine the most popular actress to play the role of Juliet in a screen production of "Romeo and Juliet." Conway Tearle, who plays opposite Miss Talmadge in her current release, "Ashes of Vengeance," finished third in the race for the role of Romeo. Valentino was selected by the fans as their first choice for the role.

It is reported that Joseph M. Schenck has been considering making the great Shakesperean romance with Miss Talmadge in the stellar role.

Laura La Plante in Leading Role

Laura La Plante, Universal player, whose rise to screen popularity has been notable within the last two years, has been cast by Fred Datig, Universal casting director, for the leading feminine role in "The Spice of Life," Reginald Denny's first starring vehicle under his new contract with the Universal company.

Beatrice Burnham, who was originally cast for the role supporting Denny, has been transferred to another company.

Film Adheres Closely to Story

Announcement of the release by Associated Exhibitors, September 23, of an elaborate picturization of "David Copperfield," already has brought to that organization a flood of requests for advance information respecting the picture, and applications for booking dates, according to John S. Woody, general manager.

In answer to queries regarding details of the production, Associated declares that the pictured version of "David Copperfield" is not an adaptation, so-called, at all, but a richly illustrated edition of the novel, to appear on the screen instead of between covers. The motion picture camera is declared to have reproduced all the shade and sunshine of the marvelous story.

Mother-in-Law of President Endorses Preferred Productions

Mrs. Lemira A. Goodhue, mother-in-law of President Coolidge, has given her unqualified endorsement to the Preferred picture, "Mothers-in-Law," and has furthermore given her approval to a "National Mothers-in-Law Day." Mrs. Goodhue's statement reads as follows:

"Your picture, 'Mothers-in-Law,' is a wonderful tribute to a deserving, loving class of women.

"I should like to see a National Mothers-in-Law Day instituted."

(Signed) LEMIRA A. GOODHUE,
Burlington, Vt.

This statement was obtained through the efforts of Phil Kahn, of the American Feature Film Co., Boston, who distributes Preferred Pictures in that territory. Believing that the first mother-in-law in the land should see the picture which at last gives mothers-in-law their just dues, he took a print up to Burlington, Vt., and invited Mrs. Goodhue to see it.

At first she was reluctant, for she scarcely goes out at all, and a trip to the theatre was an effort she did not care to make. But when Mr. Kahn had explained the theme of the picture to her she became so interested that she accompanied Mr. Kahn to the Majestic Theatre in Burlington, where, through the courtesy of the manager of the house, E. P. Hutchison, a private showing was given her. After seeing the picture she voiced her enthusiasm in the signed statement.

"I am tremendously proud of this endorsement," said Al Lichtman, president of Preferred Pictures. "More than anything else, it demonstrates that the enthusiasm which Mr. Schulberg, the producer, and I have felt over 'Mothers-in-Law' was not misplaced. We have felt all along that this picture had a theme which would be universally popular, and that the production would be an enormous success. Now that the most distinguished mother-in-law in the land has voiced her approval, we know we have a picture that is really big."

The suggestion that a national mothers-in-law day should be instituted, which Mrs. Goodhue has endorsed, is Mr. Lichtman's own, and it is being taken up widely throughout the country. With Mrs. Goodhue behind it, it will probably be a reality in the near future, Preferred states.

To Reissue "Mickey"

The Film Booking Offices announce this week that through an engagement with Roy E. Aitkin a revised version of Mack Sennett's "Mickey," starring Mabel Normand, will be released for the 1923-24 season.

The cast also carries Mrs. Roscoe Arbuckle, Lew Cody and George Nichols.

It is the intention of the F. B. O. to treat the picture as a new production in the way of exploitation and publicity. A new line of paper is under way with an elaborate press book and many accessories. As an extra tie-up the firm of Waterson, Berlin & Snyder have been approached to re-issue their song of the same title.

Lubitsch Selects Story from Viennese Play

After the great enthusiasm with which the New York press and public acclaimed "Rosita," the first Ernst Lubitsch costume picture produced in America, exhibitors everywhere are now anxiously awaiting the completion of the great foreign director's first American photoplay produced in an entirely modern setting, "The Marriage Circle."

Since the recent announcement that Warner Brothers has signed Ernst Lubitsch to produce two feature photoplays a year, exhibitors have been keenly interested as to the nature of these productions.

In making preparations for his initial production for the Warner Brothers, Ernst Lubitsch first selected his story from a highly successful Viennese play which scored in leading cities on the Continent.

Florence Vidor and Marie Prevost vie for honors in the feminine line, and Creighton Hale, Harry Myers, Warner Baxter and Adolphe Menjou represent the masculine forces.

To Compose Scores for All Preferred Pictures

An important step in improving the musical settings of pictures has been made by Victor L. Schertzinger, Preferred director, who, starting with his production of the David Belasco stage success, "The Boomerang," will compose a special score for each of his productions before he starts directing, and then direct the scenes while the appropriate music is played.

When the picture is cut the score will be cut with it, and a completely suitable music score will thus be secured. Mr. Schertzinger is the composer of the special scores on "Robin Hood," "Ashes of Vengeance" and many other big successes. The special scores which Mr. Schertzinger prepares during the making of the picture will of course be available to exhibitors.

"The Boomerang" will be started in the near future at the B. P. Schulberg studios. It is one of the new season's group of fifteen Preferred Pictures. As a play, it was one of Belasco's biggest successes, having run more than a year on Broadway.

Vitagraph's Latest Nearing Completion

Word comes from Vitagraph's West Coast studios at Hollywood that "The Man from Brodney's," the special production adapted from the novel of the same name by George Barr McCutcheon, is nearing completion under the direction of David Smith. The story, with its earlier scenes laid in and about the homes of royalty, but with most of the action in a massive castle and its surrounding lands on a South Sea Island, gives ample scope for elaborate sets.

President Albert E. Smith, of Vitagraph, appreciating that such an unusual story and settings demanded an equally unusual cast, selected its members with rare skill. The five leading characters are in hands of either recognized stars or players of such ability as leading men and women as to constitute what is literally an all-star cast. A list of the last three productions of these screen actors shows the calibre of the cast, which includes J. Warren Kerrigan, Alice Calhoun, Miss DuPont, Wanda Hawley, Pat O'Malley and Kathleen Key.

"Hell's Hole" for Fox Release Sept. 25

"Hell's Hole" will be the sixth Fox Film Corporation special to be released during the present season. According to announcements this week, this big production, which features the popular Charles Jones, is scheduled for distribution September 23.

The first five specials already released are "If Winter Comes," "Soft Boiled," "The Eleventh Hour," "The Silent Command," and "Monna Vanna." "If Winter Comes" and "The Silent Command" are now showing in Broadway theatres for indefinite engagements. Jones is supported by Ruth Clifford and Maurice Flynn. The adaptation by Bernard McConville is from the original story by George Scarborough.

John M. Stahl to Start "Why Men Leave Home"

John M. Stahl's next production for Louis B. Mayer will be "Why Men Leave Home," a screen version of Avery Hopwood's play to be released through Associated First National. A. P. Younger is making the adaptation. As a stage offering, "Why Men Leave Home" was one of the big successes of the past season in New York.

An unusually fine all-star cast is being gathered together for the principal roles. Lewis Stone and Mary Carr are two of the head-liners whose names have been obtained on contracts to date, and the search for principals is only started. At least four more names of international note will be added before Mr. Stahl starts shooting.

"Why Mean Leave Home" will mark Mr. Stone's third picture under Mr. Stahl's direction. "The Child Thou Gavest Me" was the first, and the second "The Dangerous Age," is said to represent the greatest performance of his career. Among Mr. Stone's recent triumphs as a start are: "Scaramouche," "Trifling Women," and "The Prisoner of Zenda."

Dwan to Direct

Allan Dwan is busy at the Paramount Long Island studio preparing for his next production which will be a screen version of Rex Beach's "Big Brother." He expects to start work about September 17.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 365.

To Start Sept. 18

Warner Brothers announce that John Barrymore is scheduled to arrive at the Warner Studio on the West Coast September 18 to commence filming of the famous Clyde Fitch play, "Beau Brummel."

Carmel Myers, Alec B. Francis and Richard Tucker have been added to the cast of prominent players engaged for the Warner Classic. Mary Astor will play opposite Barrymore. Harry Beaumont will direct.

Three Metro Premier Features Made Ready for Presentation

Three of the six Metro Premier Features have been completed and are now ready for presentation, far in advance of their respective release dates, while two others are now in the course of production.

The three completed include "Desire," "The Eagle's Feathers" and "Held to Answer." The first named is scheduled for release early next month, the other two following at close intervals.

The two Metro Premier Features now being produced at the Metro studios on the coast are "The Man Whom Life Passed By," written and to be directed by Victor Schertzinger, and "The Living Past," by William J. Locke.

"The Eagle's Feather" was adapted by Winifred Dunn from the story by Katherine Newlin Burt. It was directed by Edward Sloman and boasts a cast that includes James Kirkwood, Mary Alden, Lester Cuneo, Elinor Fair and George Siegmann. It is a Western story of a far different type than the usual run.

"Desire" is an original story by John B. Clymer and Henry R. Symonds. It was directed by Rowland V. Lee and is a Louis Burston production. The large cast of well known principals includes Marguerite De La Motte, John Bowers, Estella Taylor, David Butler, Walter Long, Edward Connelly, Ralph Lewis, Russell Simpson and Vera Lewis. It is a modern story of a wealthy girl who marries the family chauffeur and a struggling music master's daughter who falls in love with a young millionaire.

"Held to Answer" is by Peter Clark MacFarlane and is considered among the finest work of this noted author. Directed by Harold Shaw and with continuity and adaptation by Winifred Dunn, "Held to Answer" is enacted by a cast including House Peters, Grace Carlyle, Evelyn Brent, James Morrison, Lydia Knott, John Sainpolis, "Bull" Montana, and Gale Henry.

"The Gold Diggers" Is Shown at Rialto

The new Warner Classic of the screen, "The Gold Diggers," a picturization of Avery Hopwood's successful play presented by David Belasco, was booked by the Rialto Theatre, New York, and began its run on Broadway the week of September 9. Hope Hampton, who plays the featured role in the production, will be at the opening performance to see herself for the first time in the role which Ina Claire so successfully created on the stage.

The Warner picture has received praise from no other than David Belasco, who was invited by Albert Warner to see the photoplay at a special showing. Mr. Belasco declared that "The Gold Diggers" as a screen play was excellent and expressed his appreciation that a faithful portrayal of his stage production was given.

Schulberg Confident of Success of "Maytime"

Work on "Maytime," the Preferred version of Rida Johnson Young's stage play, is progressing rapidly at the B. P. Schulberg studios.

In a wire to Al Lichtman, president of Preferred Pictures Corporation, Mr. Schulberg said: "The work of Clara Bow and Ethel Shannon will undoubtedly be the talk of the country. 'Maytime' will surely be the most beautiful romantic and sentimental picture we have ever made."

Harrison Ford is leading man in "Maytime," and in addition to Miss Bow and Miss Shannon the twelve most beautiful girls in Hollywood, selected by a committee of writers and directors, are featured. William Norris is also in the picture, playing the same role he had in the New York stage production.

Clever Publicity for "The Drivin' Fool"

The Hodkinson exploitation department is taking advantage of the widespread interest manifested by the public regarding careless and reckless driving of automobiles and has evolved a number of clever publicity stunts along these lines for its sensational automobile picture, "The Drivin' Fool," soon to be released through the W. W. Hodkinson Corp.

An attractive poster, which can be used in warning automobilists of a dangerous crossing, has been made. A Pictorial News Service has also been made by the exploitation department of the Hodkinson Corporation and will be supplied to the exhibitor. This Pictorial News Service consists of eight photographs of automobile wrecks and catastrophes. They are arranged similar to the regular news which are now being sold to stores for display in windows.

Goodman Working on "Week-end Husbands"

Daniel Carson Goodman, author and producer of the recent Equity Special releases, the last of which is "The Daring Years," has already completed the story and scenario for his next production for that corporation and is now hard at work on the selection of the cast.

The title selected by him for his next production is "Week-end Husbands." An all-star cast will be chosen and it is expected that Daniel Carson Goodman's choice of players will equal the roster of celebrities selected for "The Daring Years," in which production was used seven big film stars, notably Mary Carr, Mildred Harris, Charles Emmet Mack, Joe King, Tyrone Power and others.

Equity Pictures Corporation has scheduled the release date of "Week-end Husbands" for November 15.

LUDWIG G. B. ERB,
PRESIDENT

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"Green Goddess" a Big Hit on Broadway

After being held over an additional week by popular demand, "The Green Goddess" will end its highly successful run at the Sam H. Harris Theatre, New York, September 16. The picture had its world premiere August 14 and according to the original arrangement between Distinctive Pictures Corporation and the Harris offices was to remain for four weeks. It was immediately evident that this photoplay starring George Arliss had scored one of the biggest hits New York has ever known, and the Harris Theatre extended the picture's occupancy to the maximum. Contracts for the use of the theatre for legitimate productions had already been signed or the picture would have continued indefinitely.

Hailed by the New York press as one of the outstanding artistic and entertaining pictures of recent years, "The Green Goddess" began to draw money into the box office the first matinee after the opening and continued to build steadily. Over the Labor Day holiday the business was extraordinary. On Sunday night, September 2, the line-up of ticket buyers began at half past seven o'clock and did not break up until five minutes before nine o'clock. After the house had been filled to capacity it is estimated that between 300 and 400 people were turned away. Such a line-up at a picture house where the performance is continuous is not unusual but a line lasting an hour and a half for a performance with a fixed hour is looked upon as remarkable.

During the last week of the run crowded houses were the rule from Monday night on. Plans for the further showing of "The Green Goddess" will be announced next week.

In addition to the tribute paid to "The Green Goddess" by the New York City papers and the business papers of the industry, sydicate writers are now flooding the country with songs of praise of this production. Frederick James Smith in an article appearing in the Los Angeles Examiner declares that "The Green Goddess" "slipped into one of the biggest hits of the screen year alongside 'Hollywood' and 'Little Old New York' Actually the silversheet has revealed no more entertaining thing this year."

Rose Pelswick, writing for the countrywide chain of Hearst newspapers declares that "The Green Goddess" is a magnificent production and pays tribute to Arliss, the beautiful Alice Joyce and the rest of the cast. James W. Dean, well-known critic of the Newspaper Enterprise Association with 600 newspapers throughout the country says: "'The Green Goddess' is a superb photoplay. It is my humble but unreserved opinion that George Arliss is the greatest living actor. Forrest Halsey gave Sidney Olcott, the director, a perfect continuity of the William Archer melodrama."

This picture is the film version of the famous William Archer melodrama which had phenomenal stage success for three years in this country and which is now the season's outstanding success in London with George Arliss in the leading role. Besides Mr. Arliss and Miss Joyce, David Powell, Harry T. Morey, Ivan Simpson, Jetta Goudal and William Worthington are in the fine cast.

It is worthy of comment that such a noted critic as Mr. Dean quoted above, mentioned six current pictures as being topnotchers and of these six, three are on the list of Goldwyn-Cosmopolitan—"The Green Goddess," "The Spoilers" and "Little Old New York."

"The Green Goddess" with George Arliss in the leading role of Rajah of Rukh, was accorded enthusiastic praise upon its recent opening at the St. James Theatre, London, England. When William Archer who wrote the play, asked George Bernard Shaw what he thought of it before it was presented, Shaw said he did not think much of it as a play, but that it would make a perfect plot for a motion picture. In this opinion Shaw was both right and wrong. As a play it was highly successful in this country, and is now drawing large audiences in London. As a motion picture "The Green Goddess is scoring even greater success.

"Little Old New York" Liked by New Americans

One of the most notable features in the success of "Little Old New York" starring Marion Davies at the Cosmopolitan Theatre on Columbus Circle, New York City, is the great appeal the picture has for the foreign element in this city.

At each matinee and evening performance these people, who have been adopted by America and New York, are plentifully sprinkled through capacity audiences. Fraternal orders and other organizations, the personnel of which is composed of naturalized citizens and of those whose families have been in this country for only two or three generations, have endorsed the picture as one which their members should not fail to see. "Little Old New York" affords them an opportunity for historical accuracy.

Victor Herbert and his orchestra appear at each performance. The musical score was especially composed by William Frederick Peters. Sidney Olcott directed from the scenario of Luther Reed and Joseph Urban designed the settings.

Arrives with "Scaramouche"

Accompanied by his wife, Alice Terry, and several members of his staff, Rex Ingram, Metro's youthful director, arrived in New York from Hollywood last Monday bringing with him a completely edited print of his long-heralded production, "Scaramouche," the picturization of Rafael Sabatini's famous romance of the French Revolution. Mr. Ingram's journey East, at this time, is to conclude the final preparations for the world premiere of his master picture at the Forty-fourth Street Theatre the latter part of September. He will remain in New York for several weeks.

Ingram and his company were met on their arrival by executives of Metro Pictures Corporation and many friends. He was preceded to this city several weeks ago by Ramon Navarro who plays the title role in "Scaramouche" and he will undoubtedly be followed later by Lewis Stone who, along with Alice Terry and Navarro, head the cast of more than thirty principals and ten thousand players. It is not unlikely that these three noted players will make personal appearances at the presentation of "Scaramouche" in New York which will be attended by Mr. Sabatini who is now hastening to this country from Italy.

Jacobs Buys and Will Screen Novel "Bread"

Arthur H. Jacobs, at present responsible for the Frank Borzage productions through First National, announces the purchase of Charles G. Norris' much discussed novel "Bread," and is remaining in New York for the purpose of casting and producing what has turned out to be one of the season's best sellers.

Mr. Jacobs prevailed upon Mr. Norris to journey to New York and confer with himself and Leonore Coffee, who will be responsible for the adaptation to the screen.

Charles G. Norris is best remembered by his novel "Brass," which was produced last season by the Warner Brothers. "Bread," according to the publishers, has almost doubled the sale of "Brass."

Mr. Jacobs recently produced "Children of the Dust" and "The Age of Desire," both of which went through the First National offices, and several years ago fathered "When My Ship Comes In," which Jane Grey was starred in and which was one of the outstanding hits of its period. He has been in California up to within a few weeks ago when he came East for the express purpose of purchasing "Bread" in which against numerous bidders he was successful.

Five prominent film stars will be featured in "Bread." Already Mr. Jacobs has secured leave of absence for two stars associated with another concern, and when he has fully cast the production, his announcement will be made.

Leonore Coffee, who will adapt the story for the screen, is constantly in touch with Mr. Norris and it is understood that Norris is so thoroughly convinced that film people know best what will appeal and which elements of a written document will strike a responsive chord, that regardless of his authority as far as the story goes, he has given Mr. Jacobs the right to make such changes in the story as he deems justifiable.

Mr. Norris sails for Europe September 16 to start work on a new novel, but will return in time to aid in titling the film.

The production, according to Jacobs, will be made in the East, but no distribution affiliation is to be made until the film is completed.

ARTHUR H. JACOBS

Leah Talks to Baltimore Fans

Leah Baird made personal appearances in connection with the run of the Associated Exhibitors' feature, "The Destroying Angel," at the Grand Theatre, Baltimore, last week, and on the very first day broke the house's attendance record for the year. Not only that, but the star barely escaped a friendly mobbing by a vast crowd of admirers, having to resort to a strategic move to insure her own safety.

To Start New One

Patsy Ruth Miller has been selected to play the leading feminine role in support of Douglas MacLean in "The Yankee Consul," Mr. MacLean's vehicle for Associated Exhibitors.

According to word from the West Coast the screen adaptation of "The Yankee Consul" is now practically completed, and it is expected production work will begin within the next ten days. Raymond Griffith is adapting the comedy with the assistance of Raymond Cannon.

New York Critics Laud Mae Murray's "The French Doll"

Critics of the Metropolitan dailies credited Mae Murray with another hit when reviewing her performance in "The French Doll," the featured film attraction at the Capitol Theatre last week. All of the papers had many complimentary things to say about this Tiffany Production, which was produced by Robert Z. Leonard and adapted from the stage play of the same name in which Irene Bordoni starred.

The New York American critic wrote as follows: "Miss Murray ignores no chance to show her terpsichorean prowess, her dainty figure and her remarkable collection of dazzling clothes."

The Evening Journal had this to say: "Miss Murray's qualifications are quite pat for the role—Miss Murray is as beautiful as ever—if not more so—and her gowns are as remarkable as usual."

The Evening Mail printed the following relative to this Metro feature: "'The French Doll' has been directed in a manner aimed to extract from the original several excellent farcical incidents. In its new form it should have more financial success than on the stage."

"A vehicle well adapted to Miss Murray. Miss Murray is a good drawing card and here her characteristic poutings, smiles and gestures are more in evidence than in any of her recent pictures," is the opinion of the critic of the Morning Telegraph.

The Telegram said. "'The French Doll' contains the elements of romance, adventure, gorgeous costumes and sumptuous settings and is undoubtedly suited to the particular bright talents of Miss Murray."

The Tribune critic was responsible for the following: "Miss Murray looks like a French doll herself and she appears on the screen in some of the most fascinating garments it has ever been our good fortune to behold."

The World critic wrote as follows: "Miss Murray displays a countless collection of French gowns. The feminine population will be deeply interested in this collection. It is various, and, to the untutored eye wonderfully made."

The Times published the following: "She is a fascinating little creature with cubistic lips and very fair hair. The sets in this film are quite good, and what is seen of Miss Murray's costumes is alluring."

"The French Doll" is a Tiffany Production, the organization headed by M. H. Hoffman. It was produced by Robert Z. Leonard and adapted from the play by A. E. Thomas with a scenario by Frances Marion, and is one of the early fall releases of Metro Pictures Corporation.

Early Release for Principal Pictures

No release date has been set by First National as yet on "The Meanest Man in the World" and "When a Man's a Man," two Principal Pictures productions which were announced last week as First National releases, but it is understood that they will be fitted into the First National fall and winter program to further strengthen its array of "big time" attractions.

The First National-Principal deal, one of the biggest of the year, was arranged after a series of conferences between Sol Lesser and Mike Rosenberg, representing Principal Pictures Corporation and First National executives. A big amount of money is involved in the first two pictures alone. "The Meanest Man in the World" was a George M. Cohen stage success and "When a Man's a Man" is one of Harold Bell Wright's best sellers. Both productions have been completed and "The Meanest Man in the World" has been previewed in New York and has already played a test run at the Warfield Theatre, San Francisco. Its cast is headed by Bert Lytell, Blanche Sweet and Bryant Washburn. "When a Man's a Man" is enacted by John Bowers, Marguerite de la Motte, Robert Frazers and other well-known screen figures.

Heavy Booking Demand for "Going Up"

Douglas MacLean's first independent starring production, "Going Up," which Associated Exhibitors is releasing September 30, has attracted exhibitors for first-run bookings. Spyros Skouras, who secured the attraction for day and date runs in his three St. Louis houses, and the Paramount Circuit, which booked it for its big chain of theatres in the South, have proved only forerunners of many others, a statement from Associated's home offices says.

In addition to bookings already announced, "Going Up" has been obtained for early runs in the Eastman Theatre, Rochester, N. Y.; Shea's Hippodrome, Buffalo; the Grand, Pittsburgh; the Columbia, Erie, Pa., and the Lumberg, Niagara Falls, among many others.

The preview of "Going Up" before the Writers Club, of Hollywood, brought expressions of praise from stars, scenario writers, directors and critics.

Reviewers who have had previews of the big feature are unanimous in declaring it far and away the best thing Mr. MacLean has ever done. "Going Up" seems to have been destined to profit from the prestige which the musical comedy of the same name, a Broadway hit, enjoyed a few years ago.

Two First Runs for Goldwyn Productions

Compliments still continue to come into Goldwyn offices on its current box office hit. Just now they are exulting most at 469 Fifth Avenue over a telegram received by F. J. Godsol from C. E. Whitehurst, a prominent Baltimore exhibitor, which reads as follows:

"Just to let you know how much I think of 'Enemies of Women' and 'The Spoilers' I placed both of them in another first run house uptown, and then brought them right back in another first run downtown house, the three houses having a seating capacity of nearly 8,000. This is the first time this has been done in pictures in the city of Baltimore, and I think made history itself. I want to congratulate you upon these two great pictures."

Preferred Opens Extensive Billboard Campaign

The Preferred Fifteen will be extensively advertised to the public through a big billboard campaign as well as through the national advertising, Al Lichtman, president of Preferred Pictures Corporation, announces.

The company has already taken over 250 special locations in New York and Brooklyn, and 150 in Chicago. These will be posted immediately with 24-sheets on "The Broken Wing," the first of the Preferred Fifteen, an adaptation of the stage play by Paul Dickey and Charles W. Goddard.

With all this in addition to the national advertising campaign, which reaches 15,000,000 readers a month throughout the Saturday Evening Post, Photoplay Magazine, Picture-Play Magazine, Motion Picture Magazine, and Motion Picture Classic, the Preferred product will be as widely advertised as any other product in the industry.

Ford Joins Pickford

Another new member has been added to the Mary Pickford organization in the person of Starrett Ford, who will act as production manager for Miss Pickford's forthcoming screen version of "Dorothy Vernon of Haddon Hall." Mr. Ford comes to Miss Pickford's organization from the Metro company.

Preparations Begun

Irvin Willat and Albert Shelby Le Vino have arrived in Los Angeles from New York to begin advance preparations for the filming of the third of the Zane Grey productions for Paramount, "The Heritage of the Desert." Willat will direct this photoplay, and Le Vino will write the scenario.

In Work 9 Weeks

Douglas Fairbanks is going into the ninth week of production work as "The Thief of Bagdad."

On completion it is planned to show the picture simultaneously in Los Angeles and New York. It may be ready during the coming holiday season.

Goldwyn Preparing Big Publicity Campaign for Film, “Six Days”

Goldwyn is preparing to back up its Elinor Glyn picture, “Six Days,” directed by Charles Brabin, with a big national bill posting campaign, and with a nation-wide publicity campaign, covering an unusual and far-reaching source. Both of these campaigns were arranged and put across by Howard Dietz, director of advertising and publicity for Goldwyn.

The unusual and artistic 24-sheet poster, which has been prepared for “Six Days,” will be used in the national bill posting campaign. This poster is emblematic of the great love story told by Elinor Glyn in this production, illustrating “six days of love” in the life of the principal players. Six couples exchanging a kiss are shown costumed differently for each day of the week. These six groups of figures occupy the lower half of the 24-sheet. The number “6” and the word “Days” are shown in black type of a size large enough to be read two or three blocks away. The 24-sheets will be posted several weeks in advance of the showing of “Six Days” in twenty-five of the big key cities throughout the country.

The publicity tie-up which Mr. Dietz has arranged with the 19 Hearst newspapers in the largest cities of the country, is one of the most important and far-reaching of newspaper tie-ups in the history of the industry. A serial version of “Six Days” will be run in these papers at the time of the showing of the picture in the various cities. It will run in the New York American, the week of September 22. In addition to serializing the story of “Six Days”, newspapers, the delivery wagons of these publications will carry “Six Days” heralds on both sides of every wagon. This applies not only to the showing in New York City, but in all other cities which have Hearst newspapers.

“Six Days” will receive its premiere at the Capitol Theatre, New York, the week beginning Sunday, September 16. This is the first picture that Charles Brabin has made since his famous “Driven.”

Goldwyn’s advance reports from the studio and from a pre-release showing on the coast, indicate that it is another of the big super-productions which Goldwyn-Cosmopolitan have been releasing this season—worthy of being bracketed with “Three Wise Fools,” “The Spoilers,” “Enemies of Women,” “The Green Goddess,” and “Little Old New York.” The cast is said to be an exceptionally brilliant one, giving Corinne Griffith in the lead one of the finest dramatic roles she has yet essayed. Playing opposite her is Frank Mayo. Other notable players in the cast are Myrtle Stedman, Claude King, Maude George, William Orlamond, Spottiswoode Aitken, Charles Clary and Evelyn Walsh Hall.

Lincoln Added to Cast of “Fashion Row”

Elmo Lincoln has been added to the cast of Mae Murray’s forthcoming Metro-Tiffany picture, “Fashion Row,” now in the course of filming in Hollywood under the direction of Robert Z. Leonard. The supporting cast also includes Earle Fox, Freeman Wood and Mathilde Brundage.

“Fashion Row’” is a Robert Z. Leonard presentation through Metro, and is sponsored by Tiffany Productions, of which Mr. Leonard is director general and M. H. Hoffman, general manager. It was written by Sada Cowan and Howard Higgin.

Halsey at Work on “The Humming Bird”

Forrest Halsey has begun work at the the Paramount Long Island studio on the adaptation of Maude Fulton’s play, “The Humming Bird,” which will be Gloria Swanson’s next picture. Sidney Olcott, who will direct the production, expects to begin work September 24.

Scenes of “The Mail Man” Shown to Carriers

An interesting feature of the letter carriers’ convention at Providence was the presentation of the special “convention” trailer of Emory Johnson’s big production, “The Mail Man,” which dramatizes the lives of postal workers. This production will soon be released by Film Booking Offices of America and will serve also to stir interest in the nation-wide campaign now being waged by postal workers for better salaries and improved pension regulations.

The “trailers’,” which showed about 1,500 feet of the big production disclosed many of the most interesting scenes of “The Mail Man,” including his activities while covering his route and the big battle scene in which a rum-runner’s yacht is sunk by a torpedo boat destroyer.

The “trailer” was preceded by a foreword from Mr. Johnson in which he expressed the hope that his production, which he regards as his masterpiece, will help the postal workers to win from the public the recognition they “so justly deserve,” he said.

Preferred Display Is Attractive

Striking and dignified are the 24-sheets issued for “The Virginian,” B. P. Schulberg’s production of the novel and play by Owen Wister and Kirke La Shelle, which is to be released as a Preferred Picture. The coloring is predominantly orange and black. It was designed and executed by Karoly Grosz, head of the Preferred Art Department.

Gibson Film Goes Big on Broadway

Hoot Gibson, Universal’s western star, established a premiere record on Broadway last week that goes far towards putting him in the super-star class. His latest picture, “The Ramblin’ Kid,” broke into the Broadway Theatre cold, without any advance advertising, and in the face of the severest opposition ever seen on Broadway, including “The Hunchback of Notre Dame,” “Rosita.” “If Winter Comes” and other big specials. Yet the Gibson picture did exceptional business all the week, so Charles McDonald, managing director of the Broadway Theatre, reports.

McDonald was visiting W. C Herrman, manager of Universal’s New York exchange, when a pre-review showing of “The Ramblin’ Kid” was held for Mr. Herrman’s benefit. Mr. McDonald accompanied him into the projection room to talk over another matter. He saw the picture and took it.

Laura LaPlante has the chief supporting role. Other players in the cast are Harold Goodwin, William Welsh, and G. Raymond Nye.

Gibson now is working on “The Extra Man,” a comedy on the “Merton of the Movies” and “Hollywood” style. Everyone at Universal City from the general manager down to the lowly assistant directors, were impressed into service in various scenes of this picture.

Following “The Extra Man,” Hoot will make “The Pony Express,” which Universal is projecting.

Pre-Release Showings on Big Principal Pictures

Irving M. Lesser, vice-president of Principal Pictures Corporation, announces that, notwithstanding the fact the distribution arrangement for Principal Pictures products by First National has hardly been closed, many pre-release showings are being scheduled.

Among these are Minneapolis and St. Paul. Oklahoma City is another pre-release center with the assurance also of Denver and Washington. The feature for these pre-releases is “The Meanest Man in the World,” the film adaptation from George M. Cohan’s famous foot-light success.

“The Meanest Man in the World” will be the first of the Principal Pictures Corporation’s pictures to be distributed by Associated First National Pictures. Following this feature will come the first of the Harold Bell Wright productions, “When a Man’s a Man.”

Grand Rapids Critic Lauds Hodkinson Film

In a recent review printed in the Grand Rapids Herald, Grand Rapids, Mich., written by Carl M. Saunders, film and stage critic, a tribute has been paid to the Whaling Film Corporation’s sensational story of a whale chase “Down to the Sea in Ships,” directed by Elmer Clifton for distribution through the W. W. Hodkinson Corporation.

The review in part reads as follows: “Without a plot ‘Down to Sea in Ships’ would be an instructive classic comparable with ‘Nanook of the North’ and ‘Four Seasons.’ With a fight for love carried through a labyrinth of complications added to the background of romantic data, Clifton has evolved an incomparable film drama. The hand picked audience which sits with this writer on home previews is hard-boiled. Tragedy must be realistic to get a tear; comedy must be hilarious to get a laugh, and thrills that hold the watchers of these previews, are few and far between. ‘Down to the Sea in Ships’ pulled this hard-boiled group to the edges of their chairs and held them thus poised in thrilled ecstacy.”

"Pioneer Trails" Press Book Ready

Vitagraph has prepared attractive posters for its new picture of the early West, "Pioneer Trails," prints of which are now being shipped to its exchanges.

The elaborate press book for "Pioneer Trails," just off the press, contains 48 pages and is one of the largest and most complete issued in recent years. Every possible angle of publicity and exploitation has been covered with care and every bit of advertising matter has been carefully illustrated. There are pages and pages of stories suitable for newspaper use with advertising illustrations. The book is 9x12 inches in size.

Pathe Launches Big Campaign for "Chronicles of America"

The statement comes from Pathe that no great producing enterprise has ever benefited by a more consistent and thoroughly organized distribution and exploitation campaign than that which it has launched to attract all classes of picture patrons to theatres showing "Chronicles of America," produced by the Yale University Press.

Beginning with the four-reel feature, "Columbus," which will be released on Columbus Day, each of the thirty-three pictures in this series will constitute the highest form of screen entertainment and carry the highest authority for historical accuracy, Pathe says.

A desirable advantage is assured by the special selling and promotion arrangements perfected by Pathe which are now in force in all sections of the country. These include the sending out from the home office for conference with exhibitors at all Pathe branches selling and promotion experts who are especially equipped for this type of undertaking.

Pathe states full expectation that these faithfully visualized dramatic highlights of 400 years of development of the New World, released at intervals of four weeks covering a period of three years, will prove a most valuable influence in stabilizing the best class of picture theatre attendance, while finally settling in the minds of exhibitors the fact that educational value can be added to entertainment value.

"Potash and Perlmutter" Breaks Record in Baltimore

"Potash and Perlmutter," Samuel Goldwyn's first independent production, opened a pre-release engagement at Guy Wunders' Rivoli Theatre, Baltimore, last Monday, and according to Mr. Wunders, broke all existing records, both for admissions paid and for general satisfaction.

"For the first time in the history of the Rivoli," Mr. Wunders wired, "the audience applauded at the end of the picture and never in my career as a showman have I heard such roars of laughter as continued throughout the showing of the film. Despite the fact that it was a religious holiday with most of the population of Baltimore at worship, the house was sold out at seven and again at nine-thirty and the picture went over with a tremendous rush."

"Potash and Perlmutter" goes into the Strand, New York, Sunday, September 23, for the first indefinite engagement that house has offered a film, and on the same day it opens at the Chicago Theatre, Chicago, under special arrangements not heretofore granted a film production.

Clara Bow to Have Big Role in "Black Oxen"

Clara Bow, the seventeen-year-old Preferred actress, who has come rapidly to the front since her work in "Down to the Sea in Ships," has been lent by B. P. Schulberg, producer of Preferred Pictures, to Frank Lloyd, for whom she will play the important role of the flapper in "Black Oxen."

Miss Bow is at present working in "Maytime," the Preferred production of Rida Johnson Young's famous stage play, now in work at the Schulberg studios. This is the most important role she has had yet, and when Mr. Lloyd first approached her it was thought impossible for her to accept. But Mr. Lloyd was convinced that there was no other player on the screen who could play the part so satisfactorily as Miss Bow, and finally schedules were arranged to permit her to take the role in "Black Oxen" without interfering with her work in "Maytime."

Miss Bow was a Brooklyn high school girl when she entered a "fame and fortune" contest and was the lucky winner. A part in "Down to the Sea in Ships" was immediately given her, and when Mr. Schulberg saw her he immediately signed her up on a long time contract.

Goldwyn's "Red Lights" Has Premiere Film

"Red Lights," the melodrama which Clarence Badger made for Goldwyn Pictures Corporation from Edward E. Rose's stage play, received its metropolitan premiere at the Capitol Theatre, New York, last week. It opened to great business on Sunday, with very little preliminary exploitation or publicity and had an excellent attendance throughout the week.

The Sun and the Globe: "An ideal detective play, thrilling and humorous. There are no dull moments."

The Times: "There is an excellent thrill. Incidents keep one guessing all the time."

The Telegraph: "Keeps you guessing from start to finish. It's lots of fun and well worth an hour.

Evening World: "It is chockful of experiments. It is well worth seeing."

Pathe Makes Big Deal on "Call of the Wild"

One of the biggest and most significant distributor-exhibitor contracts of the season, closed by Pathe last week, books "The Call of the Wild" solid for the first run houses of Southern Enterprises, Inc. Thus far, pre-view engagements of the feature have been confined to Los Angeles.

"The Call of the Wild" is announced for general release September 23. That, approximately, is the date on which most of the Southern Enterprises houses will open with the feature. These include theatres of the best class from Atlanta, Ga., and Charlotte, N. C., to Dallas, Texas, and Oklahoma City; also at Birmingham, Ala., Knoxville, Chattanooga and Memphis, Tenn., and Little Rock, Ark.

Carl Picks Juvenile to Star in "My Mamie Rose"

Mary Philbin has started her first Jewel starring picture. The success she scored in "Merry Go Round," convinced Carl Laemmle that he had made no mistake in starring the 18-year-old actress on a picture career. Orders from Europe to Universal City outlined four productions for the 1923-1924 Jewel program. The first of these productions is Owen Kildare's "My Mamie Rose."

Virtually every detail of preparation for the filming of the Owen Kildare story has been completed and production will start Monday, it has been announced by Bernard McConville, supervisor of all Universal Jewel and Super-Jewel productions. The screen version of the Kildare story has been carefully prepared by Lenore Coffey and Harvey Gates.

Those who have already been ast to support the youthful star are Pat O'Malley, Edwin J. Brady, Lincoln Plummer and Max Davidson.

F. B. O. Re-Issues Hayakawa in "The Vermilion Pencil"

Because of the special interest in the Japanese because of the catastrophe the F. B. O. announce this week a re-edited and remade version of their picture "The Vermilion Pencil" starring Sessue Hayakawa.

Working opposite Hayakawa is Bessie Love and Sidney Franklin now a director and at the time of its first release was considered the Japanese tragedian's greatest production. The story was written by Homer Lea with the direction handled by Norman Dawn. Edward Warren Guyol and Alice Catlin wrote the continuity.

The cast consists of Ann May, Misao Seki, Bessie Love, Sidney Franklin, Thomas Jefferson, Tote du Crow and Omar Whitehead.

The picture now being released is an entirely new version with an almost complete change of story through excellent recutting.

Watch for New Talent—Schulberg

"The public wants new faces. The producer who wants to keep his pictures up to standard must be continually on the lookout for new talent, and encourage it when he finds it. The extra girls of today may be the stars of tomorrow. The man who can pick those stars, today, before they get established, and develop them, is just that far ahead of the game, and need have no fear of his public."

So says B. P. Schulberg, producer of Preferred Pictures. That he believes what he preaches is, it is said, evidenced by the cast of "Maytime," which is now being made at the Schulberg studios under the direction of Gasnier. Fifteen actresses, practically unknown to the public a year ago, will have important roles in this picturization of Rida Johnson Young's stage play.

To Handle Preferred Product in Australia

Al Lichtman, president of Preferred Pictures Corporation, has just signed with Australasian Films, Ltd., to handle the new group of fifteen Preferred Pictures in the Australan and New Zealand territory.

Australasian Films is one of the largest companies in the world, controlling 110 first run houses in the principal cities and towns of Australia. This company at present is building two of the finest theatres in that country, one in Sidney and one in Brisbane. Each of these is costing over $1,000,000. The theatres controlled by Australasian are fully up to the standard of the best American theatres, it is stated.

Rex Beach's "Big Brother" to Be Put on Screen by Paramount

Rex Beach's latest novel, "Big Brother," which is now running serially in Hearst's International Magazine, is to be produced for Paramount by Allan Dwan, it was announced recently by Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in charge of production.

Mr. Dwan has just completed Gloria Swanson's newest picture, "Zaza," and Mr. Lasky was so enthusiastic over this production of the famous Leslie Carter vehicle that he assigned to Mr. Dwan one of the biggest stories of the year.

"Mr. Dwan's work in 'Zaza'," said Mr. Lasky, "certainly has earned for him what I think is one of the greatest box office stories of the season. 'Big Brother' is a story of New York gangdom and the work of the Big Brother movement in protecting and rescuing boys from evil surroundings in our big cities.

"Neither the novel nor the picture which we are going to make is in any sense propaganda; it is a powerful, colorful story of dramatic action against a background of a philanthropic movement which embraces the entire country and includes in its membership men from all walks of life.

"Tom Moore will play the title role. Other members of the cast will be announced shortly.

"The selection of 'Big Brother' and of Allan Dwan as its director is in line with our policy of getting only the biggest and best popular stories and giving them to directors who have already proved their worth at the box office."

Robbins to Direct Baby Peggy

Jesse Robbins, well known comedy director, has been signed by Universal to direct Baby Peggy in her third Universal-Jewel production.

The picture will be a comedy drama of five or six reel length, filmed from a Lois Zellner continuity of an original story by Bernard McConville. The working title of the play is "Settled Out of Court." It will provide an entirely new atmosphere for the baby star and her work will be essentially of a comedy nature.

New Title for Film

"Kentucky Days" is the new title of the Dustin Farnum star series feature, previously announced as "A Man," according to Fox Film Corporation.

Variety in Fox Current Releases

Fox Film Corporation announces the release of a special production, a Tom Mix series feature, and a Sunshine Comedy for the week of September 3.

"The Silent Command," the special which opened at the Central Theatre, Broadway, New York, on September 2, is scheduled for release on the 9th. It is a J. Gordon Edwards production and has been endorsed by prominent officials of the United States government, including General Pershing and Theodore Roosevelt, Jr.

"The Lone Star Ranger," an adaptation of the noted Zane Grey's novel, is the star series vehicle for Tom Mix, which also will be ready for distribution on the 9th. Billie Dove plays opposite the Fox star. Lambert Hillyer wrote the screen version and directed the picture.

The Sunshine Comedy scheduled for the week is "The Explorers." It is a two-reel funmaker.

Lloyd's "Why Worry" Making the Rounds

Last week, beginning with Labor Day, pre-view openings started Harold Lloyd's new comedy feature, "Why Worry," off with a genuine "boom." This is the substance of the story told from the viewpoints of the Strand on Broadway; the Eastman Theatre, Rochester, and Shea's Hippodrome, Buffalo.

In the meantime, Pathe reports, the whole country has been dotted with first run bookings of Lloyd's advent in the field of pure farce, many of them covering an indefinite period. On release date, September 16, "Why Worry" key centre openings will be announced.

Brooklyn's leading theatre, the Mark Strand, started its "Why Worry" run September 9.

To Issue Books with Films

Photoplay editions of five prominent First National stories are to accompany the release of the pictures to First National exhibitors.

They are "Ashes of Vengeance," Norma Talmadge's elaborate period play; "Flaming Youth," which is at present one of the best sellers of the year, will also be published in a photoplay edition; Booth Tarkington's "Penrod and Sam" has been released, with many illustrations from the First National picture, and "Her Reputation," a Thomas H. Ince production, will go to the booksellers in a photoplay edition.

"The Age of Desire" Advanced on Schedule

"The Age of Desire," a Frank Borzage production presented by Arthur H. Jacobs, has been advanced on the First National release schedule and will be issued for first runs during the current month. This picture was delivered in New York early in August by Mr. Jacobs and prints and an exceptional line of advertising accessories are now in all First National exchanges.

In the leading feminine role of "The Age of Desire" is seen Mary Philbin, whose work in recent productions has brought her to favorable attention of critics and public. In the juvenile role William Collier, Jr., appears. Myrtle Stedman has the mother role and Josef Swickard offers an unusual characterization.

LILLIAN R. GALE
Formerly a member of the editorial staff of Motion Picture News whose character work in a Pathe serial has already attracted wide attention.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 365.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Our Gang in "No Noise" Tops Pathe "Shorts" for September 23

In addition to the Hal Roach feature, "The Call of the Wild," based on Jack London's celebrated dog story, the Pathe program for September 23 contains an imposing array of short subjects.

Prominent among these is another of the popular "Our Gang" series entitled "No Noise," in which Mickey Daniels as a patient in a hospital is visited by the other little rascals. The result can easily be imagined. To say they turn the place upside down is putting the situation mildly.

Another two-reel offering is the seventh episode of the Edna Murphy ten-episode serial, "Her Dangerous Path," in which the heroine sees the situation which would have confronted her had she accepted a position as a society reporter.

Hal Roach is also represented by a single reel comedy, "Finger Prints," in which Paul Parrott as an amateur detective succeeds by this means in apprehending a pair of desperate criminals after meeting with many laughable as well as exciting adventures.

Pathe Review No. 38 has sections dealing with the handling of iron ore on the Great Lakes, the "table manners" of animals at the Zoo, a new form of poster art, the culture of white lilacs and scenes in color of a port in Corsica.

An entertaining number of the Aesop's Fable series concerns a horse race in which clever crookedness fails to win the race, and gets its deserts.

Earthquake Stricken Section of Japan in Educational's News Reel

Kinograms, Educational's News reel, in the latest issue, No. 2283, contains, it is said, the most recent motion pictures to arrive in this country of the earthquake stricken section of Japan.

The material used in these issues is part of a shipment of films just received by Edward K. Hanaka, of Tokio, Kinogram's representative in Japan, who happened to be in New York and turned the shipment over to Kinograms. The pictures contain scenes taken in Uyeno, the playground in the heart of Tokio, and the spot where thousands gathered after the first tremors and during the fire, and where thousands met their death during the subsequent quakes. Many of the scenes were made as late as August 2.

Mr. Hanaka, who has a motion picture laboratory in Tokio, left for Japan after receipt of the film, which he said was the last shipped from Tokio before the great catastrophe. He has been unable to receive any word of the fate of his laboratory or employees, or of his family. As soon as he can establish communication with his employees in Japan, he will instruct them to rush all available material on the disaster direct to Kinograms. Mr. Hanaka is confident, however, that if any of his employees are still alive, prints of the scenes of the disaster are already on their way to Kinograms.

Billy Sullivan to Star in New "Leather Pushers" for Universal

Billy Sullivan has signed a long-term contract with Universal to star in a new series of "Leather Punchers" of the type in which Reginald Denny proved so successful. Universal points to this as a triumph for heredity, for Sullivan is the son of Jerry Sullivan, a noted heavyweight pugilist and a cousin of the famous John L. Sullivan, at one time world's champion heavyweight. He is a clever amateur boxer, although he has never done any professional fighting.

With the starring of Reginald Denny in Jewel features, it is said there came such a strong demand for more of the Witwer stories that it was necessary to get a new "Kid Roberts," and Billy Sullivan was selected from a list of 157 applicants. A bad-luck omen in his screen test it is stated reacted in his favor. In his nervousness, he dropped a mirror while altering his make-up and the cameraman caught his expression as he surveyed the broken glass.

Sullivan is twenty-five years old and has appeared in pictures for eight years, playing many juvenile roles. The new series of "Leather Pushers" will be filmed under the direction of Edward Laemmle. Production will start soon.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Almost Married (Arrow)
Finger Prints (Pathe)
Goldfish Story, A (Fox)
Jollywood (Universal)
High Life (Educational)
No Noise (Pathe)
Pathe Review No. 38 (Pathe)
Round Figures (Universal)
Running Wild (Educational)
Ruth of the Range (Pathe)
Two Johns, The (Fox)

"Almost Married"

(Arrow-Comedy—Two Reels)

A couple starts to elope, the girl's father follows and they try to elude them, a jealous hotel porter, his ugly but romantic wife, an undertaker mistaken for a preacher and a suspicious house detective, all combine to produce a series of chases, mistakes and misunderstandings that will prove highly amusing to the average patron. Eddie Lyon has the leading role. There is plenty of action and humor in this one.—C. S. S.

"Pathe Review 38"

(Pathe-Magazine—One Reel)

In this always entertaining magazine reel, probably the most interesting section shows how by means of giant devices iron ore is unloaded from vessels on the great lakes. The children especially will be amused at the section showing the "table manners" of various animals. Other interesting sections showing the culture of white lilacs, a Corsican port in Pathecolor, and a new form of poster art.—C. S. S.

Century Out for Star-Fit Stories

Stories with themes adaptable as Century Comedies are to be purchased whenever a star requires such a story, according to a night letter received by Century's New York office from Julius Stern, president of this company.

The first story to have come under this new order is "The Water Dog," based on a theme by Harvey Jackson. Stories like "The Detective" and many others now under consideration will become Century Comedies.

"Round Figures"

(Universal-Comedy—Two Reels)

Jack Cooper is the start of this Century comedy which is crowded with action and comedy stunts and slap-stick which should find favor with the average patron. There is not much of a plot and the picture deals with the varied adventures of a hungry girl who masquerades as a dog, is helped by a stranger and meets with all sorts of adventures until the two are blown into a minister's home and married. There are several chases and such typical slap-stick stuff and the picture from an entertaining standpoint is up to the usual Century standard.—C. S. S.

"No Noise"

(Pathe-Comedy—Two Reels)

Our Gang, Hal Roach's famous band of urchins are the stars of this Pathe comedy. Mickey, the freckle-faced one, is sick in the hospital, the others visit him there and what they do to that institution is a-plenty. They upset the place, get into all sorts of scrapes, get mixed up with a skeleton, try their hand at the x-ray machine and manage to create all kinds of excitement. These two reels are crammed full of action and clever situations which will produce so many laughs that they will keep an audience in almost as much of an uproar as the kids find themselves in. It is well up to the standard of the previous comedies in this delightful series. —C. S. S.

"Finger Prints"

(Pathe-Comedy—One Reel)

This is one of the most laughable of the recent single Pathe comedies starring Paul Parrott. The hero appears as an amateur detective who specializes on finger prints. The manner in which he tries to get everyone's finger print in amusing and causes several comic mix-ups. He succeeds, however, by perseverance in actually apprehending two desperate criminals after a wild chase. Paul Parrott fans will like this one.—C. S. S.

"Ruth of the Range"

Serial Fans Will Find Many Thrills in New Pathe Release With Ruth Roland

Reviewed by Mary Kelly

Ruth Roland is once more the venturesome heroine in a Pathe serial of many thrills, judging from the first three episodes. It is good entertainment for all serial fans. The continuity has provided for continuous action, hazardous stunts and enough suspense to keep the spectator in a heat of excitement.

The cause of all this action, which is of course of secondary consideration, is an average serial plot. As long as it gives rise tc stunts and thrills, it is entirely adequate. This time the dilemma is that of a girl trying to free her father who has been imprisoned by men bent on stealing his discovery of fuelite, a substitute for coal.

In the first episode, which is entitled "The Last Shot," the girl is captured by the men who have taken her father, Pat Harmon, and his gang. She is rescued by Bruce Burton, but the only sample of fuelite is stolen by her maid, an agent of the gang. A mysterious stranger, Captain X., appears to aid her and directs her to where her father is held. She is hanging desperately to the stage coach driven by a drunken aid of Harmon's and headed for the gang when this ends.

"Caught Between Rails" shows her and Burton getting the assistance of the sheriff, and going to the cave where they remain long enough to get her father's secret for fuelite. They produce another sample to take to Frisco capitalists. They are attacked when riding to the train but Ruth escapes and with her horse stumbles on the track just as the train pulls up.

The third, "The Danger Trail," shows them in Frisco, trapped by a competitor who uses Ruth's maid to take Ruth away in an aeroplane to Arizona. Bruce escapes and follows, makes a daring rescue of Ruth by plunging with an automobile into the wall of the house that imprisons her and they face again the concentrated efforts of the opposing gang, who trap them in the mountains.

Each episode is in two reels with the exception of the first, which is in three. Ruth Roland is vivid and convincing as the heroine of much spirit and the rest of the cast, featuring Bruce Burton as the lead and Lorimer Johnston as the evil-eyed villain, is satisfactory.

"The Two Johns"

(Fox-Comedy—Two Reels)

Harry Sweet in a double role gets a generous number of laughs in this Imperial slapstick comedy. A country John is detailed to deliver an Aladdin's lamp and the detective who is to prevent this finds plenty of trouble when John's double appears. There is much falling out of windows and down stairways, relieved by some original touches. It is good amusement for the majority.—M. K.

"A Goldfish Story"

(Fox-Educational—One Reel)

How to bring up a gold fish is thoroughly and interestingly explained in this short Fox subject. The care of the gold fish hatcheries, the fishes in various stages of development, the methods of feeding them and the difference in the species are features that will be generally informative.—M. K.

"Jollywood"

(Universal-Comedy—Two Reels)

This Universal comedy starring Chuck Reisner is in the nature of a burlesque of feature pictures which have dealt with the motion picture colony in Hollywood. The reporter of a paper is sent out to the Coast to get some stories. Instead of meeting with screen celebrities, this green and thick-witted individual only succeeds in butting in on several companies at work filming pictures, upsetting things generally and getting kicked out. There is considerable amusing material that will please the average audience.—C. S. S.

Mermaid Comedies

Season Opens with Two Fun Makers Full of Humor

Reviewed by Tom Waller

Two two-reelers, "Running Wild" and "High Life," filled with characteristic Jack White "pep," open the season for Mermaid Comedies, distributed through Educational. Each is chock full of slapstick of the kind that bangs itself over with originality.

"Running Wild"

Pullman car tonsorial art and the inventive genius of a water polo champion aboard a horse in the waving field of short green run hand and hand in a clever way in this short subject. The game is slightly drawn out but the laughs it will create will abbreviate any overfootage.

"High Life"

What happened when the bootlegger handed the Count the gin and the garageman walked over society's threshold with the gallon of gasoline resolves itself into a hurricane of activities in a punch bowl. Activities of a parrot on a jazz record and the flying of ducks from a fast moving automobile help make this two-reeler a solid mass of original humor.

"Through Yellowstone National Park with Our Late President Warren G. Harding"

(Arrow-Special—Two Reels)

In view of the recent death of President Harding this exclusive record of a portion of his last tour is particularly timely. There are numerous views of the President and Mrs. Harding taken on this trip through the park while they were en route to Alaska, and in addition, the two reels present views of a large number of geysers, hot springs and other hot-water formations. There are also beautiful views of water-falls, rivers and mountainous scenery. The entire picture is interesting but on account of the similarity of the geysers some of these scenes could be omitted to advantage.—C. S. S.

"Yesterday's Wife"

(*Continued from page 354*)

woman made raucous by wealth and domineering by the position of affluence, is commendable; in fact without exaggeration it is perfect. It is such that will undoubtedly recall some acquaintance to more than one patron.

Irene Rich is another lead who could easily have overdone her important part. Instead she carries it through with simplicity both alluring and realistic.

Lewis Dayton and Philo McCullough play the two male leads in a manner characteristic of the generally refined tone of the entire production.

The title is excellently descriptive of the plot. It refers to the first wife of the twice-married man, with whom he compares his frivolous second wife to the latter's disadvantage.

Cast

Megan Daye	Irene Rich
Viola Armes	Eileen Percy
Sophia	Lottie Williams
Mrs. Harbours	Josephine Crowell
Gilbert Armes	Lewis Dayton
Victor Fleming	Philo McCullough
Joe Coombs	William Scott

Story by Evelyn Campbell.
Directed by Ed. J. LeSaint.
Length, 5,800 feet.

Story

Megan Days leaves her husband, Gilbert Armes, assumes her maiden name and enters the employ of Mrs. Harbours, a tight-fisted old woman of damaging wealth. Armes remarries. With his new wife he meets his first wife while visiting Mrs. Harbours, a client. The new wife, a former telephone operator, meets an old friend of the Harbour country place. They go sailing and are drowned. Armes and his first wife are reunited.

"Desire"

Metro Release Has Cast of Favorites Featuring John Bowers and Marguerite De La Motte

Reviewed by Mary Kelly

A picture with some fairly entertaining scenes but with a rather weak motive, this Metro production falls short of being wholly satisfying. The first part is by far more pleasing than the last half. It opens attractively, introduces a promising cast and seems to have the background for the sort of performance that is usually well liked. Because of this it will hold the interest of some of the fans, but will not stand the analysis of the critical.

The theme purports to be a fine distinction between love and desire, explaining that true love is always accompanied by sacrifice. Its application seems rather vague. A young couple separates at the altar before taking the vows. Each one finds his mate in a more humble stratum of life. One of these affairs ends happily and as portrayed carries a certain realism, while the other one fails to be convincing and has a melodramatic ending that is unpleasant.

Marguerite De La Motte and John Bowers give the picture most of its vitality. The affair between the old musician's daughter who has not seen the world and her more experienced lover has considerable appeal for the majority. Both of these players act with imagination and feeling. The other affair is not so well managed. It lacks the essential touches that make a romance between an exquisite lady and her chauffeur from the tenements seem plausible. After the lady has ended her life with poison, the husband chauffeur suffers a hysterical reaction to which altogether too much footage is devoted.

The out-door wedding scene and the numerous safe scenes have considerable audience appeal. Estelle Taylor has a lavish wardrobe and Marguerite De La Motte has one particularly stunning evening gown. The production has sufficient appeal to please the class of fans who are attracted by the more or less obvious.

Cast

Ruth Cassell	Margarite De La Motte
Bob Elkins	John Bowers
Madelyn Harlan	Estelle Taylor
Jerry Ryan	David Butler
Bud Reisner	Walter Long
Mamie Reisner	Lucille Hutton
Rupert Cassell	Edward Connelly
DeWitt Harlan	Ralph Lewis
Oland Young	Chester Conklin
Mrs. DeWitt Harlan	Vera Lewis
Patrick Ryan	Nick Cogley

Story and Scenario by John B. Clymer and Henry R. Symonds.
Direction by Rowland V. Lee.
Length, 6,500 feet.

Story

Madelyn Harlan decides at the altar that she is not in love with Bab Elkins. He willingly agrees and they go their separate ways. Madelyn falls in love with her chauffeur Jerry while Bob meets a girl whose unsophistication appeals to him. Madelyn and Jerry marry but Madelyn makes the horrifying discovery that Jerry's parents are hopelessly plebeian. Her parents disown her when they learn of the marriage. Bob stays away from the girl not being quite sure of his love for her. Eventually he knows it is real, tells her, and they are united. Madelyn takes poison and Jerry plunges his car off a city dock.

PROJECTION

EDITED BY F. H. RICHARDSON

The Power Factor

J. F. Chack, Whiting, Indiana, member local union 133, I. A., says:

Dear Friend Richardson—Regarding Mr. Hallberg's remarks concerning the power factor, possibly the following will serve to make the matter more clear.

Figure 1

In figure 1 we see a plain 2-wire circuit, indicating location of various equipment. Since power factor is the relationship between real and apparent power, with a power factor less than I, or unity, the watt-meter will not read the same as the product of volts times ampores by respective meters (meaning the volt and ammeter.—Ed.). The indication by the wattmeter and the volt and ammeter will only be identical if the power factor be I, or unity.

Real power is indicated by the wattmeter, while apparent power is found by multiplying the readings of the volt and ammeters. It then follows that

Power Factor =
Real Power
Apparent Power

Power factor, insofar as concerns the projection circuit, is due to inductance in the circuit. It is, in fact, a magnetic action caused by constant changing polarity, which action causes the current flow to lag behind the voltage.

Figure 2

In figure 2 we have a condition where the power factor is unity, or I, the voltage and current flow being in phase, or in other words. reaching their maximum values each alteration at the same instant of time. Under this condition power equals E x I—voltage times amperes.

Figure 3

In figure 3 we have a condition where the power is less than I, or unity—less than E x I. The current flow here lags behind the voltage and power equals ExIxPF.

In my view Hallberg is entirely too high in his estimate of additional wire and fuse capacities, as there is not very much inductance in the arc itself, though to be sure of this it would be necessary to test with instruments, and of course the result would vary with any change of inductance and voltage.

Tests Suggested

For the information of us all I would like to see some tests made on projection circuits by means of instruments. Possibly Mr. Hallberg can and will favor us with such tests, giving arc voltage, amperes and watts under different conditions, say with 25 and 60 cycle current, with his special transformer (Economizer I suppose is meant.—Ed.) and a Ft. Wayne Sompensarc.

When using a c to d c motor generator sets the power factor will seldom be more than .80 on full load—less on underload.

Poor power factor calls for greater cross-section of copper conductors. Too small conductors of course induce unnecessary heating and resistance.

I would like to set forth some few things I believe are in the nature of improvements. I am using Petrolatum oil on my projectors same as the man for the Balaban and Katz theatres use. It produces a very smooth operation and reduces wear to a minimum.

When I came on this job I found the carbons set centrally with each other. I changed them to essentially the same as a D. C. set, which produces an even burning arc and a whiter light than the central setting.

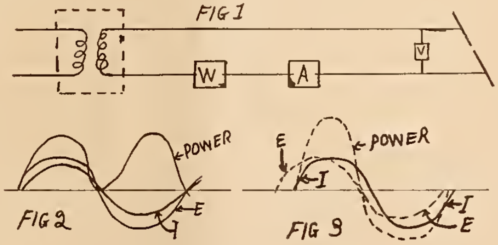
As to Oil

As to the oil, I am very chary about recommending lubricant other than that put out by the projector manufacturer. The oil you name may be very good—even better than that sold by the manufacturer of your projector, still I would rather accept the judgment of the manufacturer, who undoubtedly has made exhaustive tests to determine the exact effect of the oil they sell, than the judgment of one, or even of quite a number of projectionists who, however honest in their convictions, probably have not the facilities for making a really exhaustive test of lubricants. My advice therefore is to stick to the oil sold by the projector manufacturer, with the notation that, since there may be very real merit in the oil you name, it would be well for the manufacturer to test it out, and adopt it if it be really better than the one they sell, since it is not the sale of oil they are interested in so much as the performance of their projectors.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.



FIGURES 1, 2 AND 3
Submitted by J. F. Chack

JUST OUT
A Brand New
LENS CHART
By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming this fall.

Price $1.00
Postpaid
Chalmers Publishing Co.
516 Fifth Avenue New York City

The carbon set you use is the a c set recommended by me for years, both in this department and in the handbooks. Undoubtedly it is the best set for a c.

I think the remarks of friend Schack will terminate the power factor discussion for the present, except the publication of such tests as Mr. Hallberg or others may be willing to make and submit, because after all the power factor is only of direct interest to the projectionists insofar as it affects wire sizes and fuse capacities.

Griffith Says

John Griffith arsises to remark:

Dear Frank—In August 4 issue you ask the following question with relation to a recommendation I made concerning the optical line-up of Bruce S. Watson, Muscatine, Iowa: "Is it good practice to waste light because you happen to have plenty of it?"

In cases where there is a surplus of current available over the amount actually used I do think it good practice to waste a few amperes, if by so doing it is possible to keep the condenser clean and free from pitting.

I regard the minimum crater distance as an emergency condition, made necessary by lack of ample current. The advantage of a minimum crater distance is often lost through pitted and smudged condensers, and reluctance on the part of the projectionist to ask for new lenses. Condensers must be kept clean, and disturbing condensers to clean them is one of the most prolific sources of breakage there is.

Broken Condensers Mean Bad Condition

If the exhibitor or manager understood that a frequent demand for condensers meant that the projectionist is working under highly efficient conditions, he probably would not mind paying for the lenses. However, the average exhibitor considers it as being merely an evidence of carelessness.

Given a condition where there is ample current available, and where satisfactory screen illumination may be had by using a slightly greater crater distance, the boss does not have to pay for so many condensers, but he does have to pay for extra current, though he does not realize it.

This would seem like "putting one over" on friend boss, but it is not so bad as it looks, because the short crater distance becomes a source of loss instead of gain, if carried too far, as losses pile up heavily between the condensers and at the aperture, and before becoming a loss it becomes a source of slight gain. Short crater distances reach their limit of usefulness at about the 6½—6½ column of the new lens chart.

I Take Issue

This is the first time I have ever taken serious issue with any statement of brother Griffith as regards the projector optical system. Usually he is, in my opinion, eminently correct in his conclusions concerning same, but this time he is, according to my notion, very wrong, from several viewpoints, hence he and I will have to go to the mat and fight it out. If I am wrong, I want to know it.

In the first place he is taking a wrong position, because we have striven, and must still strive to set up some STANDARD in all things. The standard for crater distance suggested by Griffith is the 6½—6½ condensed column of the new lens chart, which seems to me to be about right, though in some cases probably a bit short.

A standard is either a standard or it is not, and in this Griffith leans toward the "not" end of things. His reason, as stated, is that the exhibitor should be humored because he has not sufficient confidence in the man he employs as projectionist to let him use what is standard, plus the fact that cleaning lenses tends to cause breakage and standard crater distance may cause pitting.

Lenses Should Be Cleaned

Cleaning lenses does NOT necessarily cause breakage. Both the collector and converging lens should be removed and cleaned every day, if it be a theatre running 11 to 11 and at least every other day in all other theatres except those running only two times a week. In them once a week will do, provided the projector be carefully covered when not in use.

As to pitting, may I ask what percentage of difference a quarter of an inch more crater distance will make in that? I venture the statement that ten per cent. would more than cover it. And how much light will a quarter of an inch added crater distance loose? Lay it out on paper, as per figure 36H of the Bluebook and see.

No, John, I am utterly unable to agree with you on this. Granted that under normal conditions (usually WRONG conditions, by the way) the STANDARD crater distance cannot be used, I hold that it is bad practice to recommend jockeying with a thing of this sort. If the exhibitor doesn't know projection and does not or will not employ a projectionist in whose knowledge and judgment he has confidence, that is no fault of ours, and no legitimate reason for the making of any concession whatsoever.

Either the 6½—6½ condenser column is right (for all normal conditions) or it is wrong. If it is right—as I believe it is—then I am very much for it and do NOT propose to make concessions which will gain the exhibitor nothing at all, and will operate to delay indefinitely the establishment of STANDARDS.

Lack of Interest

In the June 9 issue I asked projectionists to express their view of the proposal of the Society of Motion Picture Engineers to adopt the name "Projector Room" into their nomenclature, instead of "Projection Room," which was proposed by the nomenclature committee.

The official adoption of nomenclature is a very much more important matter than you seem to imagine. To this date just one man, Brother Thomas Napoletano, Chief of Projection at the Marine Barracks, Paris Island, South Carolina, has had sufficient enterprise and energy to respond.

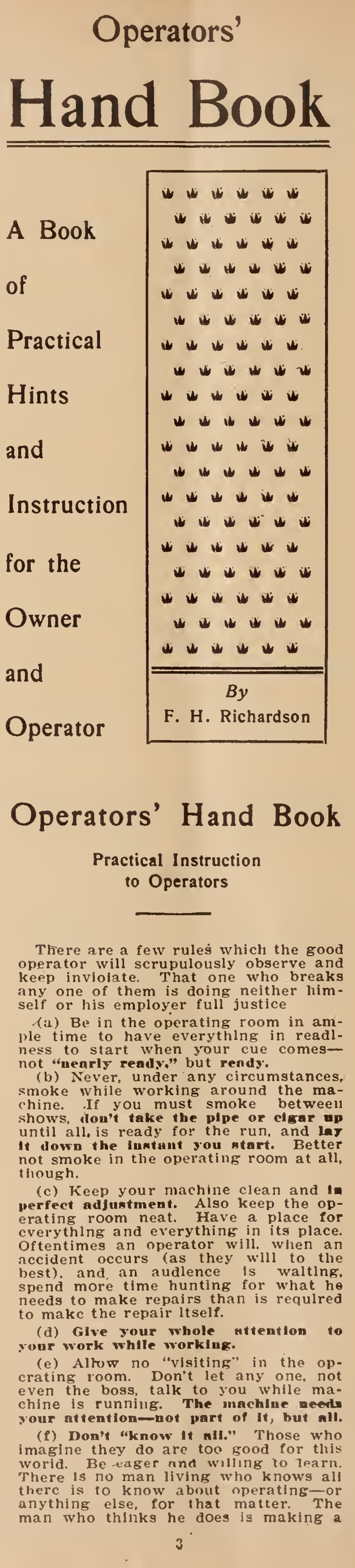
He approves PROJECTION ROOM as against Projector Room, and very rightly says that it is nonsense to allow the producer to force a change to the latter name because they desire to dub their screening room the "Projection Room."

I should have had some hundreds of letters on this by now, and must have at least a decent interest shown if the term Projection Room is to prevail at the fall meeting of the society. One or the other will be adopted them. That is sure. I had thought that such unions as Vancouver, San Francisco, San Diego, Denver, Rock Island, Duluth and the many other live wire organizations would be enterprising enough to take action in a matter of this sort.

How it Started

The Bluebook of projection, known as the Fourth Edition of the handbook. In reality it is the fifth edition, and would be so known had I taken advantage of the fact that previous to the book known as the First Edition I published and sold 78,000 copies of a little, vest pocket handbook, the title page and first page of which is herewith reproduced.

This booklet was sold by the thousand to projector manufacturers (the Nicholas Power Company alone bought seven thousand of them) with their advertisement printed on the imitation leather cover. This booklet was copyrighted by me in 1907, and was the very first work ever published, so far as I have been able to ascertain, on motion picture projection. The cut shows the full size of the page, the title page being over the first page of text.



Operators'
Hand Book

A Book
of
Practical
Hints
and
Instruction
for the
Owner
and
Operator

By
F. H. Richardson

Operators' Hand Book

Practical Instruction
to Operators

There are a few rules which the good operator will scrupulously observe and keep inviolate. That one who breaks any one of them is doing neither himself or his employer full justice

(a) Be in the operating room in ample time to have everything in readiness to start when your cue comes—not **"nearly ready,"** but **ready.**

(b) Never, under any circumstances, smoke while working around the machine. If you must smoke between shows, **don't take the pipe or cigar up** until all, is ready for the run, and **lay it down the instant you start.** Better not smoke in the operating room at all, though.

(c) Keep your machine clean and **in perfect adjustment.** Also keep the operating room neat. Have a place for everything and everything in its place. Oftentimes an operator will, when an accident occurs (as they will to the best), and an audience is waiting, spend more time hunting for what he needs to make repairs than is required to make the repair itself.

(d) **Give your whole attention to your work while working.**

(e) Allow no "visiting" in the operating room. Don't let any one, not even the boss, talk to you while machine is running. **The machine needs your attention—not part of it, but all.**

(f) **Don't "know it all."** Those who imagine they do are too good for this world. Be eager and willing to learn. There is no man living who knows all there is to know about operating—or anything else, for that matter. The man who thinks he does is making a

3

Can't Be Done

G. W. Benowitz, Projectionist, Strand Theatre, Sioux Falls, South Dakota, says:

Dear Friend Richardson:—Find attached hereto money order for six of those dollars, for which kindly forward one copy of the Bluebook of Projection:

Just read article in July 14 issue titled "An Honest Man." It seems strange how some men either forget or utterly fail to realize how much of what they know they have learned from others, and how entirely impossible it would be to write a book on projection, or any other instructive work, for that matter, without the author using knowledge obtained from or through others.

IT CAN'T BE DONE, and if those wise birds (?) knew one-twentieth as much as they think they do they would know it.

I know there are some things in the new book which I have myself submitted through the projection department. I am glad if these things have served to help some brother projectionist. I consider it only doing my share when I try to help others as they have helped me through the projection department.

Pink Slip Needed

I have no manner of time for the wise ones who know it all and are past learning. Of all the (censored) fools he is the most foolish.

The only way to wake that sort of swell-head up is for the boss to insert one of those little pink slips in his pay envelope.

The new Bluebook (Fourth Edition of the Handbook) is superior to any book ever published on motion picture projection. There are but three books which even approach its value to the projectionist. They are the First, Second and Third editions of the Richardson Handbooks.

Many thanks for the compliment of that last, Brother Benowitz. It is not merited, however, I think, because I don't regard the First, Second, or even the Third editions, as having anything like the value of the new book. They were good in their day, but their day has passed. Like the old sixteen-inch cylinder locomotive, which was a really wonderful engine—until the big fellows came along.

But the big fellow DID come along, and the formerly wonderful engine went to the scrap pile, and is only remembered as a cog in the wheel of progress.

True! True! True!

A projectionist, to whom I had offered some advice recently wrote at some length. In one spot he says:

It is the old story of thinking that the more juice you put through the wires the more light you get on the screen. I have just about convinced my boss that, within reasonable limits, it is not so much the amount of juice you use as HOW YOU USE IT, that gets the result.

A greater truth about projection has seldom been told in fewer words. It is astounding how many projectionists, or near projectionists, are putting eighty amperes D C through their arc and, through sheer lack of skill and knowledge, getting a fifty ampere result on their screen.

Time and Again

Time, time, time and again men have been told that, for example, an arc crater burning at 55 degrees angle to the optical axis of the lens system will give maximum results in light delivered to the collector lens, and that no other angle will do it, yet it is an absolute fact that not one projectionist in five—no, not in twenty five, has any arrangement for carrying his crater angle by anything but pure guess-work, and more often than not the guess is WRONG. And that is just one item of wrong procedure.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Always Two Sides to an Argument
The Value of Advice

Supply Man "Guessed It Was"—Putting the Indian Sign All Over the House

WE note that one of the objects of the Theatrical Supply Dealers' Association of the Pacific Coast is to stop the practice of manufacturers selling direct to large theatres.

On the face of it, and from the supply dealer's point of view, such an object would appear to be entirely reasonable. Unfortunately, there is another side which some supply dealers do not consider. If a dealer ties up a manufacturer with an agreement regarding exclusive territory, it is up to the dealer to work that territory with a fine-tooth comb and make all possible sales and even some that may seem impossible.

If the dealer does not thoroughly sell his territory, there are reasons why the manufacturer may be compelled to take matters into his own hands and make the sales.

The logical solution of the problem would appear that when a manufacturer protects a dealer by the granting of exclusive territory, the dealer should protect the manufacturer by agreeing to take a certain quota and live up to that agreement.

If the dealer ascertains in advance as to just who are prospects in his territory for a certain product, he will not agree to make his quota too large, and having agreed on the quota and the payment for same, whether it is sold or not, there would be no reason for the manufacturer to worry whether or not the sales were made.

ONE of our esteemed contemporaries advises its readers to build a second house instead of increasing the seating of the present theatre.

He who wrote the advice is an architect. Planning houses is his business, and the more houses planned, the better business is—in his line.

The reason given for doubling up on overhead is that it will ward off competition and permit the two-house exhibitor to grab off all the local patronage.

We wonder if it actually would. We never yet saw any attempt to corral all the business in sight succeed, and we have witnessed several shirts irrevocably lost in the attempt. And, we'd look with suspicion on any business venture that depended upon monopoly for success.

The value of advice on what to do and how depends greatly upon who gives it and how much the advisor will cash in if one follows it.

"I DON'T like your suggestion of September 8 in regard to group purchasing," said a supply man into whom we bumped the other day.

"Why not," we inquired.

"First thing that you know, the independent houses will be getting together and placing bulk orders and getting the bulk discounts," was the reply.

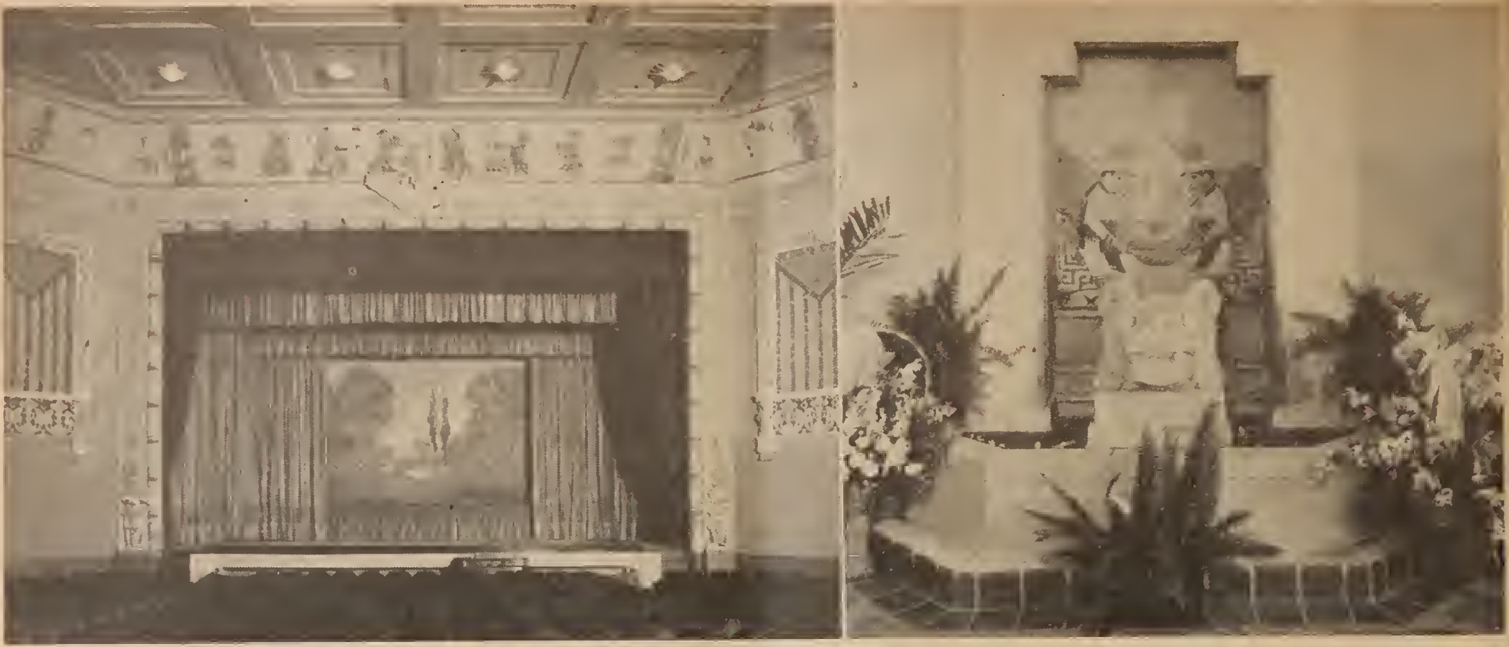
"What of it," we asked, "you run your soles thin trying to grab contracts from the chain houses now. And you're always kicking that the average small house buys from hand to mouth and uses your concern for a store room. An order for a certain quantity is just as profitable irrespective of whether it comes from five big or ten small theatres. Is it not?"

The supply man hesitated a moment, "Well, I guess it is," he admitted.

PUTTING the Indian sign on a house is generally construed as coming pretty nearly to putting the house out of business. But in putting an Indian sign all over its theatre, the St. Clair-Doan Company, of Cleveland, would appear to have ensured usage of the S. R. O. sign.

When one considers the subject carefully, the Aztec scheme of decoration certainly does appear to be more appropriate for an American house than Italian or French renaissance, classic, Moorish or early Egyptian, which appear to have been the prevalent types to date.

And think what a hit could be made by costuming the Doan usherettes as priestesses of the Sun and screening a revival of the Aztec picture, The Woman God Forgot.



AZTEC DECORATIONS OF THE DOAN THEATRE OF CLEVELAND
At Left, the Proscenium Arch and Stage. At Right, the Fountain of the Sun God.

Cleveland's Doan Takes Decorative Motif from the Ancient Aztecs

THE new Doan Theatre, at the corner of St. Clair avenue and East One Hundred and Fifth street, Cleveland, Ohio, opened August 25, under the management of Loew's Ohio Theatres, Inc. It brings to Cleveland a glimpse of the Central American art employed by the Aztecs at the time of the Spanish conquest. So far as we know, the intensely interesting and highly decorative motifs of Aztec ornament have not previously been employed for building decoration, although the fact that they were originally employed, for the most part, in dramatic ceremonies, makes them particularly adaptable for purposes of theatrical decoration.

Leased by Loew

The St. Clair-Doan Company, owners of the theatre and office building of which it is a part, is headed by Joseph Laronge and Edward Schultz. They instructed the architect, Frank W. Bail, to spare no cost in designing a theatre in a manner sufficiently original in character to stimulate the pride of this section of Cleveland which is now experiencing such a remarkable development.

The Loew Theatre interests leased the theatre from the plans, being convinced that the district has developed sufficiently to warrant the high standard of production for which this organization is famous. Fred Desberg of the Loew interests was able, because of his vast experience, to render many helpful suggestions during the construction of this building.

The entrance lobby is a low vaulted passageway, floored with a random stone mosaic and illuminated indirectly, through ceiling penetrations which give the effect of light filtering through from a tropical sky. The entrance lobby leads to a loftier rotunda which is designed to represent the inner shrine of a sacrific temple. In a recessed fountain, the high priests may be seen anointing the Mayan lion with a ceremonial ointment. The four corners of the temple are colorfully illuminated by the Red Gods of Fire.

1,500 Seats in House

The theatre proper is of the orchestra floor and single balcony type, with a seating capacity of 1,500 Heyward-Wakefield chairs. The decorations, executed by Garbo, are unique, in that only such natural vegetable colors as were known to the Aztecs have been employed.

A coffered ceiling is illuminated with an all-over pattern of Sun God symbols. A splayed frieze on the side walls is decorated with murals consisting of accurate reproductions of the Gods of Rain, Wind, Sun, War, Life and Death, together with corresponding symbolical hieroglyphics.

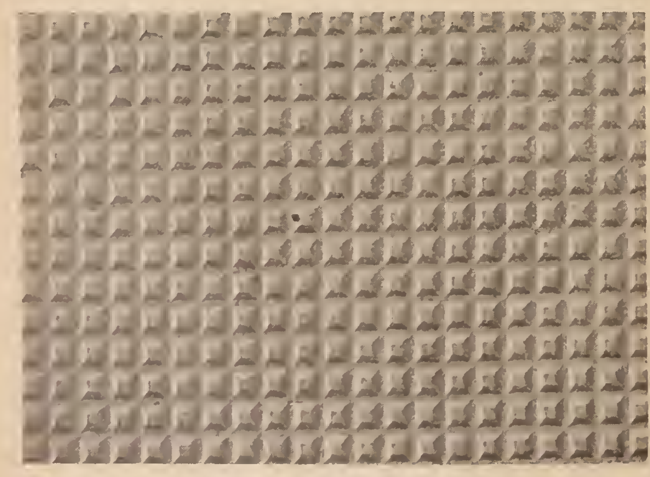
An Aztec Orchestra

The frieze above the procenium arch portrays an Aztec orchestra and the instruments employed bear a striking resemblance to those used in the jazz orchestras of today. They consist of log drums, kettle drums, flageolets (an instrument similar to the saxophone), gourd rattles, turtle shells and conchs. The organ openings which flank the proscenium, are draped with basket weave Druid cloth of a temple drape pattern.

The lighting fixtures contain a fused glass similar to obsidium, the volcanic glass used by the Aztecs.

The atmosphere of the entire building impresses one with the dramatic appreciation of this little known Central American civilization.

The equipment of the Doan includes two Simplex projectors, supplied by the Argus Enterprises of Cleveland.



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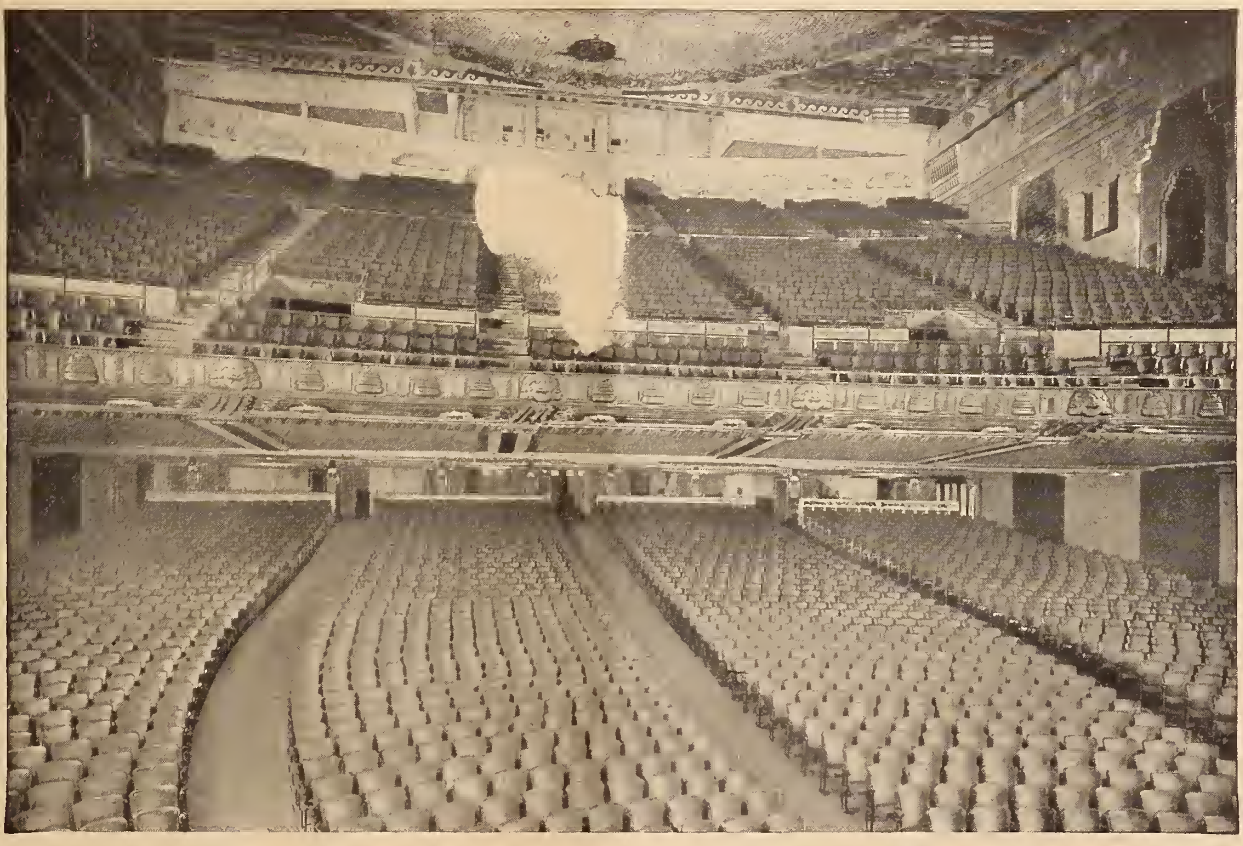

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BEFORE the play or program begins, when the lights are turned on and the people are being seated, are you proud of the appearance presented by the chairs or do they show signs of wear, sunken seats and worn-out upholstery? Under these conditions, theatre patrons certainly cannot feel at ease. They pay for amusement and comfort--why shouldn't they receive it?

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The Metropolitan Theatre shown above offers the public every convenience possible and the theatre chairs, installed by the American Seating Company, are examples of perfect construction, combining all the elements of proper seating. Mr. Grauman realizes and appreciates the quality of our chairs and has given us not only one contract, but three, proving that satisfactory service was rendered in each installation.

It is from installations such as the above, and from the many others of equal note which are illustrated from time to time in our advertisements, that a feeling of perfect confidence must be established and the conclusion formed that this organization is equipped to handle any seating installation with perfect satisfaction.

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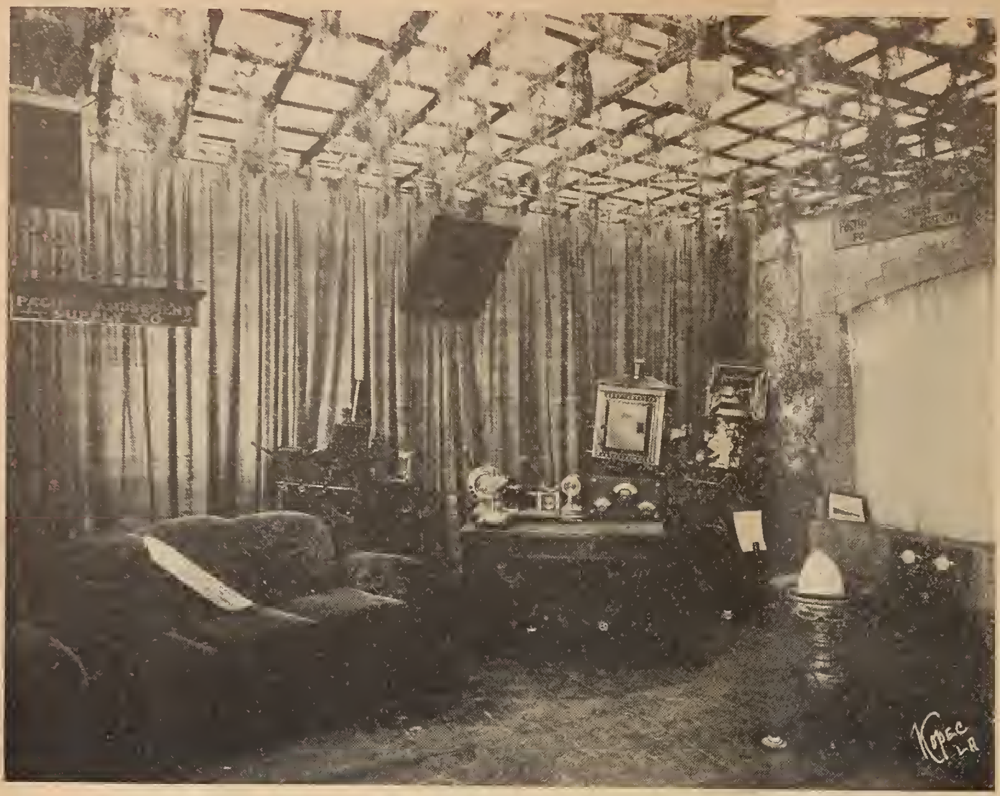

EXHIBIT OF THE NICHOLAS POWER COMPANY
In space of Pacific Amusement Co., at Los Angeles Exposition.

Nicholas Power Co.'s Exhibit at Exposition

The accompanying illustration shows the exhibit which was part of the Motion Picture Exposition held in Los Angeles from July 2 to August 4 is a credit to both the Pacific Amusement Supply Company and the Nicholas Power Company.

The illustration does not do full justice to the exhibit which was a combined display room and a miniature hall for the showing of motion pictures. To the left, but not shown in the picture, is located a projection room equipped with Power's projectors, and on the right may be seen part of the screen.

What the Exhibit Contained

The exhibit shows (from left to right) a Power's No. 6-A stand with G. E. incandescent equipment, but minus the Power's head. On the table is a large demonstration model of Power's Intermittent Movement; also on the table is shown a complete Power's speed indicator panel. A Power's No. 6-B improved type "E" projector can be seen and two advertisements taken from the back page of the Moving Picture World. One of these display cards announces the standardization of the Graumann circuit with Power's projectors, and the other is the illustration of the Leviathan, also equipped with Power's projectors. On the floor, also on the right, is an automatic dowser and an electric fountain.

The exhibit was an elaborate one as can be readily seen in the photograph, and was one of the most attractive displays in the Exposition.

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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Are the best for Projectors.
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No Summer Slump in Albany Incorporations

Instead of the usual midsummer let up, as indicated in the number of companies entering the business, the motion picture industry in New York State during the months of July and August showed much activity.

A report just issued by the Secretary of State reveals the incorporation of 50 companies, with a total of $1,090,200 in capitalization during the last two months.

This shows an increase in the number of companies entering the field over the same period a year ago, although the capitalization is a little lower. July and August of 1922 brought the incorporation of 39 companies, with an aggregate capitalization of $1,544,500.

The Past Week's Record

Eight motion picture companies were chartered by the Secretary of State during the week ending September 8, these totaling $88,500 in capitalization. The heaviest individual capitalization was revealed in the papers of the That's That, Inc., capitalized at $40,000, and having as directors, W. B. Tunick, E. L. Simon, of New York City, and Goldie Schwartz, of Brooklyn. Other companies incorporated included the following:

Red Seal Pictures Corporation, $500, with E. M. Fadman, Max Fleischer, Rose Salzman, New York City; Farfarello Thalia Operatic Corporation, $500, with Fred L. Weisler, Anna Finkel, Brooklyn; Reuben Weinstein, New York City; System Amusement Co., Inc., Buffalo, $15,000, J. Adam Weiss, Melvin Greene, Benjamin Isenberg, Buffalo; Medical Science Film Corporation, $10,000; Edward Miller, J. J. Kron, Belle Traum, New York; National Screen Announcements, Inc., $2,000; Hyman Emerson, A. B. Silverman, B. H. Berman, New York City; Farash Theatre Company, Inc., Albany, $500, William W. Farley, Albany; William M. Shirley, Schenectady; William F. Rafferty, Syracuse; Benrose Theatre Corporation, $20,000; Benjamin, Rose and Julius Joelson, New York City.

Management Changes

SILOAM SPRINGS, ARK.—E. T. Luna, who operates moving picture houses at Lincoln, Westville and Prairie Grove, has purchased moving picture business here.

*ALEDO, ILL.—L. J. Trevor has opened opera house with picture program.

CHICAGO, ILL.—Merrell E. Willgrubs has been appointed assistant manager of Calo Theatre.

CHICAGO, ILL.—National Theatre at 63rd and Halsted streets has been taken over by Barrett-Laemmle Corporation.

CARMI, ILL.—George Cross has sold his interest in Main Theatre to S. E. Pirtle, of Jerseyville, who controls a chain of seven theatres.

FAYETTEVILLE, ILL.—Cumberland Theatre Company has taken over Princess Theatre.

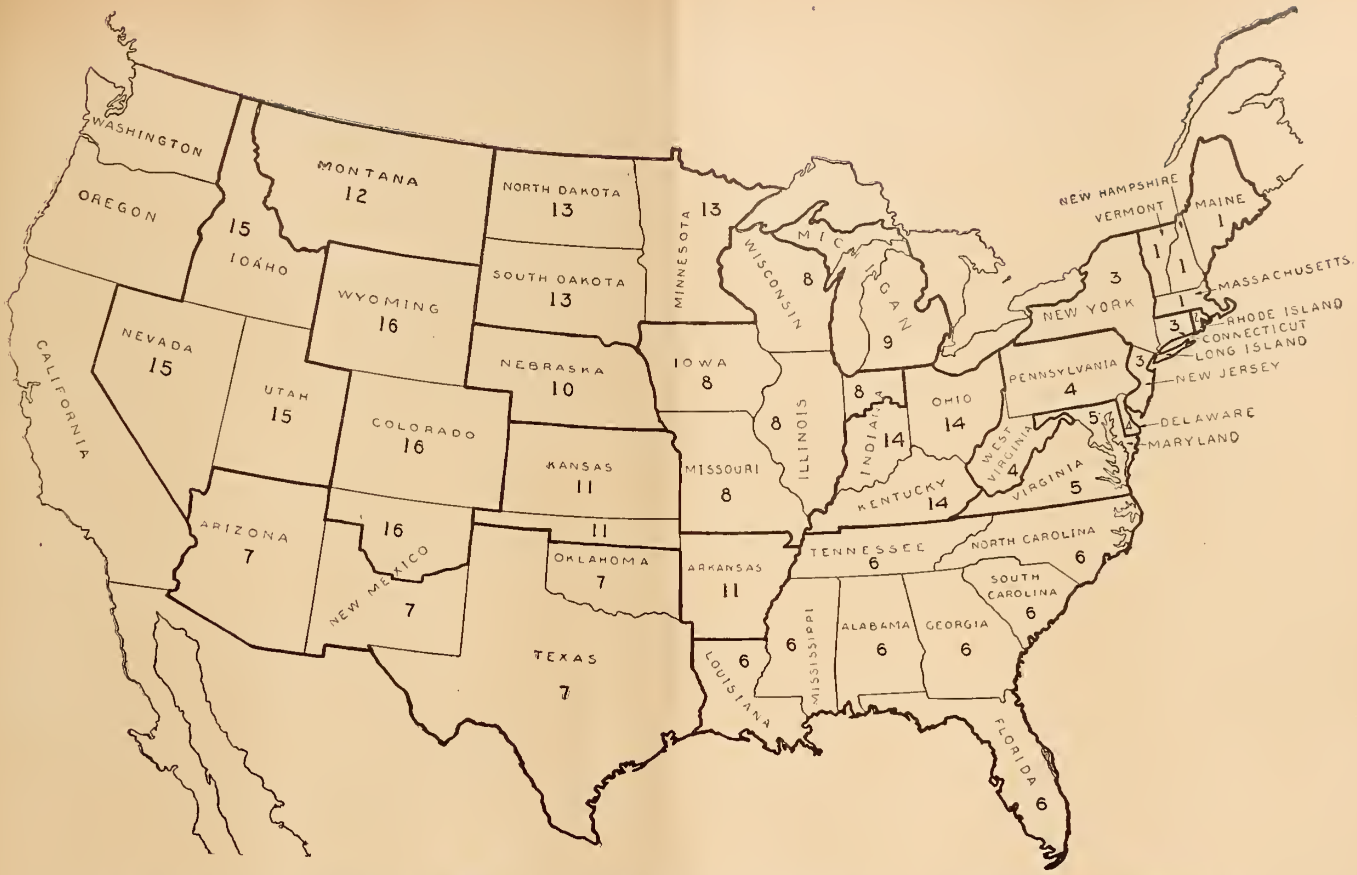
SPARTA, ILL.—R. C. Cluster and W. C. Ludwig, who control five theatres in Illinois, have acquired Grand Theatre.

INDIANAPOLIS, IND.—Frank J. Rembusch, of Marion, has taken over Rialto Theatre on South Illinois street.

INDIANAPOLIS, IND.—Ace Berry succeeds Ralph W. Lieber as general manager of Circle Theatre.

CEDAR RAPIDS, IA.—J. J. Jacobson and P. D. Alleman, of Clinton, have purchased Crystal Theatre.

CEDAR RAPIDS, IA.—Ray Swan suc-



A Chain of Service from Coast to Coast for G-E Compensarcs

Sales and services for G-E Compensarcs can be had in every quarter of the United States. Following is a list of distributors—their territories can be ascertained by reference to the map. Address the distributors responsible for the territory in which your theatre is located.

No.	*Distributor*	*Territory*
1	Exhibitors Supply Company Boston, Massachusetts	Mass., Vermont, New Hampshire, Maine
2	H. A. & E. S. Taylor Providence, Rhode Island	Rhode Island
3	Independent Movie Sup. Co. New York City Branches: Albany, N. Y., Buffalo, N. Y., New Haven, Conn.	New York, Connecticut, New Jersey
4	L. M. Swaab Company Philadelphia, Pennsylvania	Pennsylvania, Delaware, West Virginia
5	Webster Electric Company Washington, D. C.	Washington, D. C., Maryland, Virginia
6	Southern Theatre Equip. Co. Atlanta, Georgia	N. C., S. C., Georgia, Fla., Miss., Ala., Louisiana, Tennessee.
7	Southern Theatre Equip. Co. Dallas, Texas Texas Theatre Supply Co. Dallas, Texas	Texas, Ariz., Oklahoma
8	Fulco Sales Company Chicago, Illinois and St. Louis, Missouri	Illinois, Wisconsin, Iowa, Missouri, part of Indiana
9	Exhibitors Supply Company Detroit, Michigan	Michigan
10	Western Theatre Supply Co.	Nebraska
11	Yale Theatre Supply Co. Kansas City, Missouri	Kansas, Oklahoma, Ark.
12	Montana Power Company Butte, Montana	Montana
13	L. H. Francis Company Minneapolis, Minnesota	Minnesota, North Dakota, South Dakota
14	Theatre Supply Company Cincinnati, O., Cleveland, O. Dyer Brothers Cincinnati, Ohio	Ohio, Kentucky
15	Salt Lake Theatre Sup. Co. Salt Lake City, Utah Capitol Electric Company Salt Lake City, Utah	Utah, Idaho, Nevada
16	Denver Theatre Sup. Co. Denver, Colorado Seeman Mitchell Supply Co. Denver, Colorado	Wyoming, Colorado, New Mexico

General Electric Company
Schenectady, N. Y.
Sales Offices in all Large Cities

GENERAL ELECTRIC

ceeds W. J. Slattery as manager of Majestic Theatre.

HUTCHINSON, KANS.—William D. Fulton has taken over De Luxe Theatre and will operate it as first-run moving picture house.

BEATTYVILLE, KY.—A. L. Stephen has been appointed manager of Lyric Theatre.

CARTHAGE, MO.—Crane Theatre Company is negotiating for the purchase of Delphus and Sho-To-All theatres.

HUNTINGTON, NEB.—Arthur Ziel, of Sioux City, has taken over management of Lyric Theatre.

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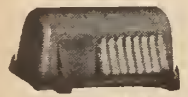

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(Pat. Pending)

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Kaus-a-Lite is light without a glare. Finished in bronze, red, green, gray. Adaptable to any theatre seat. Easily wired. Write for full information.

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Entire equipment including Moller organ and Simplex machines. Can be seen in operation at the Liberty Theatre, Atlantic City, N. J.

West Coast Dealers Form an Association

The Theatrical Supply Dealers' Association of the Pacific Coast has been organized at San Francisco, with all local supply dealers enrolled as members.

The objects of the organization are to promote the best interests of the business, to protect members against bad accounts and to stop the practice of manufacturers selling direct to large theatres.

The officers are R. M. "Tex" Combs, president; L. G. Dolliver, first vice-president; Edward H. Kemp, second vice-president; G. A. Metcalfe, third vice-president; J. E. Maguire, secretary, and Walter G. Preddey, treasurer.

Photo Players Co. Succeeds Old Concern

The Photo Player Company has been incorporated at San Francisco with a capital stock of $500,000 by Fred F. Ouer, G. F. Detrick, Frederic R. Sherman, B. T. Bean, J. A. G. Schiller, L. P. Grunbaum and L. H. Brownstone.

This concern has taken over the assets of the American Photo Player Company and will at once open the organ and fotoplayer factories and resume manufacturing operations.

Many orders for instruments are on file and efforts will be made to fill these in full and with the utmost dispatch.

Theatres Projected

TUSCALOOSA, ALA.—Mrs. Daniel Collier will rebuild Belvedere Theatre at 607 Greensboro avenue.

NEW HAVEN, CONN.—Board of Trustees of Yale University have plans by Rudolph Ludwig, 70 East 45th street, New York, for ten-story theatre, hotel and store building, 187 by 175 feet.

NEW HAVEN, CONN.—H. W. Endowe, 744 Congress street, has plans by R. W. Foote, 185 Church street, for one-story brick theatre, 46 by 144 feet, to be erected at Congress and Redfield streets, to cost $50,000. Theatre will have seating capacity of about 900.

CHAMPAIGN, ILL.—Frank B. Mead heads new company of business men located in University district, which proposes to erect moving picture theatre, with seating capacity of 1,000, on Green street, to cost $60,000.

CHICAGO, ILL.—Nelson & Luid, 6441 South State street, have contract for one-story Capitol Theatre, with seating capacity of 3,000, to be erected at 7941-47 South Halsted street, for National Theatre Corporation, 75th street and Cottage Grove avenue, to cost $1,500,000.

CHICAGO, ILL.—E. P. Rupert, 822 West 70th street, is preparing plans for brick and terra-cotta theatre, store and' apartment building, 375 by 100 feet, to cost $750,000. Theatre will have seating capacity of 2,500.

ELMHURST, ILL.—J. Deis, 235 Garry avenue, Wheaton, contemplates erecting two-story brick and terra-cotta moving picture theatre and store building, 50 by 160 feet, at 120 North York street, to cost $80,000.

*MILFORD, ILL.—C. P. McDonogh has plans by L. P. W. Stuebe, 415 Adams Building, Danville, for two-story brick moving picture theatre and lodge building.

INDIANAPOLIS, IND.—Anna C. Bowman plans to open moving picture house at 513 Indiana avenue in near future.

EUREKA, KANS.—T. B. Ingalls has plans by W. G. Charles & Company, 601 Schweitzer Building, Wichita, for one-story brick and stone moving picture theatre, to cost $25,000.

ANN ARBOR, MICH.—W. S. Butterfield, of Battle Creek, has leased property at South State and East Liberty streets for erection of theatre, with seating capacity of 2,000.

GRAND RAPIDS, MICH.—H. T. Reynolds, 1212 Broadway, will erect theatre at 345 Michigan avenue, N. E.

BETHANY, MO.—I. W. Maple, manager of Elite Theatre, has leased space in Denny & Jones Building and will equip it for moving picture theatre.

TRENTON, N. J.—George B. Ten Eyck has plans by Walter Hankin, 39 East State street, for three-story brick moving picture theatre and store building, 120 by 148 feet, to be erected at Olden and Walnut avenues.

NEW YORK, N. Y.—G. Nordham, 18 West 34th street, is preparing plans for converting store building into two-story moving picture theatre, 100 by 100 feet, at northwest corner Dyckman street and Post avenue.

BARNESVILLE, O.—J. Modi, care Acme Theatre, has plans by M. F. Glesey, McClain Building, Wheeling, W. Va., for two-story brick and stone moving picture theatre and store building, 60 by 150 feet, to be erected on West Main street, to cost $50,000.

PORTLAND, ORE.—New fireproof theatre, to be known as the Victoria, will be erected at East 18th and Alberta streets, to cost about $35,000.

ERWIN, TENN.—W. G. Pippin and W. C. Parks will erect two-story brick moving picture theatre on West Main street, to cost $12,500.

*PORT ARTHUR, TEXAS—Ferguson Brothers have opened airdome on Lake Shore drive at corner of Mobile avenue.

SAN ANTONIO, TEXAS—Dr. Mae Booth-Jones, of Spokane, Wash., is promotting organization of company to erect theatre.

EDMONDS, WASH.—John McGinnis will erect theatre, to cost $15,000.

GILLETTE, WYO.—New Lotus Theatre has opened.

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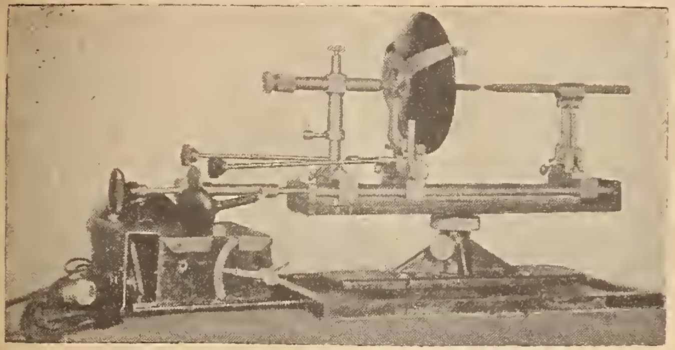

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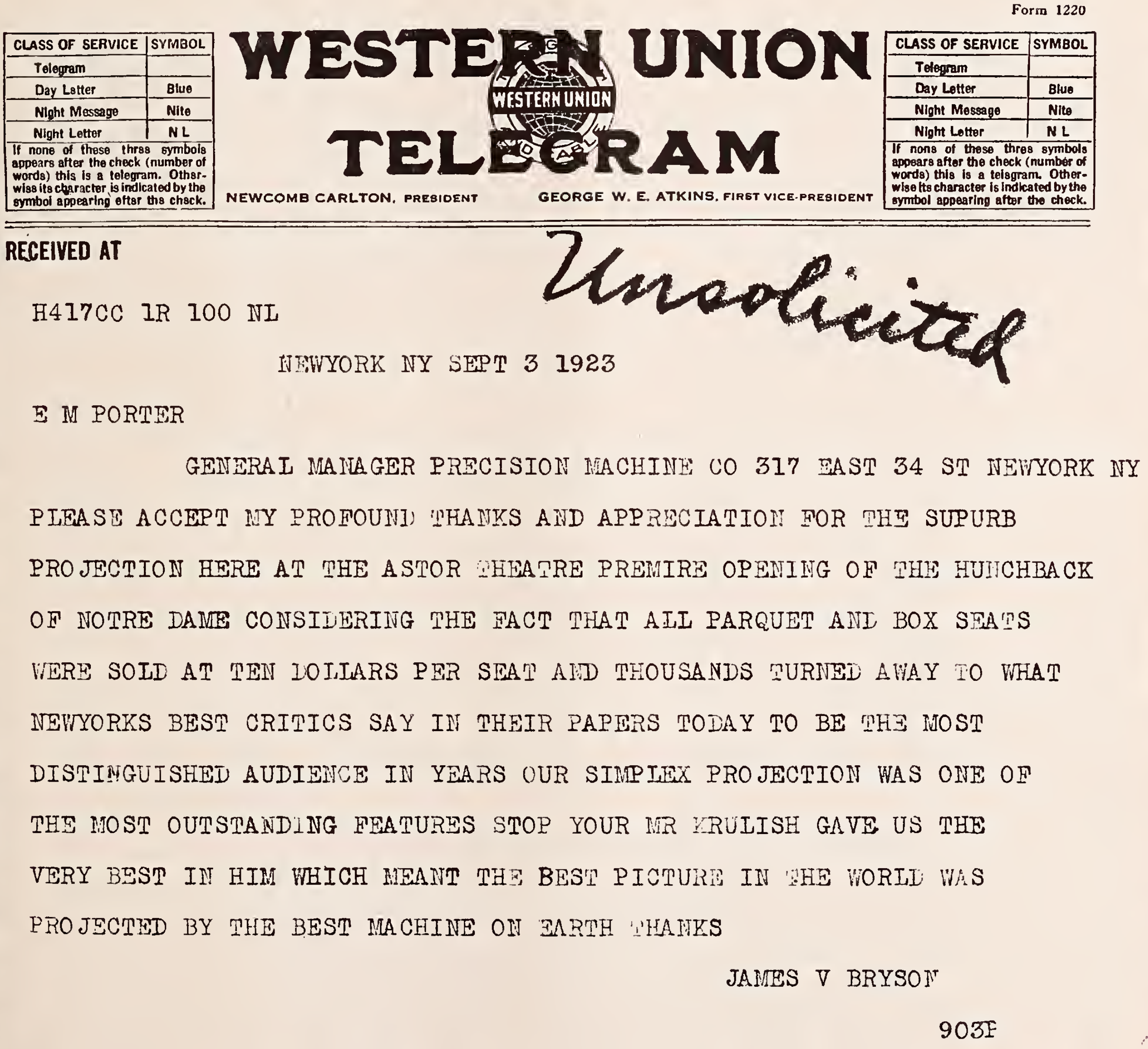

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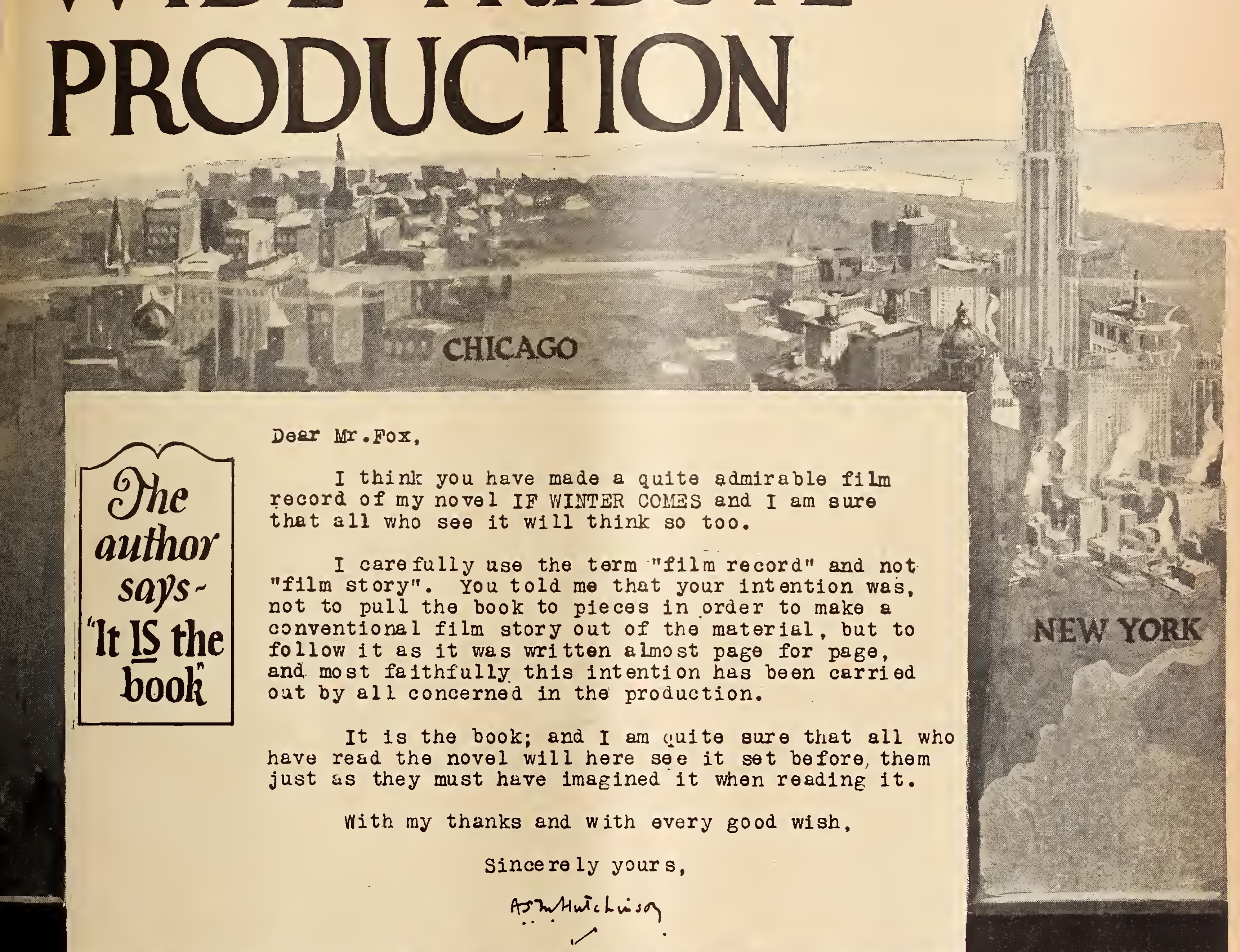

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"Indians!"

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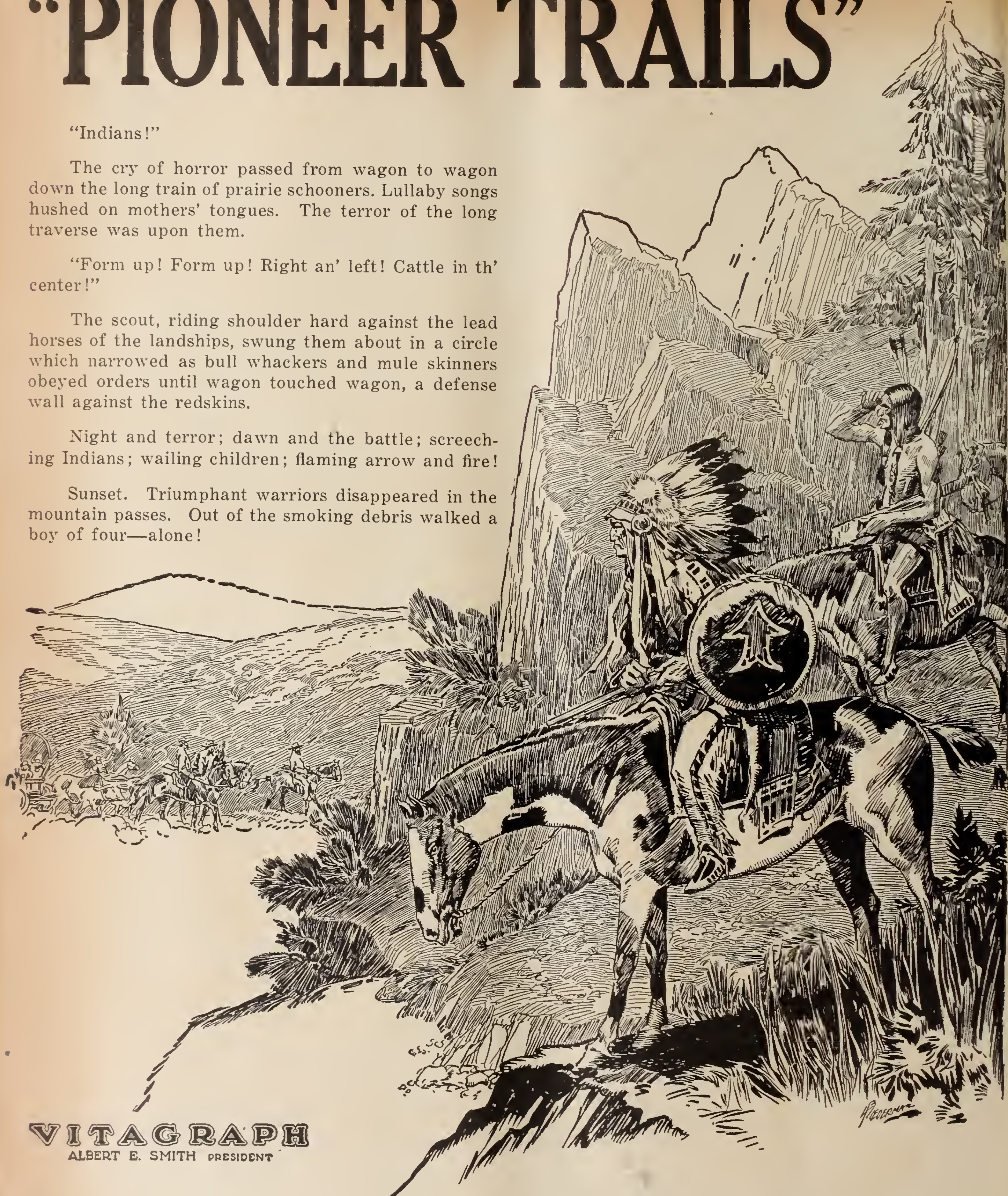
"Form up! Form up! Right an' left! Cattle in th' center!"

The scout, riding shoulder hard against the lead horses of the landships, swung them about in a circle which narrowed as bull whackers and mule skinners obeyed orders until wagon touched wagon, a defense wall against the redskins.

Night and terror; dawn and the battle; screeching Indians; wailing children; flaming arrow and fire!

Sunset. Triumphant warriors disappeared in the mountain passes. Out of the smoking debris walked a boy of four—alone!



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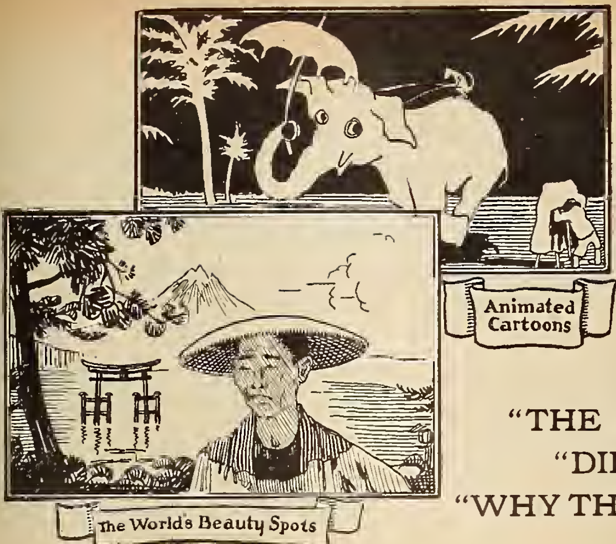

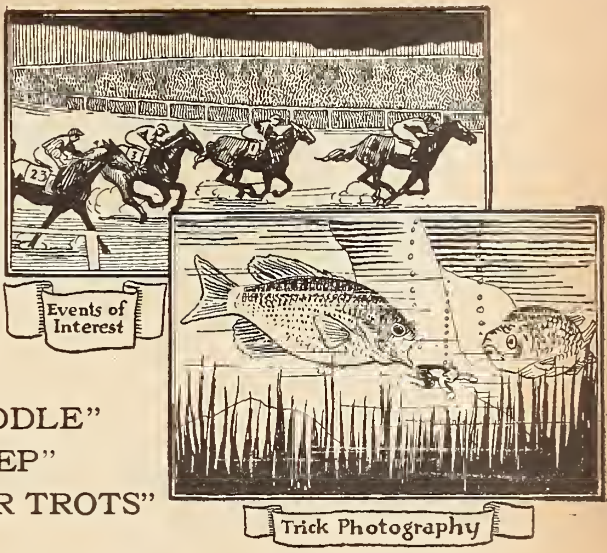

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"THE CAT AND THE FIDDLE"
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They are finely produced, the photography being flawless. For all those who have any artistic taste this reel alone is worth the price of admission.—William H. Creal, Suburban Theatre, Omaha, Neb.—in Exhibitors Herald.

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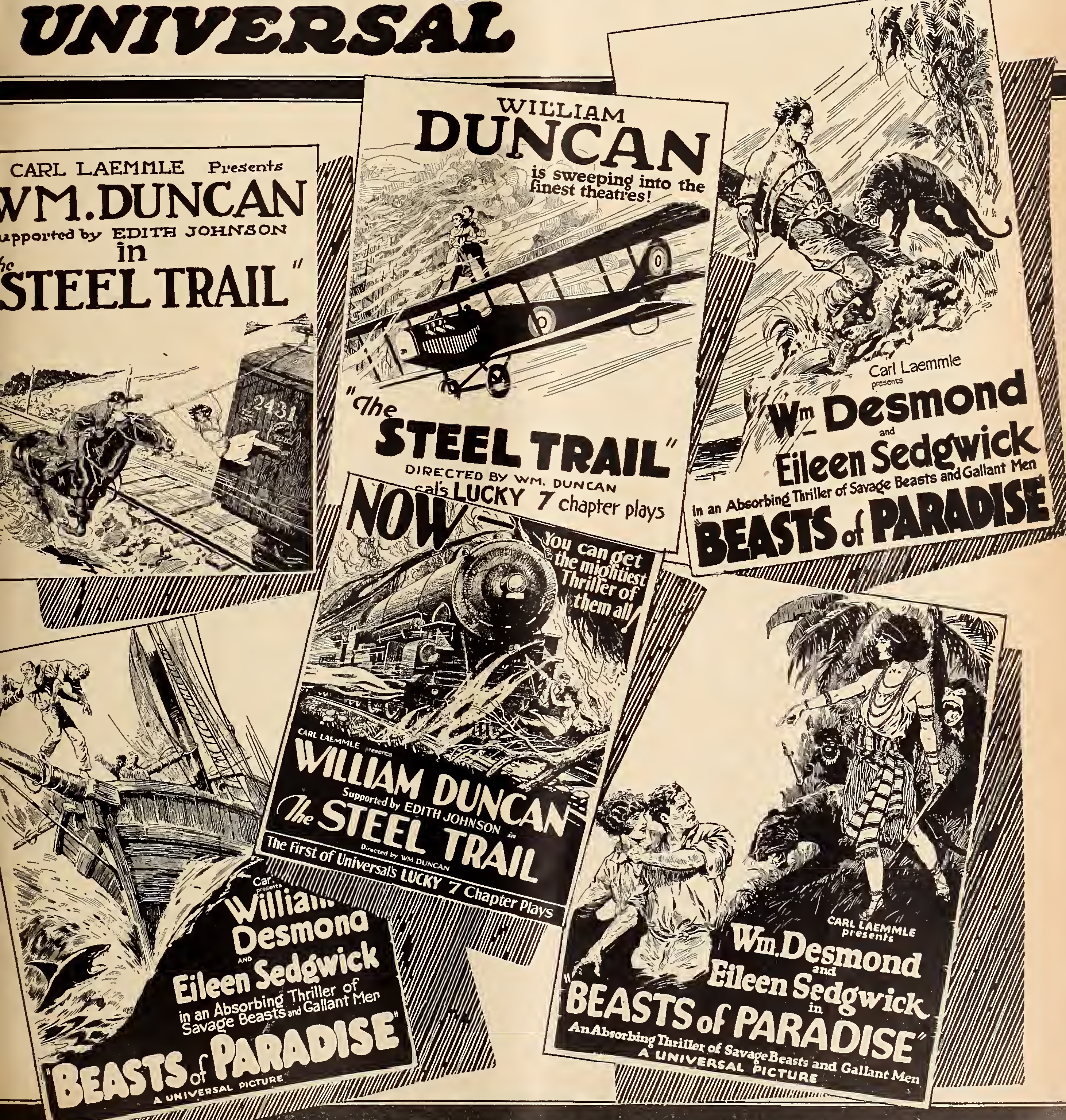

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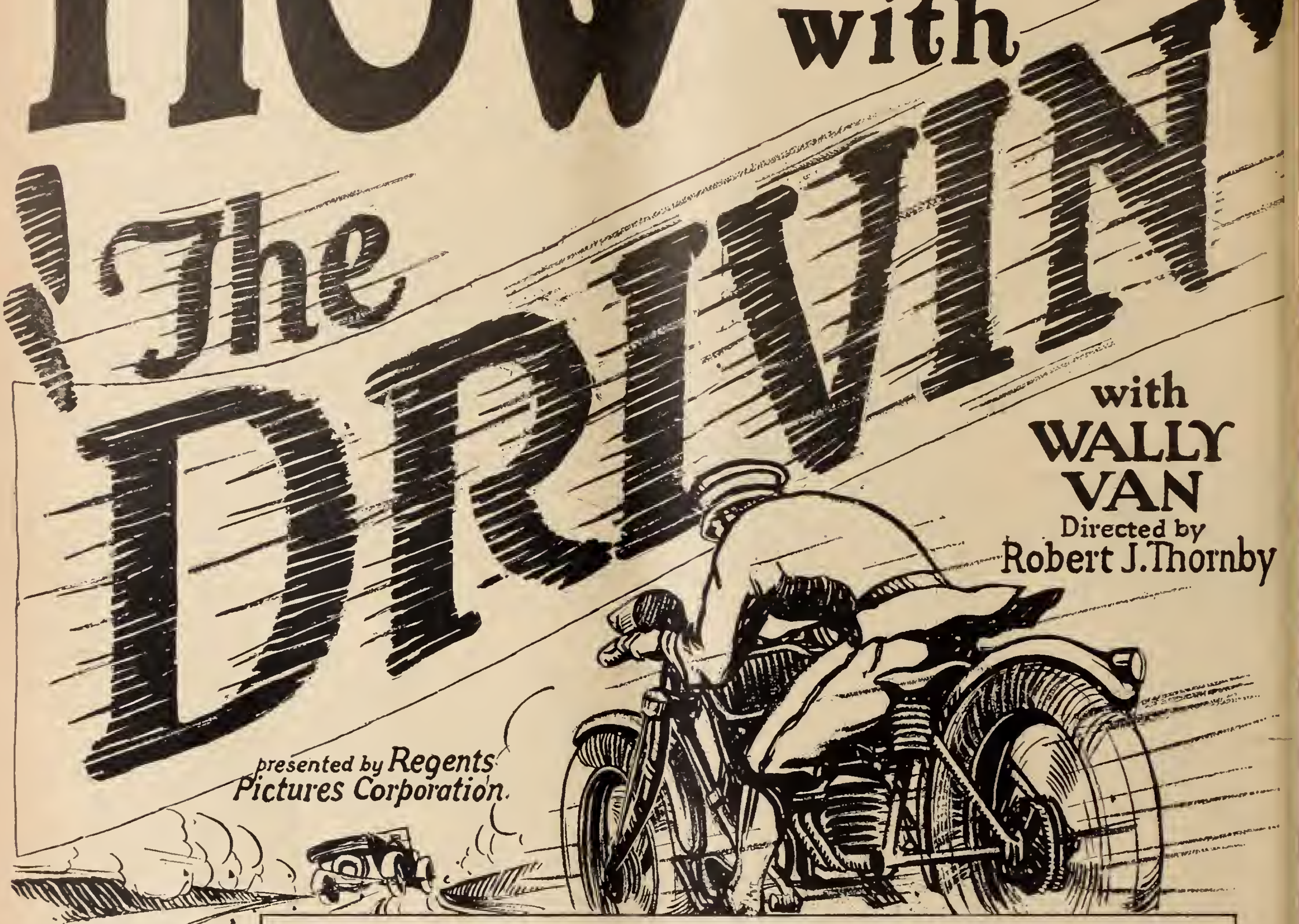

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Regents Picture Corporation

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WALLY VAN PATSY RUTH MILLER and ALEC FRANCIS

A HODKINSON PICTURE

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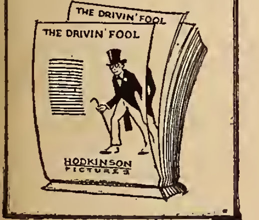
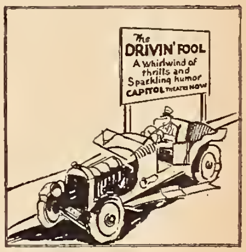
The snappiest Speediest Dramatic Comedy Ever!
The DRIVIN' FOOL

NEWS PICTORIAL SERVICE.—A mighty exploitation flash composed of eight spectacular photographs of actual automobile wrecks. These are real news pictures for merchants to paste on their show windows. A great stunt that's a cinch to put over.

A TAXI TIE-UP.—A clever cooperative stunt that will have every taxicab in town working day and night for your show. This is a Big idea that will benefit the taxi owners and give you a whole fleet of street ballyhoos. (Get the exploitation sheet for full particulars.)



HOME MADE MOVING PICTURES.—One of the greatest novelties ever gotten out to exploit a picture. It's a cut-out cartoon comedy of "The Drivin' Fool" that the grown-ups as well as the children will take home and make up into an actual moving picture. It's a knock-out.


The DRIVIN' FOOL
A whirlwind of thrills and Sparkling humor
CAPITOL THEATRE NOW

OLD AUTO STREET BALLYHOO.—This stunt is a scream and particularly appropriate to exploit the riot of fun in "The Drivin' Fool." It will line the crowds up on the curb line like a circus parade. (Get the exploitation sheet for full particulars.)

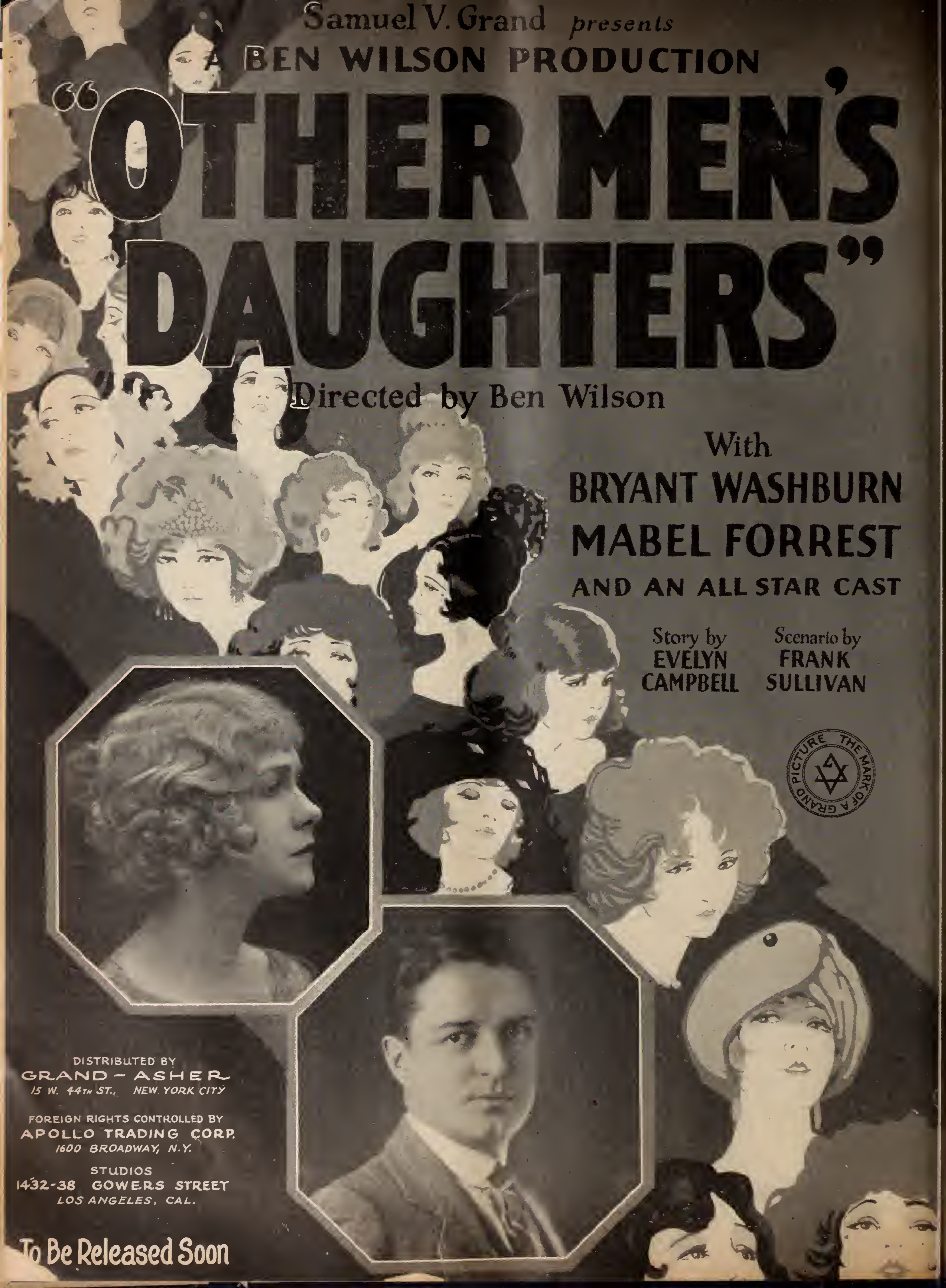
STREET AND R. R. CROSSING SIGNS.—Startling special signs, in flaming red, yellow and black colors that will stop the crowds at street corners, traffic points, and railroad crossings. A sure-fire stunt that will get them coming and going.

WALLOPING WINDSHIELD STICKERS.—Every man and woman that drives an automobile will grab one of these novel stickers for their wind shields. They are just what motorists want and they'll advertise your show on every street, avenue and country road.

POLICE STYLE HAND BILLS.—Teaser dodgers that will have the whole town curious to know who "The Drivin' Fool" is and what it's all about. A teaser campaign that really teases curiosity and starts a flood of speculation that can be cashed in at your box office.

Get the Press Books—For More Big Ideas

A HODKINSON PICTURE



Samuel V. Grand *presents*

A BEN WILSON PRODUCTION

"OTHER MEN'S DAUGHTERS"

Directed by Ben Wilson

With

BRYANT WASHBURN

MABEL FORREST

AND AN ALL STAR CAST

Story by
EVELYN
CAMPBELL

Scenario by
FRANK
SULLIVAN

THE MARK OF A GRAND PICTURE

DISTRIBUTED BY
GRAND-ASHER
15 W. 44TH ST., NEW YORK CITY

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APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.

To Be Released Soon

Mother Memory

Mr. Exhibitor, have you ever stopped to figure out why some pictures go over like a million dollars in your theatre—and others do not?

If you don't know, we will tell you.

A picture is a big or small puller in proportion to the strength of its appeal to the human emotions, and the one that hits the heart cords is the greatest ticket seller.

For example: when Frank Borzage made "Humoresque," he produced a picture so wonderful in its direction, so tender and natural in its story—that it got right into the heart and swelled it almost to the bursting point. That is the kind of picture that gets them every time.

He's done it again in "The Age of Desire." It has been a long time since movie fans have had an opportunity to see such a beautiful story of mother love told on the screen and as only Frank Borzage can depict it.

This is a picture worth while.

Arthur H. Jacobs
presents a

Frank Borzage
production

"The AGE of DESIRE"

Adapted from the story by Dixie Willson
with a stellar cast including
Mary Philbin, Myrtle Stedman
and William Collier Jr.
Directed by Frank Borzage

A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

SHE'S CHASING THE GLOOMS FROM BROADWAY!

When a great comedienne like Constance Talmadge steps into a character part, such as is offered in the role of the beautiful, but dumb-bell wife of an ambitious oil broker—"Dulcy"; young lady who goes around sticking her nos into everybody's business—you can readily un derstand why the crowds that flocked to the

STRAND THEATRE

this past week, voted "Dulcy" one of the funnie pictures that New York has seen for many moon

The big business "Dulcy" is doing at first run houses not only speaks well for the picture and the popularity of Constance, but it also shows the value of the elaborate direct-to-the-public publicity campaign put over in every section of the country on the name "Dulcy."

Get this on your schedule at once.

A First National Picture

FIRST NATIONAL PICTURES

JOSEPH M. SCHENCK PRESENTS

CONSTANCE TALMADGE

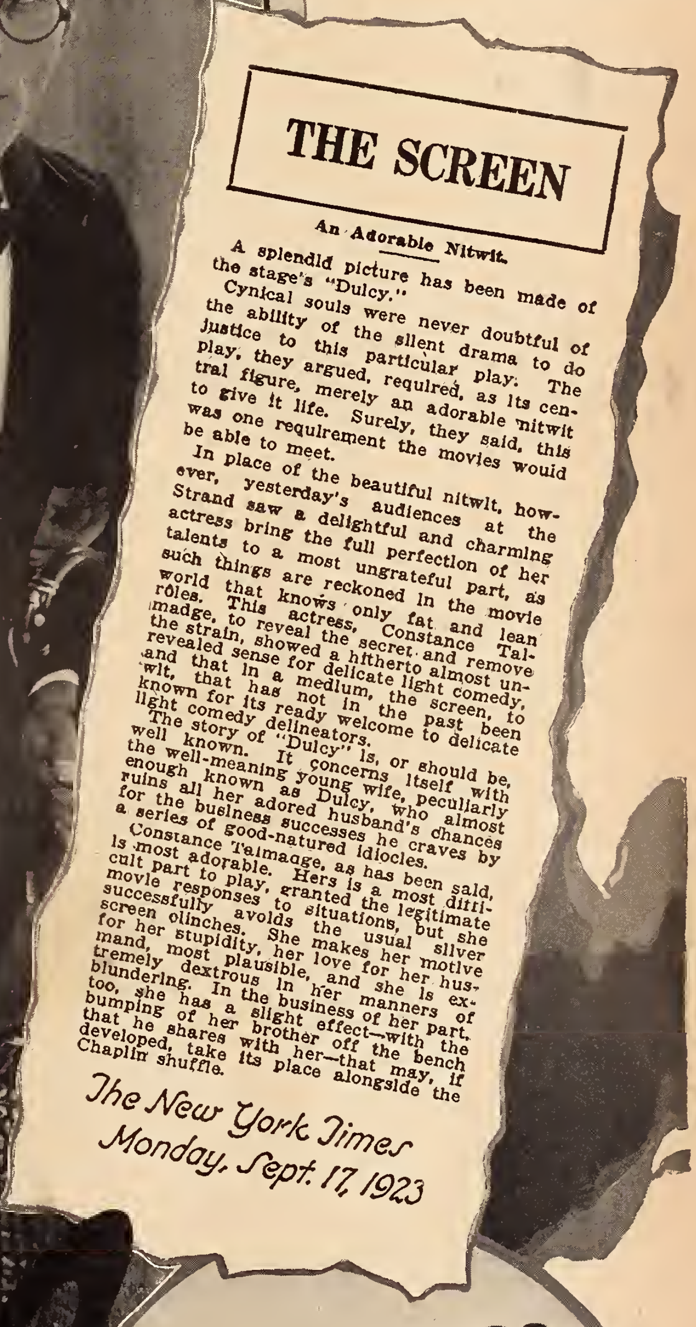
From the stage play by George S. Kaufman and Marc Connelly

Scenario by C. Gardner Sullivan

Photographed by Herbert Brodin

Directed by

Sidney Franklin



THE SCREEN

An Adorable Nitwit.

A splendid picture has been made of the stage's "Dulcy."

Cynical souls were never doubtful of the ability of the silent drama to do justice to this particular play. The play, they argued, required, as its central figure, merely an adorable nitwit to give it life. Surely, they said, this was one requirement the movies would be able to meet.

In place of the beautiful nitwit, however, yesterday's audiences at the Strand saw a delightful and charming actress bring the full perfection of her talents to a most ungrateful part, as such things are reckoned in the movie world that knows only fat and lean rôles. This actress, Constance Talmadge, to reveal the secret and remove the strain, showed a hitherto almost unrevealed sense for delicate light comedy, and that in a medium, the screen, to wit, that has not in the past been known for its ready welcome to delicate light comedy delineators.

The story of "Dulcy" is, or should be, well known. It concerns itself with the well-meaning young wife, peculiarly enough known as Dulcy, who almost ruins all her adored husband's chances for the business successes he craves by a series of good-natured idiocies.

Constance Talmadge, as has been said, is most adorable. Hers is a most difficult part to play, granted the legitimate movie responses to situations, but she successfully avoids the usual silver screen clinches. She makes her motive for her stupidity, her love for her husband, most plausible, and she is extremely dextrous in her manners of blundering. In the business of her part, too, she has a slight effect—with the bumping of her brother off the bench that he shares with her—that may, if developed, take its place alongside the Chaplin shuffle.

The New York Times
Monday, Sept. 17, 1923

IN "Dulcy"

"THE DELIGHTFUL DUMB-BELLE"

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

~and mightiest

Inspiration Pictures, Inc.
Charles H. Duell President
presents

Richard Barthelmess

A
JOHN
ROBERTSON
production

Story by Beulah Marie Dix
Scenario by Josephine Lovett
Art Director Everett Shinn
Technical Dir. Wiard B. Ihnen
Photography by George Folsey

FIRST NATIONAL PICTURES

A story of hearts and swords in the Seventeenth Century, given a production brilliant, glamorous, massive, magnificent. The rapid, rushing, breathless story of a courageous soldier of fortune whose deadly sword changed the currents of an empire, sweeping an earl from his castle, a monarch from his throne, and casting into his arms a lady of high

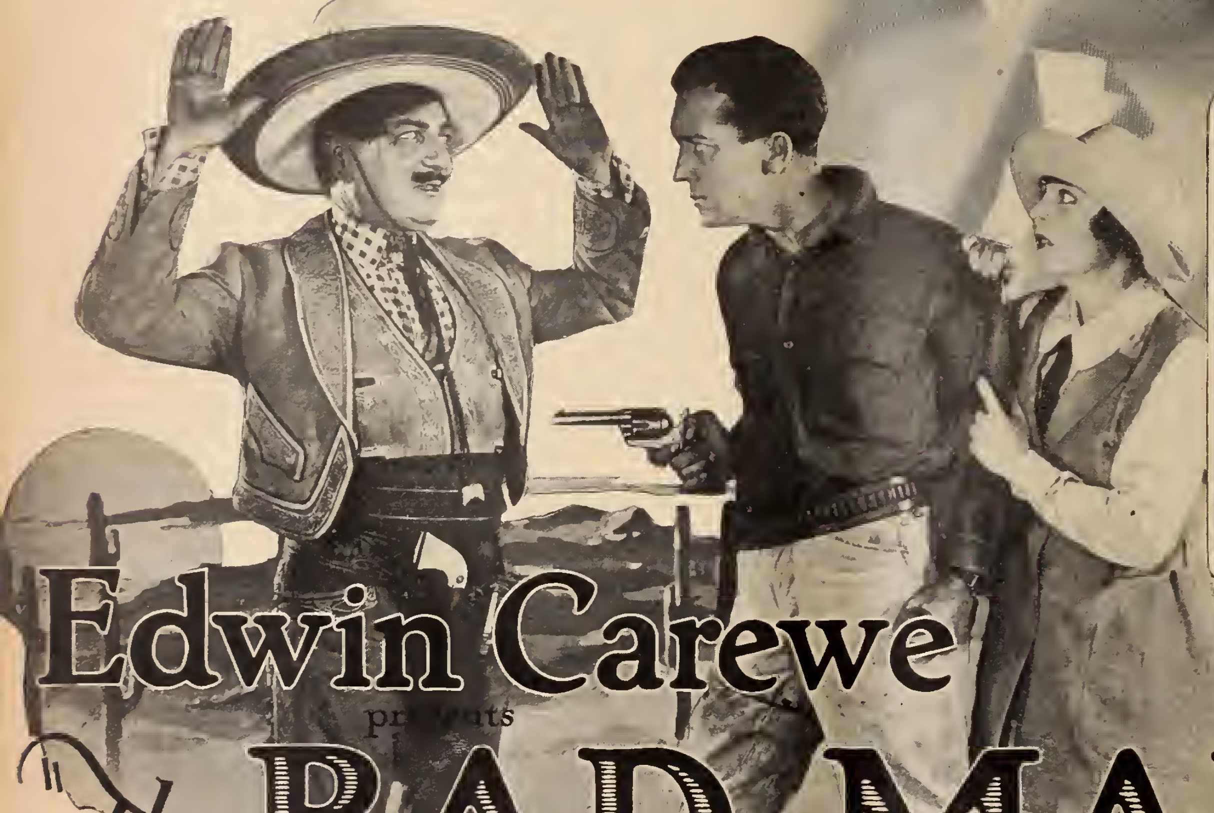
A FIRST NATIONAL ATTRACTION

degree—with Richard Barthelmess as the intrepid swordsman who held his blade ever ready for fight or frolic. Never has he been seen in a role more replete with daring exploits, hairbreadth escapes, secret amours, plot and intrigue, dash and danger than that of Karl Van Kerstenbroock in "The Fighting Blade," where reckless youth and impetuous maid are drawn by circumstance into the dramatic events leading to the overthrow of the reigning monarch, Charles I, by Oliver Cromwell and the establishment of the Protectorate. The pomp and ceremony, the glamour, the regal trappings of the Seventeenth Century, faithfully reproduced, form a fitting setting from which Barthelmess, already famous, will rise to greater heights as the screen's leading romantic star.

AVAILABLE ON THE OPEN MARKET

Foreign Rights Controlled by Associated First National Pictures, Inc., 383 Madison Avenue, New York

The Man Behind a Great Picture~



EDWIN CAREWE

Great pictures are not just a matter of luck, they are the result of brain work.

"The Bad Man" shows in every foot the touch of one who knows his business, that certain something which we can never define but which reflects it's great value through the window of the box-office.

Edwin Carewe, in "The Bad Man," has shown himself to be one of our greatest of directors, a man upon whom exhibitors can always depend to produce a picture that will make money for them.

FIRST NATIONAL PICTURES

Edwin Carewe
presents
"The BAD MAN"
by Porter Emerson Browne, with
Holbrook Blinn
and an all star cast

Directed by Edwin Carewe~ Screen Adaptation by John Lynch~ Scenario by Finis Fox ~ Photography by Sol. Polito A.S.C.

A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

IT is about time this season started. Yes, that's it—started. We are all of us, and New York in particular, talking and worrying so much about what might happen and what might not happen in the coming season that we are marking time. And *losing* time.

A dyed-in-the-wool fan remarked to us the other day, "The pictures this year are not as good as last year, are they?"

The remark almost stunned us.

We recalled a half dozen recent premieres we have attended; we remembered the fulsome words of our own and other editorials on the new product.

Then we talked some more with the fan. And suddenly came to the true realization: The ninety per center who makes up the bulk of picture patronage is not strolling up and down Broadway, nor is he reading the notices of our "Mutual admiration Society."

He isn't seeing the new Fall's "astounding and spectacular" product. In many cases he is seeing "Summer" pictures Times Square has forgotten.

While we are thinking of admission boosts; conjuring up fears in abundance over the willingness of the exhibitor and the public to pay—the fan is deciding that "this year's pictures are not as good as last year's."

Yes, sir, we are marking time and losing time. Let's get this new season started.

* * *

THERE has been considerable talk lately of exhibitors holding off on their signing of contracts for new product. It is probably true of many sections.

But we know of one territory where the theatre men have signed up at the new higher prices with fairly spontaneous willingness.

We investigated. And found this:

Last year, exhibitors in this territory got their first real taste of field exploitation work. They saw go-getters from local exchanges come in and do things that they had never believed possible. And the box office reflected the miracles.

So they are signing on the dotted line now. At prices they would never have considered. But they are buying, not merely pictures, but the co-operation of the men who get the money.

We were told that by more than one exhibitor in this territory. It is an angle worth consideration.

* * *

THE attitude of the theatre man towards the field exploitation worker has changed considerably. Perhaps the exploiteer has also changed—for the better.

The irresponsible "once over artist," who cares less about the box office than he does concerning the clippings and letters he can send back to New York, is being weeded out.

In his place is a new type of worker most often with practical theatre experience behind him; realizing that he is a "sales-missionary."

If better pictures are to be made, more money must be spent; the exhibitor must pay more; and if he is going to do that he must get more into the box office. That's where the exploiteer of real ability steps in.

Just as we write these lines we hear that one of the largest distributors discontinues his field exploitation staff this week.

Oh, shucks, what's the use?

* * *

WE don't think this story will be believed. We don't know that there is any moral to it.

An exhibitor who controls his New England town recently paid twenty-five dollars for a certain big picture that had justified the word "special."

He wouldn't pay any more, that's all there was to it. The exchange had to take the twenty-five—and let the exhibitor decide how many days he wanted—or stay out of the town.

The exchange manager took his medicine—and then sent clockers to the theatre box office. They registered $1,800 worth of admissions.

The exhibitor laughed when confronted with the figures—but, to his credit, be it said, is now willing to pay in better proportion.

While this man "controlling" his zone was putting over "good buys" a hundred other exhibitors in the territory were probably being oversold on the same pictures.

The exchange has to meet its quota. And the theatre in a competitive town pays the piper.

ROBERT E. WELSH.

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheremoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture
WORLD

ROBERT E. WELSH — EDITOR

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"Nat" Rothstein, of F. B. O. Wins Big Annual Film Golf Classic

IT has always been known that "Nat" Rothstein, of F. B. O., was away up when it came to exploitation and putting pictures across, but it was not such a topic of general information that "Nat" could step out and lead a field of some 130 golfers around a difficult course and cop the two main prizes.

In fact, not alone "Nat" but the whole F. B. O. crowd did their stuff Tuesday at Belle Claire where the big golf tournament was held under the auspices of the Film Daily.

Joe Schnitzer won the Pathe Exchange trophy which trophy was the runner-up cup for the low net. On top of this as though that wasn't enough for F. B. O. for the day, Pat Powers stepped in and won the Jack T. Cosman trophy.

Those on the tournament committee deserved special mention for their energy and capable handling of every detail. The committee was composed of the following: Felix Feist, Jos. Schenck Pro., State Theatre Bldg.; G. B. Gallup, Hodkinson Corp., 465 Fifth avenue; Abe Warner, Warner Bros., 1600 Broadway; E. Kendall Gillette, Motion Picture News; "Danny," The Film Daily, 71 West Forty-fourth street.

The golf course chosen for this particular tournament was the Belle Claire Country Club, Bayside, L. I., and was the second time that the film golfers had been fortunate in obtaining this beautifully laid out course.

It was quite noticeable that the scores made in this tournament as a whole were considerably better than in former tournaments which goes to prove that practice makes perfect. It was arranged that nine holes of golf were to be played in the morning and eighteen holes in the afternoon, the total of twenty-seven holes to figure in the scoring. Thus the whole day was consumed in tournament play.

The winners were as follows:

Low net (Reuben Samuels, Inc. Trophy), Nat Rothstein.

Low net runner-up (Pathe Exchange, Inc. Trophy), Joe Schnitzer.

Low gross (Warner Brothers Trophy), Louis Goldman with a low net of 113 for 27 holes.

Low gross runner-up (Motion Picture News Trophy), F. A. Saunders.

Jules Mastbaum Trophy for lowest score by exhibition player, Chris. Diebel.

Winner of leg on The Film Daily Trophy, Nat Rothstein.

Class A (Photoplay Magazine Trophy), Tom Moore; Class B (Watterson R. Rothacker Trophy), W. Wallace Ham; Class C (Jack T. Cosman Trophy), P. A. Powers; Class D Trophy—Jerome Beatty, Class E Trophy—Jack Alicote, Class F Trophy—A. L. Abrams, Class G Trophy—Sam Sax, Class H Trophy—Walt. L. Parker, Class I Trophy—M. B. Schlesinger, Class J Trophy—Henry Siegel.

W. W. Hodkinson was awarded a handsome golf bag, donated by the New York American for the most meritorious act of the day. The committee classed Mr. Hodkinson thusly for appearing at his first golf tournament.

Abe Warner was awarded a beautiful overnight bag, donated by the J. P. Muller Agency for the second most meritorious act since Warner was forced to stay away from the tournament due to illness.

There were duffer prizes in all ten classes. Charles Abrams was awarded a hen and chicks in a coop for being the worst duffer. His score was 315 for 27 holes.

Chris. Diebel was entitled to the Motion Picture News Trophy as low gross runner-up, but he selected the Jules Mastbaum Trophy for lowest score by exhibitor players.

A splendid luncheon was served at noon, followed in the evening by a sumptuous dinner, after which Felix Feist took charge in his usual clever manner and presented the prizes to the winners. Harry Reichenbach also added to the merriment as everyone knows Harry can do. When the name of Abe Warner was mentioned a great cheer went up for the pal who unfortunately was seriously ill. Charlie Abrams who drew as his prize a crate of chicks amused everyone when he carried the crate off under his arm.

Everybody is now asking the date of the next tournament and it would not be surprising to see 300 golfers instead of 200 on hand.

Fine Theatre Opens

Crandall's Ambassador Theatre, said to be one of the finest moving picture houses in the country, held its formal opening Thursday evening, September 20. The theatre is at Eighteenth Street and Columbia Road, Northwest, Washington, D. C. Admission at the opening was by invitation only, and a large number of notables were in attendance.

Sydney Cohen Host to Visiting Heads of Canadian Division

G. B. SPARROW, president, and Vincent Gould, secretary of the Canadian Division of the Motion Picture Theatre Owners of America, arrived in New York City September 19. They will spend several days here before returning to Canada.

One of the first things the newly elected officials of the newly established augmentary to the big American association did, was to carry out the objective point of their visit. This was accomplished at the office of Sydney Cohen, head of the United States theatre owners, who recently inducted them into office.

At Mr. Cohen's headquarters for the greater part of their first day in New York Messrs. Sparrow and Gould were initiated into the policy of Mr. Cohen's method of running things which is credited to a great extent in making the organization which he heads the success it now is.

Albert K. Moeller, general manager of the American organization, explained in detail to these Canadian executives how theatre owners in this country will celebrate National Motion Picture Day which will be observed both in the United States and Canada on November 19. The same procedure of celebration will take place in the Hudson Bay country, Mr. Cohen said.

With Mr. Cohen and Mr. Moeller, the officials of the Canadian branch discussed the topic of establishing service stations for Canadian theatre owners. The most important of these, Mr. Cohen said, will be located in Montreal.

Arrangements are also being made by Sparrow and Gould for another convention of the Canadian Division. This will be the first get-together since the big organization meeting which took place in Montreal early this month when Mr. Cohen presented the charter to the neighboring affiliation. The New York office is informed that this meeting will take place in Toronto late in October. Its main purpose, it was explained, is to present western theatre owners with membership certificates and box office cards. Both cards and certificates will bear the signatures of Mr. Cohen and Mr. Sparrow in recognition of the theatre proprietor being a member of the division and also of the fact that the division is a part of the American organization.—TOM WALLER.

On Home Office Staff

S. Eckman, Jr., for several years resident manager of Goldwyn's New York Exchange, and more recently district manager for Goldwyn-Cosmopolitan in the New York, Buffalo and Albany territory, has joined the Goldwyn home office executive forces. He has been placed in charge of the eastern sales division.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 442.

Universal to Keep Production Work Going at Highest Speed

FOLLOWING the recent publication in the Moving Picture World of an editorial by its editor, Mr. Robert E. Welsh, warning the film industry that a period of depression might follow the present unusual expansion, Universal has made a survey of its production situation at Universal City, and now states definitely there will be no let up in picture making by Carl Laemmle's organization.

In his editorial in the Moving Picture World, Mr. Welsh issued a warning to the trade that the industry is facing a period of depression following an unusual expansion during the last three or four months. He cited the unusual prices paid to screen stars, the scramble to sign them up at hitherto unheard-of prices and the feverish effort to provide as many films as possible for early fall showing.

"A glance at Universal City's production sheets and at Universal's plans for the next few months fail to find any slackening of the industry at this important point," Universal asserts. "On the other hand, Universal City seems to be entering a period of intensive activity seldom if ever exceeded. Four big Jewel productions are now in various stages of completion. One is Priscilla Dean's picture, 'The Storm Daughter,' by Leet Renick Brown, which is being directed by George Archainbaud. Another is Reginald Denny's first Jewel since finishing 'The Leather Pushers,' and is entitled 'The Spice of life,' by Byron Morgan, which is being directed by Harry Pollard. A third is Virginia Valli in Frances Hodgson Burnett's novel, 'A Lady of Quality,' and the fourth is Rita Weiman's stage play, 'The Acquittal,' with Claire Windsor, Norman Kerry and Richard Travers.

"This week four more Jewels, which are Universal's capital size pictures, will go into production. Of these probably the most important is Booth Tarkington's 'The Turmoil,' which Hobart Henley will make. George Hackathorne, Eileen Percy, Eleanor Boardman and Emmett Corrigan have the principal roles. The second production is 'My Mamie Rose,' by Owen Kildare, in which Mary Philbin, the screen sensation of 'Merry Go Round,' will be starred. It is to be directed by Irving Cummings. Next comes little Baby Peggy's third feature, 'The Right to Love,' by Bernard McConville, which Jesse Robbins will direct. The fourth is a sensational telegraph story entitled 'The Signal Tower,' by Wadsworth Camp. Clarence Brown will handle it.

"The week following Hoot Gibson will start a long planned feature of early Western life entitled 'The Pony Express' under the direction of Edward Sedgwick.

"Four companies are working regularly on five-reel productions of lesser import. Current features are Herbert Rawlinson in 'All for the Love of Gloria,' by Marian Orth; Jack Hoxie in 'Wyoming,' by William McLeod Raine; Gladys Walton in 'The Neat Lady, by Frank R. Adams, and an all-star production of a Boston Blackie story called 'Crooked Alley.'

"Three serial companies are at work on thirty-reel productions—William Duncan in 'The Steel Trail," William Desmond and Eileen Sedgwick in 'Beasts of Paradise' and Pete Morrison in 'The Ghost City.' A 'Leather Pushers' company headed by Billy L. Sullivan, nephew of the famous John L., is busy turning out six H. C. Witwer prize fight stories. Two comedy companies and two two-reel Western companies make up the quota of units on this busy lot. Furthermore, there is no prospect of any let-up. The sixteen companies are certain to be kept pretty busy for many months turning out the most elaborate program Universal ever contemplated."

Changes in Personnel

Hodkinson announces that G. A. Falkner, sales manager of the Buffalo office of the W. W. Hodkinson Corporation, has been transferred to the Washington, D. C., branch as sales manager. W. H. Wagner, salesman in the Buffalo territory, will succeed Mr. Falkner as branch sales manager of that office. The title of H. P. Rhodes, connected with the Atlanta office of the W. W. Hodkinson Corporation, has been changed from office manager to assistant manager.

Schenck to Make "Romeo and Juliet"

"Romeo and Juliet," the world's most famous romance, will be produced on the screen with Norma Talmadge in the role of the maid of the house of Capulet. This announcement has been definitely made by Joseph M. Schenck, who states that this production, which will be released through First National, is to be the most pretentious and lavish Shakesperian play ever offered in motion pictures.

For some time rumors have been current that Miss Talmadge would appear as Juliet, but because of her present program no decision was reached until recently. The selection of a Romeo will be made with infinite care, for the role calls for a personality of tremendous appeal as well as unusual histrionic ability. Joseph Schildkraut, the sensation of the New York stage in "Liliom" and now playing opposite Miss Talmadge in "Dust of Desire," is a possible selection.

Kansas Theatre Owners Meet in Wichita Sept. 24 and 25

THE chief topic of interest throughout the Kansas territory is the convention of the Motion Picture Theatre Owners of Kansas to be held at the Hotel Broadview, Wichita, Kansas, Monday and Tuesday, September 24 and 25. Officers of the organization are enthusiastic over the business to be done at the convention. From every indication so far nearly every member of the organization will be present during the two-day session.

Plans will be formulated for the repeal of the admission tax. R. R. Biechele, a prominent Kansas City exhibitor, will give a talk on "Arbitration." M. B. Shanberg and L. M. Miller will report on the national convention held at Chicago. Sam Handy, attorney for the theatre owners will tell of the developments in the fight against the music tax. A case will come before the court in October which involves R. G. Liggett, president of the Kansas showmen and G. L. Hooper, of Topeka.

A representative from one of the large insurance companies will submit a proposition on reciprocal insurance. A representative from a nationally known advertising firm will also submit an attractive offer. Both of these propositions, if accepted, will help to make the organization self-supporting.

Another interesting feature to be brought up at the meeting will be parcel postage of films. The postal department is investigating the situation in Kansas City and if it is found advisable, a new department will be established for the shipping of films by parcel post.

Each Picture a Separate Unit, Is Anderson Corporation Plan

EACH picture distributed by Anderson Pictures Corporation will be handled as a separate unit, according to a statement issued this week from the offices of Carl Anderson, president of the company.

It says: "This policy is fundamental to our conception of exhibitor service. It applies to every element of our plan and holds particularly for our ideas of exploitation. Every picture we handle will be based on a definite idea of exploitation and publicity.

"Our entire organization will concentrate upon each production on this unit basis. It is not our purpose to release as many pictures as is physically possible in a given time. Rather, we will concentrate upon each of our productions and afford each one a nation-wide campaign of seat-selling power which will distinguish it as an outstanding attraction at the theatres.

"This policy of individual treatment goes for distribution as well as exploitation. Each picture will be presented on its own merits. There is no 'block selling' plank in the Anderson platform of marketing pictures."

Now Pathe Executive

H. J. Bayley, known in Southern and Middle Western trade circles, has been appointed as branch manager of Pathe's New Orleans exchange.

Exhibitors Heart and Soul in National Motion Picture Day

NATIONAL MOTION PICTURE DAY, sponsored by the M. P. T. O. A., already has won the enthusiastic support of many state divisions of the national theatre owners' body. All signs point toward this celebration on November 19 being one of the outstanding events of the year. Plans are rapidly culminating at the national headquarters toward the practical operation of details.

Joseph Walsh, president of the M. P. T. O. of Connecticut, in a communication to the national headquarters expressed the feeling of his fellow-theatre owners in these words: "You may depend upon Connecticut to participate in National Motion Picture Day 100 per cent. My committees have already been appointed and I am enclosing the list herewith."

Solidly Behind Movement

No less enthusiastic is R. F. Woodhull, president of the New Jersey unit, who advises that he likewise has appointed all committees and who states the case for New Jersey like this: "We are solidly behind this movement for the celebration of National Motion Picture Day in keeping with its importance. The entire state will be covered on November 19."

The event will be put over in a big way by Canadian theatre owners, who, as revealed in the following telegram published by the M. P. T. O. A., are sending a committee to secure all details. "Mr. Gould and I will be in New York Tuesday to discuss National Motion Picture Day. It is our intention to make this an outstanding event in Canada." The telegram is signed by George B. Sparrow, president of the Canada unit.

Arkansas will be in line. E. W. Collins, president of that group of exhibitors, in a letter to William Bender, treasurer of the M. P. T. O. A. and chairman of the National Motion Picture Day Committee, says: "I have been advised by Mr. Cohen of my appointment on the committee to act upon a plan for the inauguration of a National Motion Picture Day, and that you have designated me as chairman of the committee. I desire to express my approval of the plan and to place my energy and efforts at your disposal for the promotion of this important idea. I feel that I can safely pledge you the full support of the M. P. T. O. of Arkansas, although the organization does not convene until the first Monday in October. At that time I shall place the matter before the membership and feel certain that you may count upon favorable action."

Working Hard on Movement

Nebraska is already at work. Exhibitors' chairmen have been named for the various districts and the Nebraska state headquarters is anticipating great success for the day. An official statement from that office states: "To every thinking exhibitor the value of this movement is apparent. It was your national body that carried to completion the elimination of the tax on 10-cent admissions. It was your national body that today makes it possible for you to save 30 to 40 per cent. on your insurance. It is your national body that today is in committee with members of the Society of Authors, Composers and Publishers to adjust the music tax.

"The time has come when the national organization has a profound meaning to all exhibitors and now is your time to help carry on. Monday, November 19, has been set aside as National Motion Picture Day. On that day every exhibitor in the United States is requested to contribute 25 per cent. of the day's receipts to assist the national organization in furthering constructive programs for your protection and advancement. We are certain that every exhibitor in this territory will be glad to co-operate."

Alfred James Chalmers Marries Anna Mae Brazos

ALFRED JAMES CHALMERS, vice-president of the Chalmers Publishing Company, publishers of Moving Picture World and other publications, was married to Miss Anna Mae Brazos, of Middletown, Conn., on Saturday afternoon, September 15, at Middletown. The ceremony was solemnized at 3:30 in the afternoon at Holy Trinity Church, the Rev. Dr. German officiating.

The wedding and reception which followed brilliantly ushered in the fall social season, there being in attendance in addition to the bride's and groom's relatives a host of friends from points throughout Connecticut and New York.

The ceremony itself was most impressive. The church was beautifully decorated in a harmonious color scheme of the green of palms and ferns and the variegated hues of early autumn flowers. Into this bower of beauty entered the bride, delectably attractive in a gown of white satin brocade trimmed with pearl and carrying a train. Crowned with a wreath of orange blossoms from which trailed a gorgeous bridal veil, the bride bore a fragrantly beautiful bouquet of white roses and lillies of the valley. She was given away by her father, Mr. Joseph Brazos.

Miss Ruth Wulf was maid of honor. The bridesmaids were the Misses Doris and Emma Brazos, sisters of the bride. The best man was Mr. Condie Lamb, a close friend of the groom since their days at Swarthmore College. The ushers were Norman and Edgar Rosie, cousins of the groom.

Immediately following the church ceremony a reception was given at the bride's home, during the course of which supper was served.

Among the many relatives of the pair present were Mr. and Mrs. Joseph Brazos, parents of the bride; Mr. and Mrs. John F. Chalmers, the groom's parents; Mr. James P. Chalmers, Sr., Miss Eliza J. Chalmers, Mr. and Mrs. John D. Rosie, and many others.

After the festivities the bride and groom left on an extended automobile tour through northern New York. Upon their return they will take up residence in New Rochelle, N. Y.

Metro's New Branch

Inaugurate "Department of Exchange Maintenance," Headed by Mr. MacLeod

A new department, known as the Department of Exchange Maintenance, has been inaugurated by Metro Pictures Corporation to facilitate the physical work of Metro exchanges throughout the country. The new department has been placed under the charge of J. S. MacLeod, Assistant General Manager of Metro. Mr. MacLeod is now preparing a pamphlet entitled "Standard Regulations Covering Care and Handling of Film," which will be distributed to Metro exchanges, following which he will make a tour of inspection of Metro exchanges and institute a uniformity of film handling and other efficient exchange methods.

The necessity for standardizing film handling was stressed by W. E. Atkinson, who also gave a brief outline of the duties of the new department which will later be amplified to include many of the phases incidental to the business of the exchanges. Equipment, working conditions, housekeeping, handling and inspection of films, accessories, shipments, film thefts, fire prevention are some of the duties of the new department which it will immediately exercise, according to Mr. Atkinson.

Mr. MacLeod for some time has been collecting information, opinions and advice from authoritative sources including film distributors, raw film stock manufacturers, fire protective associations, transportation companies and others who play a part in the industry.

Loew-Metro Ball

Employees of Both Organizations to Dance at Astor November 1

The first annual movie ball of the Loew-Metro Club, an organization composed of employees of the Metro and Loew organizations, will be given November 1 in the grand ballroom of the Astor Hotel. Arrangements are now being perfected by committees of the club, of which Marcus Loew is honorary president and Col. Jasper Ewing Brady, in charge of the Metro eastern scenario department, president.

The Loew-Metro Club is an organization having social and beneficial aims toward its members. Under the leadership of various Metro executives the club is now arranging benefits to its members such as group insurance, sick benefits, discounts at leading New York stores, etc. The club, which now only includes the employees of New York, will be developed to include the Metro and Loew organization throughout the country.

The present other officers of the club are: David Loew, vice president; Rose Quinby, recording secretary; David Blum, financial secretary; Charles Quick, treasurer.

Writes Another Book

A new book by Lebbeus H. Mitchell, author of "The Circus Comes to Town" and "Bobby in Search of a Birthday," and who is in charge of the motion picture trade journal publicity for Goldwyn Pictures Corporation, has just been published by the Century Company. The new book is a dog story called "Here, Tricks, Here!" and makes an ideal gift book for boys and girls, young and old, who have ever had a dog or longed for one.

Branch Moves

The location of the Goldwyn-Cosmopolitan branch exchange in Milwaukee, Wis., has been changed from the Toy Building at 172 Second street to 102 Ninth street.

Elect Guild Officers

Tom Meighan and Jack Coogan, Sr., Officers of Catholic Guild

At a meeting which packed the American Legion Hall in Hollywood on Wednesday evening, September 5th, Thomas Meighan was elected President of the Catholic Motion Picture Actors' Guild, together with the entire ticket for the various offices which was placed in the field at the last executive meeting of the Guild. Under the direction of Father M. J. Mullins, of St. Thomas' Church, Los Angeles, the meeting proved a huge success and was attended by a crowd of motion picture professionals numbering more than five hundred.

Among the officers who will function from now on in behalf of the Guild are the following: Thomas Meighan, President; Jack Coogan, Sr., 1st Vice President; Thomas J. Gray, 2nd Vice President; May McAvoy, 3rd Vice President; Ben Turpin, 4th Vice President; Eddie Boland, Secretary; Mary O'Connor, Treasurer. Executive Committee, Mrs. Emmett Corrigan, Chairman; Colleen Moore, George Siegman, Frank Keenan, J. J. Franz, John Considine. Advisory Board, Thomas J. Patton, Chairman; Emmett Flynn, Hugh Dierker, Joseph Henabery, James Dunn, Edna Murphy, Jack Considine. Entertainment Committee, Johnny Walker, Chairman; Eva Novak, James Hogan, Joe Murphy, William Low, Ben Piazza. Publicity Committee, Bert Ennis, Chairman. Membership Committee, Fritzi Brunette, Chairman; Charles McHugh, Ida O'Brien, John Riedy, Ray Doyle, Jack Ford.

Following the disposal of the regular order of business of the meeting, the large crowd present were entertained by several celebrities of vaudeville and motion pictures, including James Welsh, the oldest living minstrel performer; Al Piantadosi and Joie Ray, well known song writer and singer; Ben Turpin, Fred Warren of Warren and Connelly, headline Orpheum team; George Whiting of the team of Whiting and Burt, and several others.

Shapiro Elected

Becomes President of Associated Motion Picture Advertisers

Victor Shapiro was elected Thursday, Sept. 13, to the presidency of the Associated Motion Picture Advertisers. Mr. Shapiro succeeds John Flinn. Other officers elected were A. M. Botsford, vice-president; C. W. Barrell, secretary; Arthur M. Brilant, treasurer.

The following were elected to the board of directors: P. A. Parsons, Herbert Crooker, Thomas G. Wiley, Walter Eberhardt, Jerome Beatty, John Flinn, Howard Dietz, Harry Reichenbach and Bill Yearsley, board of directors. A. L. Selig, chancellor U. S. Chamber of Commerce.

Mr. Shapiro will soon leave for the Coast. In a statement following his election he said he intends to carry out the policies of his predecessor.

Heads Boston Exchange

M. A. Wolf has succeeded C. W. Perry as resident manager of Goldwyn-Cosmopolitan's branch exchange in Boston. Mr. Wolf was for several years resident manager of the Goldwyn Exchange in Los Angeles where his long continued and consistently good work made many friends for Goldwyn pictures and won his promotion to the Boston office.

The Boston Exchange is now located in a building all its own at 39 Church Street. It removed to its new headquarters from 42 Piedmont Street early in September.

Warner Bros. Writing Increased Business Due to Big Sales Drive

THE announcement comes from the Warner Brothers that the Warner Heavy Hitting Sales Contest is now getting away under a fiying start and that new business on the Warner Classics of the Screen is already rapidly piling in the contract department from the franchise holders in the different territories. Over $2,500 worth of prizes will be given away by the Warners to salesmen in their allotted sections who run away with the majority of business during the contest.

The contest began midnight, September 14, 1923, and runs sixty days, closing November 15, 1923, midnight. The contest was created to stimulate the sales of the Warner's eighteen Classics of the Screen and to encourage the men to add impetus to their efforts for the new fall season.

Each block of territory has been rated by the distributor controlling the territory, with the amount of business that territory is normally expected to do during this contest. The total revenue expected in each man's territory represents 1,000 points in the contest for the salesman working that territory. If the salesman exceeds the amount expected he is given credit in points in the same ratio. Thus, if a salesman's quota is $100,000 and he writes $50,000, he earns 500 points; if he writes $100,000 he earns 1,000 points, and if he writes $150,000 he earns 1,500 points and so on in the same ratio. The fifteen men having the highest number of points at the end of the contest will be awarded the prizes in the order of their standing. Individual quotas can be obtained from the distributor through which the salesman is working.

A gentleman's diamond studded platinum watch, worth $1,000, heads the list of prizes in the contest, and other prizes, following in succession, are a diamond ring, a diamond tie pin, diamond cuff links, a Westinghouse R. C. Radio Set, complete with tubes, phone and batteries; a Graflex camera, a Hartman or Belber trunk, two travelling bags, completely equipped; an Underwood or Corona portable typewriter, and five leather brief cases. In the event of ties between any of the contestants, each salesman will get the prize tied for.

The words "bona fide" have been stressed in the instructions to the sales force, particular emphasis being made that this type of contract is one of the conditions of the contest. That is, contracts passed and accepted at the Warner Home Office carry the understanding that local film boards will back up the stand in expecting exhibitors to live up to the obligations of their contracts as to play dates, and so on. An adjustment will not be considered on these bona fide contracts applying the use of next year's product.

In order to place salesmen from all sections of the country on an equitable and fair basis, quotas have been arranged for each territorial block, and where business has been written prior to start of contest, it will be deducted from the quota set for the block in which it was written. In this way all the contestants will start from scratch.

Stern Brothers to Meet

Julius and Abe Stern of Century Comedies plan to spend some time together in the East engaged in a series of conferences with Universal officials, during which plans will be discussed in relation to the new season's product and a general get-together of New York representatives will be had.

Julius Stern is now at the studios on the coast while his brother is in France. Their plans call for their leaving for New York City at such a time as to make their arrival here simultaneous. During this absence Sig Neufeld, Sterns' production manager, will remain in charge of the studio.

Town Criers Appear in New York

BEATING a strike and supplanting the facilities of twentieth century journalism with mediaeval bell ringers to get the same result is the startling story behind the announcement of the opening of First National's "Potash and Perlmutter" scheduled to go into the New York Strand on September 23.

New York woke up last Tuesday morning to find itself newsless and paperless. Overnight the pressmen had gone on strike. From a theatrical standpoint the strikers deprived the Broadway houses of all opportunity to advertise their openings.

Faced by this critical situation and without any intimation of how long the strike might last, Harry Reichenbach, press representative for Sam Goldwyn, met the emergency. Twenty bell ringers, in the cap and gowns of the ancient Town Criers, armed with scrolls and bells, clanged their presence at the principal street corners from Times Square to Columbus Circle. They vociferously announced, for twelve hours of the afternoon and evening, that Sam Goldwyn's "Potash and Perlmutter" would open at the Mark Strand Theatre the following Sunday and that it was a picture worth seeing.

Speedy consummation featured this exploitation coup. The newspapers failed to appear, for the first time, on Tuesday morning. By Tuesday afternoon the "Potash and Perlmutter" Town Criers were at their posts, functioning. Harry Reichenbach announced that he would keep his men on duty all week and longer, if necessary.

Los Angeles Exhibitors Favor Own Distributing Organization

THAT the exhibitors of Los Angeles and surrounding territory are in a receptive mood for an exhibitor owned and controlled distributing organization seemed evident recently at a meeting held in Los Angeles under the auspices of the Motion Picture Owners of Southern California.

The meeting was called by Glenn Harper, secretary of the organization, who explained the origin and purpose of the Theatre Owners Distributing Corporation. At the same time Carl Anderson, president of the newly formed Anderson Pictures Corporation was introduced and, in turn, explained to the assembled exhibitors the plan his company would follow in distributing the product of the theatre owners' organization.

That the sentiment of the assemblage favored the departures in distribution methods was clearly expressed by various speakers including W. W. Whitsen, of San Diego, who stated that exhibitors had long awaited a real distributing organization of their own.

Harry Leonhardt, well known in Los Angeles film circles, heartily endorsed the plan. Mr. Leonhardt spoke of the need of an exhibitor controlled distributing service as a medium of bringing rental prices down to an equitable basis. For the Motion Picture Directors Association, Phil Rosen, John Ince and George Sargeant endorsed the efforts of the Theatre Owners and Anderson Pictures Corporation as long desired mediums for the filming and distribution of better pictures at more equitable rental prices.

Wedgewood Newell, screen player, stated that the actors would welcome a concern that would permit a director free rein in producing pictures. He stated instances where screen entertainment was lessened by home office interference. Harry Hammond Beall introduced President Anderson and told of the executive's long and successful experience in the industry.

A telegram of endorsement from the Motion Picture Theatre Owners of Canada was received and read. The meeting was enthusiastic and those present expressed their confidence in the plans to lower distribution costs, eliminate padding in production and do away with fabulous star salaries.

"Scaramouche" Premiere Made Benefit for Stricken Japan

OFFICIAL and social Washington turned out en masse to witness the premiere of "Scaramouche" at the Belasco Theatre Saturday evening, September 15. The film had been turned over to the Washington Chapter of the American Red Cross for a benefit showing to increase the fund being raised here for the Japanese Relief.

And society, including the foreign diplomatic set, liberally subscribed for box seats and willingly paid box seat prices for ordinary chairs. Hon. Cuno Rudolph, Commissioner of the District of Columbia, took charge on the stage and introduced Dr. Thomas Green, director of the speaking service, of the American Red Cross, who spoke on the work being done for the relief of stricken Japan. In one of the boxes sat Masanao Hanihara, the Japanese Ambassador, and Mme. Hanihara; Sadao Saburi, Counselor of the Japanese Embassy, and Mme. Saburi. The Ambassador responded to the speech of Dr. Green by rising from his seat and bowing to the speaker and to the applauding audience.

The house was sold out early in the week, and on the evening of the opening performance huge crowds, unable to gain admission, stood in the street in front of the theatre to watch the celebrities as they entered. It was a big night, even for Washington. And they wanted to get a glimpse of Rex Ingram, who, following the showing of this big feature, came before the footlights and modestly thanked the audience for their kind reception.

A special symphony orchestra interpreted a delightful score written especially for this production, with Ernest Luz, director general of Metro music, wielding the baton. George W. Fuller, Washington manager for Metro, which is releasing the production, and Leon Victor, in charge of exploitation, did much to make the premiere a big success.

Uncle Sam Checks Up Box Office Receipts of Missouri Exhibitors

THE check-up of the Internal Revenue Department of the admission tax returns of motion picture houses, vaudeville, dramatic and burlesque theatres, dance halls, public halls and other places of amusement in eastern Missouri now being conducted, is said to have revealed some interesting conditions.

The investigation is said to have brought to light some instances of a deliberate attempt to defraud the Government of taxes, and it is reported that one exhibitor has been compelled to pay the department $400 in excess taxes and penalties for attempting to avoid paying his proper admission taxes. Other exhibitors have been asked to pay lesser sums. Some cases of apparent violation of the law were due to ignorance or errors, but all of the mistakes are said not to have come under that head.

GEORGE BREWSTER GALLUP
Who has joined the advertising staff of Associated First National Pictures, Inc.

Frank A. Tierney Dies

Exhibitors Throughout New York State Lose Good Friend

Motion picture exhibitors throughout New York state lost a good friend Sunday night, when death claimed Frank A. Tierney, in Albany, N. Y. For the past two years Mr. Tierney has held a responsible position with the Fox Film Company, with headquarters in New York City. For years Mr. Tierney was a well known newspaperman around the State Capital. He also served as secretary to former Governor Martin H. Glynn. At the time the exhibitors of New York State held their annual convention in Albany two years ago, Mr. Tierney was present and not only composed the songs sung at the banquet, but led the singing. Mr. Tierney paid a short visit to Albany a month ago, and received a royal welcome along Film Row. His death was sudden.

Takes Entire Floor

When Carl Anderson, president of Anderson Pictures Corporation, returns from California he will be ushered into the permanent offices of his company. These comprise the entire fourth floor of the building occupied by F. B. O. at Seventh avenue and 48th street, New York.

Supple Joins Pathe

Ed Supple, formerly of the Motion Picture News, has moved his typewriter over to the Pathe publicity offices.

Having been assistant managing editor of the Motion Picture News, and having conducted the short subject department of that publication, Mr. Supple, by training and experience, is well fit to handle the trade paper and newspaper work of the Pathe organization, under the direction of Victor M. Shapiro, exploitation manager.

Gilroy Joins Anderson

Foster Gilroy has affiliated himself with the executive forces of Anderson Pictures Corporation. Mr. Gilroy has behind him a long and successful business career as an organizer and promotion expert. He began as a reporter on the Philadelphia North American and was later in the advertising business in that city.

It is understood that he will act in an executive capacity for Carl Anderson, whose organization is rapidly being completed.

F. B. O. Opens 6 Offices in Canada; Adds 300 Employees

WHAT is said to be one of the biggest deals closed by the Film Booking Offices since their inception less than eighteen months ago was closed this week with the opening of six additional F. B. O. exchanges in Canada to handle its product.

In addition to the six offices the F. B. O. also established twelve territorial sub-offices under special representatives. The deal for the Canadian distribution was closed with the Associated Exhibitors of Canada and calls for the merging of this entire working organization to handle the F. B. O. output. From the standpoint of the Film Booking Offices this working merger with the Associated Exhibitors means the distribution of over one hundred additional prints on all their subjects and also the direct supervision of its territorial advertising and exploitation in Canada.

Exploitation men will be stationed in the principal key cities and work under the supervision of Nat G. Rothstein, while the direction of sales will be directed by the F. B. O. home office sales department under the supervision of H. M. Berman. As a result of the merger over three hundred additional employees have been added to the roster of the F. B. O.

The following is a list of the territorial representatives and managers in Canada who will handle the physical distribution of the F. O. B., R-C and Powers product (Associated Exhibitors of Canada): W. E. Allen, 39 Waterloo Street, St. John, N. B.; Phil Hazza, 12 Mayor Street, Montreal; J. Macklin, 12 Mayor Street, Montreal; F. R. Lennon, 277 Victoria Street, Toronto; James Davidson, 277 Victoria Street, Toronto; A. W. Perry, 277 Victoria Street, Toronto; J. Ruck, 277 Victoria Street, Toronto; C. A. Garner, 277 Victoria Street, Toronto; J. L. Hunter, 277 Victoria Street, Toronto; Geo. A. Graham, 504 Film Exchange Bldg., Hargrave Street, Winnipeg, Canada. (Canadian Educational Films, Ltd.): T. H. Davey, 316 Eighth Avenue, East Calgary, Alberta; C. R. Dippie, 553 Granville Street, Vancouver, B. C.

Paramount District Managers Discuss New Sales Policy

PARAMOUNT'S district managers have been in convention this week at the home office of the company in New York. Monday's session, presided over by S. R. Kent, general manager of distribution, was confined to discussion of plans for the promulgation of the new Paramount sales policy recently announced through the trade publications.

After a short business session Tuesday morning the district managers and other executives attending the convention went to the Criterion Theatre to see advance showings of the Herbert Brenon production, "The Spanish Dancer," starring Pola Negri, and the Sam Wood production, "His Children's Children." When all were assembled in the foyer of the theatre, S. R. Kent on behalf of the distribution department and the chief executives of the company, presented a silver loving cup to Herman Wobber, Pacific Coast district manager, in recognition of his work in charge of the Paramount Week sales drive.

Tuesday evening the members of the convention and home office executives were guests of President Adolph Zukor at a dinner at the Ritz-Carlton.

In addition to the home office executives connected with the distribution department, those attending the convention were George J. Schaefer, of Boston; H. H. Buxbaum, of New York; W. E. Smith, of Philadelphia; H. A. Ross, of Detroit; R. C. Li Beau, of Kansas City; F. F. Creswell, of Atlanta; Louis Marcus, of Salt Lake City; Herman Wobber, of San Francisco; Philip Reisman, of Minneapolis, and Leslie F. Whelan, Eli M. Crowitz and Russell B. Moon, exploitation representatives respectively at Washington, Philadelphia and New Haven.

Japanese Headquarters of Paramount Moved to Kobe

ARRANGEMENTS have been completed for the resumption of business in Japan by the Famous Players-Lasky Corporation, according to cable advices from Tom D. Cochrane, the Paramount branch manager in Tokyo, received by E. E. Shauer, director of the foreign department. Temporary headquarters have been opened in Kobe and those theatres which escaped destruction are again exhibiting Paramount pictures.

Inasmuch as the Paramount offices in Tokyo were totally destroyed, the task of opening new headquarters and obtaining enough prints to resume business within two weeks after the disaster called for herculean efforts on the part of Branch Manager Cochrane and his assistant, R. E. MacIntyre.

Many prints of the latest Paramount pictures which were about to be released throughout Japan were destroyed by the earthquake and fire. One of the first acts of Manager Cochrane on the reopening of cable communication with the United States was to order new films for prompt shipment to Kobe.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 442.

Showmen Laud Service

Praise International News Reel and Universal for Quick Work

Broadway theatre managers and other exhibitors throughout the country accord high praise to the International News Reel Corporation and to Universal, which distributes that news reel, for the excellent work in quickly getting pictures of the naval disaster on the Pacific Coast.

While the disaster was still occupying front page feature position in the newspapers, the west coast theatres were showing actual scenes of the multiple wreck. The film reached New York City last Saturday afternoon, was immediately printed and rushed to the Broadway theatres in time for the evening shows. Additional prints meanwhile were shot out by rapid express to all exchanges.

Evidence of the appreciation on the part of theatre owners for this efficient service is contained in the following telegrams received by Edgar B. Hatrick, general manager of the International News Reel Corporation:

"Congratulations on securing scoop of wreck of seven destroyers on California coast. This is what I call service. You have to hand it to these West Coast boys."—Cliff Greenman, manager, Raymond Theatre, Pasadena, California.

"I wish to congratulate you on the speed and service given us by your concern on obtaining the scoop picture of the wreck of the seven United States destroyers."—Charles M. Pincus, managing director Loew's State Theatre, Los Angeles, California.

"Congratulations on International News service covering wrecked destroyers at Point Honda. It is absolutely greatest scoop ever put over."—Harry C. Arthur, Jr., West Coast Theatres, Los Angeles, California.

Law Committee Meets

Copyright, Topic of Session But Hays Unit Makes No Recommendation

Copyrights, as they affect the medium picture industry was the topic of an informal and private meeting of the law committee of the Motion Picture Producers' and Distributors' Association. The session took place in the association headquarters on September 18.

Cortlandt Smith, assistant to Will Hays, said that no action was taken by the committee at that time in regard to making any recommendation to the Committee on Copyrights of the Senate for a revision of some of the existing laws covering such protection. Mr. Smith said there was little discussion among members of the Hays committee on this subject, but that it was treated more from the standpoint of a lecture, informing committeemen in much detail of the intricacies of these laws.

Returns to Tropics

Universal's Equatorial Manager Back to Colon After Visit Here

Henry W. Zeilmaker, Universal's manager for Central America, the West Indies and parts of South America, who has been in New York for a brief stay, has just sailed for Porto Rico to resume work. After swinging around the West Indies, he will proceed to his headquarters in Colon, Panama.

Universal has several theatres in this territory in which it tries out pictures, notably the Metropolitan Theatre in Caracas, Venezuela, and the Olympia in Bogota, Columbia.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Temperature Change Brings Big Business to Pittsburgh

The weather in Pittsburgh is cool and the theatres are doing a big business. The week of September 10 was the banner one of the new season, "Merry Go Round" in its second week at the Cameo proving a sensation, and held over for a third week. "The Covered Wagon" is at the Nixon, a legitimate house, and getting the crowds at $2. In the East Liberty section, where admission prices have just been raised to 40 cents, the houses were packed as usual. "Her Reputation" at the Liberty, "Merry Go Round" at the Alhambra, "Six Days" at the Regent and "Is Divorce a Failure?" at the Cameraphone. At the last named house, Leah Baird, star of the attraction, appeared in person.

While hundreds of person were passing the building, thieves working leisurely in the Garden Theatre, 10-12 West North avenue, North Side, Pittsburgh, Sunday a week ago, broke open the theatre safe, stole four $50 and one $100 Liberty Bonds and $165 in cash and escaped. The robbery was discovered by Benjamin Amdur, manager of the theatre, on the same afternoon when he went to the office.

Charles Richelieu, of Bedford, on the Lincoln Highway, has sold his theatre bearing his name to H. R. Cromwell of the same city. The consideration was $45,000, which included the theatre property, also a new cottage house of five rooms which Richelieu had just completed and which is situated directly in back of the theatre. Richelieu and his wife have sailed for England on the Leviathan to visit Mrs. Richelieu's mother, and will return to the States in a month.

Charlie Stucky, of Everett, has his new picture theatre up to the point where the roof will be the next thing on the program. The large force of workmen are hustling in an endeavor to have the house open for Thanksgiving Day.

A. Notopoulos, who has conducted the Palace Theatre, Johnstown, for the past fourteen years, failed to renew his lease this year and as a consequence the Palace is "dark." However, this popular exhibitor has purchased property but two doors away from his theatre, upon which he will shortly commence the erection of a modern picture palace.

John Davis, of the Carrick Theatre, was slightly injured in an automobile accident one evening recently. However, John is able to be about with a slight limp, and we are glad to state that his injuries are not serious.

M. F. Ross, of the Ross Theatre, Carmichaels, has recovered from a sick spell and is again on the job about his theatre.

Tex Arthur, who has been ballyhooing various attractions at local theatres the past year, has temporarily given up this work, and has accepted a position as stage manager of the Colonial Theatre at Turtle Creek.

A. C. Bianchi, of the Strand Theatre, Pitcairn, was married in Pittsburgh several days ago to Miss Bernice Vona. The young couple are now on a motor trip to Detroit.

B. H. Gorrell has purchased a lot on Pike street, Williamstown, W. Va., on which he contemplates the erection of a picture theatre to cost $10,000.

Mike Rosenbloom, of the Majestic Theatre, Charleroi, is having his house redecorated both inside and out. The interior is being done in ivory, tan and maroon in Old English style. The work is being done during the mornings and up to the matinee showings, without any interruption to business.

Jim Cox, of the Cox Theatre, Mt. Pleasant, has returned from a week's vacation to Atlantic City.

Oliver Kitchel, of the Princess and Eagle theatres, Jeannette, has returned from a week's trip up through Niagara Falls and Canada. Kitchel was accompanied by his wife and child, also his father. They motored in Kitchel's new Deusenberg sedan.

Work has been held up temporarily on the new Grand Theatre, Irwin, on account of the structural steel work not arriving on time. Maute says this will throw his opening date back somewhat, but he says he will be open for Christmas.

Samuel Friedman has secured a lease on the Capitol Theatre at Farrell, which he will operate in connection with the Luna at Sharon. The Capitol was built two years ago by Stahl Brothers Amusement Company at a cost of $125,000. It went into receivership a short time ago and was sold to Attorney Fred Fruit, who represented creditors.

Lewis K. Sidney is resident manager of Loew's Aldine Theatre, which opened in Pittsburgh on September 17.

The beautiful Wilson Theatre at Tyrone was reopened on Labor Day after a shutdown of several weeks for the purpose of redecorating. "Heroes of the Street" was the attraction.

Announcement has been made that "The Hunchback of Notre Dame" opens for an indefinite run at the Pitt Theatre, Pittsburgh, week of September 24 at $2 top.

Alton, Ill., Picture Houses Doing Without Projectionists

The three Alton, Ill., picture shows are operating without the services of the regular projectionists and stage hands. The workers went on strike September 14 because the managers declined to grant increases in wages of 20 cents an hour. The theatres were willing to pay an advance of 5 cents an hour. Shows are being given as usual, the managers and their assistants working the projection machines and making necessary changes on the stage.

Heber Nations, State Labor Commissioner for Missouri, has held that children who attend school during the day time can work for two hours at nights after 7 p. m. Under this ruling the holding of amateur contests in picture houses is permissible, so long as the contestants attend school regularly. In recent months Mrs. Alice Curtice Moyer-Wing, State Industrial Commissioner, has been endeavoring to prevent the holding of amateur contests in neighborhood picture houses.

The stage hands have demanded increases in wages of from 18 to 50 per cent. Formal demands for the raises were submitted to the managers the past week. The St. Louis Theatrical Managers' Association has asked for a conference with the union officials. Manager Oscar Dane of the Gayety Theatre has announced that the stage hands of that house were granted raises of approximately 35 per cent. effective September 6. Stage carpenters, electricians, property hands, stage hands and flymen are affected.

It doesn't always pay to have ambitious, willing workers, as Phil Cohen, owner of the Lyric Theatre, East St. Louis, Ill., has discovered. It will cost Phil $1,250 to undo the unsolicited activity of a boy who was too anxious to please the boss. A few days ago Manager Richardson remarked to the theatre's organist that the organ needed some minor repairs. The extra boy heard the remark and got busy with a hammer and pliers. He removed the minor ailments. The troubles are major now and it will take the services of an expert to get the organ to playing again.

Ask your projectionist if he is using the new Griffin Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 442

E. J. Sullivan is the new president of the St. Louis Theatre Managers' Association. David Russell of the Columbia is vice president, Paul Beisman, American, secretary, and J. O. Hooley, Rialto, treasurer. Oscar Dane of the Gayety heads the executive committee. Other members of the executive committee are: George H. Lighton, Shubert-Jefferson; Charles Preston, Grand Opera House, and Edward Butler, Empress. The managers meet the first Tuesday of every month.

The Park Theatre at Cape Girardeau, Mo., has been closed to permit needed repairs and decorations. It will reopen in about two weeks.

Elmer Brient, until recently manager of the Hall Amusement Company's houses in Centralia, Ill., is selling automobiles in Centralia. He resigned his position as manager of the theatres after they were sold to the Reed, Yemm & Hayes circuit.

The Gayety Theatre, Middletown, Ill., has been taken over by G. M. Wendle.

William Goldman of the Kings Theatre is in New York City.

Jack Heffler of Quincy, Ill., is back from his vacation spent in Michigan.

The Yale Theatre at Macon, Mo., has changed hands again. R. E. Rice of Kansas City is the new owner. He has changed the name to the Royal Theatre. He bought it from Earl Hayes of Moberly, who had it but eight days.

New England Strike Threats End with Salary Increases

Amicable adjustments of the differences between the theatre owners and managers and their musicians and projectionists have been reached in all parts of New England and the threatened tie-ups of the various houses by strikes have thus been obviated. Salary increases granted, while not up to the mark set in the demands made, are said to be very satisfactory, at least for the time being, and the best of good-fellowship is now prevailing in all branches of the industry.

The return of the Capitol Symphony Orchestra, under the direction of Hyman Fine, marked the opening of the fall season at Gordon's Capitol Theatre in Allston. The lead picture for the opening "The Brass Bottle," and as a part of the prologue to the picture the demon dance of Stuart Mackall was introduced. Incidentally, during the past week, "The Brass Bottle" has been shown at other Gordon theatres, the Central Square Theatre in Cambridge and the Strand Theatre at Upham's Corner, Dorchester.

The Central Theatres Company of Boston is the name of a new corporation just chartered by the Massachusetts Secretary of State. It is organized for amusement purposes and will do business with a capitalization of $25,000. The incorporators are Nathan Hoffman, Harriet L. Hoffman and Paul Markson, all of Roxbury.

The Park Theatre, one of the Lowrey chain of first-run houses, opened its new season with a showing of "Merry-Go-Round," with a complete orchestra playing the accompanying music score. The picture made a pronounced hit and was held over for a second week.

Somerville friends of R. E. MacIntire, who was born in that city, are greatly elated over the news that his name was listed as one of the Americans who escaped with his life during the recent earthquake. MacIntire went to Japan last year as manager of the office of the Famous Players-Lasky Corporation, whose forces he joined several years ago.

Well known Boston picture theatre men figured very prominently as members of the committee which had charge of the monster benefits for the Japanese Relief Fund held in Boston this past week and which netted several thousand dollars to the fund. The affairs were given before capacity audiences at the Tremont, Shubert, Casino and Gaiety theatres. Robert G. Larsen, Keith's Boston manager, was chairman of the committee, and the picture men who assisted him were M. Douglas Flattery of the Loew interests, Nathan Gordon of the Olympia Theatres, Inc., Jacob Laurie of the Laurie chain, Charles Waldron of the Casino Theatre, Thomas H. Henry of the Gaiety Theatre and F. F. Plimpton of the Tremont Temple.

"The Covered Wagon" has just finished its eighteenth and final week at the Majestic Theatre, although, from the big audiences that have continued to throng this playhouse, it might have continued for a considerable time longer. The opening of the regular season at this theatre, and the fact that play-dates already had been assigned, precluded this.

"Monna Vanna" has been given its first showing in Boston during the past week at the Fenway Theatre. By this showing the Fenway Theatre, which, although a small house, caters to a very classy clientele, adopts a new policy and becomes a first-run house. The Fenway Theatre is located on Massachusetts avenue, in the Back Bay, not far from Loew's State Theatre.

"Merry Go Round," which has been packing them in at the Park Theatre, is concluding its third week of success and with no apparent diminution in the interest it has aroused.

"The Hunchback of Notre Dame" has been given its Boston premiere this week. Newspaper critics have been praising it.

Goldstein Brothers of Springfield announced that they had signed the first contract in the United States for the presentation of Harold Lloyd in "Why Worry" for showings in their sixteen theatres. It will be shown at the Broadway, Springfield, the week of September 23. The Broadway opened its fall and winter policy of vaudeville and feature pictures on Monday, September 17. "Enemies of Women" closed the exclusive picture policy which has prevailed at the Broadway throughout the summer.

The Union Film Corporation of Boston, a concern organized for the purpose of distributing motion pictures, has been incorporated with a capital of $150,000. The incorporators are: Louis Rosenberg of Boston, Harry Asher of Brookline, Nathan Ginsburg and David Stoneham, both of Boston.

Majority control of the Olympia, City, Strand and Rialto theatres in Brockton has been acquired by the Gordon Theatres, Inc., and the deal included other houses in the New England states. The transaction was said to have represented the expenditure of $1,350,000. Changes in policy in the houses are expected to take place on October 1, with the Strand housing an exclusive picture policy.

The Eastern American Corporation of Boston and New York City, which will engage in the picture business, has been incorporated with a capital of $100,000. The incorporators are: Thomas G. Gaul of Burlington, Vt., John H. Murphy of Brookline and Elmer H. Carlton of New York.

William Fox has taken over the management of the Fenway Theatre in Boston, opening it with "St. Elmo."

Connecticut News in Brief; Palace in Hartford Switches

The S. Z. Poli Palace Theatre in Hartford, after having housed a dramatic stock company all summer, will change its policy on September 23 when "Why Worry" will be offered for the week commencing on that date. The following week "Merry-Go-Round" will be presented and then the regular fall and winter policy of Poli vaudeville and feature pictures will be resumed.

"Main Street" was played for a return engagement at the Majestic in Hartford the first half of the week of September 16.

Manager Needles of the Princess in Hartford continues to "feed" his patrons the super-features. "The Fighting Blade" was the feature the week of September 16.

Newsboys of New Haven were the guests of Manager "Tod" Browning of Gordon's Olympia Theatre on September 16, when a private showing of "Circus Days" was given for them in the afternoon. The newsies provided a wealth of advertising. Manager Browning arranged an elaborate presentation of the Coogan film, including a specialty by a talented little girl and a soloist. Edward Wittstein's musical program was adequately presented by his concert orchestra, which now is at its complete personnel.

"Human Wreckage" topped the bill at the Bijou in New Haven the week of September 16 and turn-away business was the rule. The advertisement on the day following the opening said the Bijou management accepted the unspoken words of thanks of the managers of the other theatres because patrons who could not get into the Bijou helped swell the attendance at the other houses at the Sunday night opening.

Manager E. S. Raffile of the Globe Theatre, who is presenting week runs of the Goldwyn-Cosmopolitan features, is advertising them by means of two 24-sheets, one on each side of a street car. He reported good business with "Enemies of Women," which opened his new policy of first runs.

Poli's Majestic in Bridgeport opened its new policy on September 16 with a film program featured by "Why Worry." The new Majestic concert orchestra is under the capable direction of Warde Johnston.

The Seymour Theatre in Seymour observed its first anniversary the week of September 16 by presenting "Masters of Men" as the feature of the week's opening program.

Rossi C. Cabol, manager of the Palace Theatre in Torrington, consistently offers the better sort of pictures and his box-office should speak volumes for the evident care he takes in choosing his programs.

Looking over a New London newspaper, ye scribe learns that Walter T. Murphy has a job in that city that probably is no "cinch." He is manager of the Capitol, vaudeville and pictures; Crown, exclusive pictures, and Lyceum, combinations.

A visitor in Bridgeport recently, enjoying a belated vacation, was the well known Edgar Weil, manager of the Mark Strand Theatre in Syracuse, N. Y.

Twenty-five thousand persons witnessed the free picture shows presented in New Haven during the summer by the Community Service, a local organization. Twenty-five entertainments were given at a total cost reported to be $125.77. Miss Blanche L. Wright conducted the shows and operated the projector.

The policy of the Palace Theatre in New Britain has been changed to exclusive pictures.

The Community Playhouse, Manager King's amusement emporium in Meriden, has started a film beauty contest in co-operation with theatres in Hartford, New Britain, Bristol and Middletown.

Cleveland

William S. Vail, former manager of the Empire Theatre in Cleveland, was brought back to Cleveland from New York, where he had been arrested by U. S. officers on a charge of failing to turn in the war tax receipts from the Empire Theatre and the People's Theatre, Cincinnati, and the Broadway Theatre, Indianapolis, for the months of March, April, May and June of this year.

This is the first prosecution of the sort in Cleveland for a long time. Vail claims he can explain the circumstances which surround the charges. The shortage, according to the Cleveland internal revenue collector, is about $6,000.

The west side of Cleveland, Ohio, or rather the suburb of Lakewood, now boasts of another fine new picture house in the Lincoln, which opened September 1. This theatre is located at Madison and Mars avenues and seats approximately 1,000. It is built of brick, concrete and steel. There is a spacious, attractive lobby, a stage 60 by 20 feet, an elegant organ and beautiful lighting equipment. The decorations are in old ivory, gold and brown.

The Lincoln is operated by the Lincoln Amusement Company, with Charles G. Burton and Glenn S. Crockett in charge.

Walter Baumann Resigns as Wisconsin Exhibitor Official

Walter F. Baumann, executive secretary of the M. P. T. O. of Wisconsin for three years and a guiding spirit in the organization, has tendered his resignation to become effective within a few weeks. Announcement was made by Fred Seegert, newly elected president of the association, who declared that Mr. Baumann's action was prompted merely by a desire to enter the advertising field.

Despite this explanation, it is understood that other reasons brought on Mr. Baumann's decision to quit the organization which he had helped to build up. It is known that he was keenly disappointed at the small attendance at the annual convention last August and at that time even went so far as to discuss his resignation with certain officers. He was persuaded at that time, however, to abandon the idea. Just what has happened since to change his mind has not been learned.

Although the board of directors has not yet taken up the matter, it is regarded as a certainty that they will no longer stand in the way of his leaving. For the present, according to Mr. Seegert, the office will be left vacant, with the president assuming as many of the duties as possible. The headquarters, however, will be maintained in the Toy building where the stenographer will be present and where, if possible, some official of the unit will be stationed.

Charlie Toy, wealthy Milwaukee theatre and cafe owner and known in his native land as the Chinese Rockefeller, escaped possible death in the recent Japanese earthquake by a matter of five days, it was learned upon his return to Milwaukee from a four-months' tour of the Orient.

After visiting China, Mr. Toy spent considerable time in Japan purchasing silks and other products in Tokio. Five days out on his way to America, the quake occurred which devastated the very shops in which Mr. Toy had made purchases.

While in his native land Mr. Toy likewise had a narrow escape when a typhoon swept the land.

According to Mr. Toy, who made the trip with almost a score of his grandchildren whom he left in China to be educated, there is a great field there for those who wish to introduce theatres patterned after the plan here.

Mr. Toy, besides being the owner of the Toy Theatre in Milwaukee which he recently leased out, owns the building bearing his name which for years has housed numerous film exchange companies.

Indianapolis Showmen Think Danger of Strikes Averted

Although new wage contracts have not been signed by all of the Indianapolis theatres affiliated with the Indianapolis Theatrical Alliance and Indianapolis Theatre Managers Association, there is not likely to be a strike of theatre employes pending final settlement of the wage scales. Three of the largest theatres in the city still are holding out in the matter of signing the new contracts, but it has been predicted that these will sign soon.

According to Peter J. Schusler, business manager of the Indianapolis Musicians' Protective Association and president of the Indianapolis Theatrical Alliance, the Colonial, Rialto, Apollo, Ohio, New Capitol and English's are included in the theatres that have signed the new wage agreements.

When Earl Bell, manager of the Victory Theatre at Kokomo, opened the office door of the theatre a few nights ago and entered the auditorium to ascertain the cause of a noise he had heard, three shots were fired at him from a large calibre revolver. The bullets narrowly missed him and shattered a mirror hanging on the wall near his desk. Further investigation disclosed that a container of film depicting the evils of the drug traffic was missing, and a rear door of the theatre was open. Bell formerly managed the Washington Theatre at Richmond.

The Palace Theatre at Fort Wayne was opened on September 16 under the management of W. C. Quimby, who also operates the Strand and Jefferson Theatres in that city. In addition to pictures, a musical and vaudeville program will be presented. The theatre has been renovated and redecorated during the summer.

Maurice Fox, genial manager of the American Theatre at Terre Haute, and his bride have returned from a honeymoon trip to Chicago and other northern cities. Mrs. Fox was formerly Miss Madeline Burgett of Terre Haute.

F. S. Gruneberg, Sr., president of the Consolidated Realty and Theatres Corporation of Chicago, was entertained in Terre Haute recently as the guest of Porter R. Leach, Terre Haute director of the Consolidated corporation. Plans were perfected for the opening of the Indiana Theatre, recently acquired by the concern.

Projectionists employed in Fort Wayne theatres have been granted a 10 per cent. increase in wages, under an agreement signed with managers of the city's theatres.

Cincinnati

If the record of attendance at the local picture houses for September can be taken as a criterion, the new season will be the biggest ever. Even the weather man contributed his bit by sending the thermometer down to 39 degrees one day last week, this being the coldest September day on record. The answer is that the theatres are filled nightly with regular patrons and the odor of moth balls, while the managers are smilingly listening to the jingling coins in the box office.

Just prior to opening the fall and winter season with "The White Rose" at 50 cents top, Manager Frankel, of Gifts Theatre, ran a "revival" week at the old summer prices. The respective offerings for five days were: "The Mollycoddle," "Way Down East," "Through the Back Door," "Orphans of the Storm" and "Pollyanna."

Representatives of the Paul Laurence Dunbar Memorial Theatre Syndicate have purchased a site 116 by 200 feet from local realtors upon which to erect a theatre for the exclusive use of negroes, the project to be a memorial to the colored poet. The plans, which are now being developed, call for a seating capacity of 1,000, rest rooms for ladies and gentlemen, a nursery and a $10,000 pipe organ. The new house will be located at the corner of McMillan street and Beecher avenue, in the heart of the colored district, and will be equipped for road shows as well as pictures.

Loew's, Dayton, Ohio, opened September 24 for the regular season with Manager Charles H. Wuerz again in charge. Pictures will be shown in connection with vaudeville, new projectors having been installed.

Chicago

Glenn Reynolds, of DeKalb, president of the Illinois exhibitors, has returned from a three weeks' motor trip through the East and reports a dandy outing. He was accompanied by Mrs. Reynolds and his son.

Dick Byrnes has been added to the McVickers Theatre staff, coming from Skouras Brothers at St. Louis.

Balaban & Katz have been trying to get theatre footmen who will not accept tips. One of the most stringent rules of the organization is "no tipping." The company contends that it pays good salaries and that tipping is not needed to get their employes to give the service for which they are paid.

The plans for the new movie theatre that Jacob Horowitz will build at Robey and Lincoln avenue have been completed.

Among the visitors seen along Film Row last week were Mike Gehrib of the Orpheum Theatre at Westville, Neil Duffy of the Elite at Appleton, and Sam Thiron of the Byron Theatre of Green Bay.

C. C. Dunsmoor of Ft. Dodge has taken over the Strand Theatre at Pomeroy, Iowa, and the Lyric Theatre at Jewell, Iowa, and will make improvements in both houses.

Otto White has bought the Keosaqua Theatre at Keosaqua, Iowa, from R. G. Keckler, who has gone west for his health.

The Gem Theatre at Stonington, Ill., has been reopened by E. W. Hooper, who has fixed the house up and will use feature programs.

The second Syncopation Week at the Chicago Theatre broke all house records for business, and last Friday night the management had to stop selling tickets at 6:30 until 8 o'clock, and at 9 had to put the announcers out to tell the late comers that the house was all sold out. Almost 30,000 people passed the ticket takers that day, it is reported.

Walter Thimmig of the Fine Arts exchange plans to open a movie house at Duquoi, Ill., and may also take over a theatre at Belleville, Ill., in the heart of the coal mining country.

The Hall Amusement Company of Centralia, Ill., has sold the Grand and Illinois theatres of that city to the Reed, Yemm and Hayes circuit. This will make that chain one of the largest in that part of the state.

When Manager Lou Weil of the Bryn Mawr Theatre wants to learn his patrons' preferences he puts on a voting contest. Just now he is trying to find out if they want vaudeville every day or just for the week end.

Highland Park on the North Shore will have a cosy little movie house when the owners, Miller and Spencer, get through with the improvements they have planned for their Highland Park Theatre. They will install a new organ.

Uncle Sam has a force of revenue men checking up the returns of the movie houses in the southern part of the state.

The Harvey Theatre Company has been formed by John P. Brand, Blair McElroy, Charles O. Fletscher and Charles A. Walthier with a capital stock of $500,000 to erect and maintain buildings for places of amusements. The new company will also have 5,000 shares of no par value. The main offices will be at 262 South State street, where the offices of the Blair McElroy Company are located.

A. W. Parker is fixing up the Princess Theatre at Sanborn, Iowa, and will open for the fall season in a few weeks.

The Moonbeam Theatre at Palmyra, Ill., has been taken over by Turner Brothers, who will make improvements in the house.

Another movie house is projected for Sterling, Ill., to be erected at Locust and Fourth street. The Sterling Theatre Corporation has the plans.

Theatres Still Change Hands in San Francisco Territory

Theatres continue to change hands in the San Francisco field at a rapid rate, the last week of August witnessing the transfer of five houses through the offices of J. R. Saul, theatre and realty broker, with $1,200,000 involved. E. H. Emmick, Robert McNeill and M. A. Naify, with the T. & D. Junior Circuit, took over the State Theatre, Oakland; the Hippodrome, Fresno; the State, Stockton; the Hippodrome, Sacramento, and a long-time lease on the State, Sacramento.

Upon the consummation of this deal the new owners immediately sold the State Theatre, Stockton, and the Hippodrome Theatre, Fresno, to West Coast Theatres, Inc., and leased the State Theatre at Sacramento to the Orpheum Circuit for eight years, retiring with two additional houses, which increases its chain of houses to thirty-two. Ackerman & Harris still hold twelve theatres and plan to continue in the field, but will operate but one house in each city where they formerly had two.

Fifty-three San Francisco theatres affiliated with the Allied Amusement Industries of Northern California recently staged a co-operative benefit for the relief of stricken Japan, turning over a percentage of their gross receipts to the local fund. The plan to make the co-operative donation was decided upon at a special meeting called by Irving C. Ackerman, chairman of the board of directors, and which was attended by almost every theatre owner in the city.

A quota of $100,000 was given San Francisco by the American Red Cross, but by united approval of the people of this city this quota was set aside and a minimum of $500,000 was set up in its place, or more than all the rest of California combined. This quota does not include Oakland, which is raising $40,000, or other east bay units of Greater San Francisco. The advertising of the co-operative event attracted unusually large crowds to most theatres and receipts were larger than expected.

J. H. ("Lani") Magoon, of the Consolidated Amusement Company, Honolulu, T. H., has arranged to return to the Islands, following a stay of several months at San Francisco.

Among the exhibitors who have been recently in San Francisco from outside points were Mr. and Mrs. J. H. Crowley, of the Isis Theatre, Sparks, Nev.; John Triguerio, of Fort Bragg, Cal.; Joseph S. Griggs, of the United Theatres, Fort Bragg, Cal.; T. B. Damon, of the Granada Theatre, Yerrington, Nev.; Mr. and Mrs. G. O. Cole, of the Virginia Theatre, Virginia City, Nev., and Mrs. F. E. Smith, of Marysville, Cal. Mrs. Smith returned recently from a vacation trip made in company with Mr. Smith to Oregon, Washington and British Columbia.

The Maio Theatre on Market street, San Francisco, adjoining Loew's Warfield Theatre, will close shortly for extensive alterations and will be reopened as the Circle Theatre under the direction of Aaron Goldberg.

C. O. Davies, of the Wigwam Theatre, Reno, Nev., was a recent visitor on San Francisco's film row.

The Alexandria Theatre Company has been incorporated at San Francisco with a capital stock of $50,000 by George A. Oppenheimer, Alex. E. Levin and Edgar Sinton. A picture house to be known as the Alexandria Theatre is in course of construction in a residential district.

T. White, of the Strand Theatre, Klamath Falls, Ore., was a recent visitor on San Francisco's Film Row.

Reuben Jacobs, house manager of the Ferry Theatre, San Francisco, recently felt like setting up a free show to the entire waterfront, his exuberance being caused by the arrival of a son and heir.

Byard & Byard, who operate a circuit of theatres in the northern part of the state, are planning to enter the field at Eureka. They now operate the Majestic at Willits, the Hart at Ferndale, the Minor at Arcata, the Lolita at Lolita, the Rohneville at Rohneville, the Korbel at Korbel, the Merriam at Blue Lake and the Cranill at Little River.

S. J. Stebbins, for several years identified with William Fox and who was with Loew's Warfield Theatre, San Francisco, for a time shortly after the opening of this house, has been appointed managing director of the new Fox-Oakland Theatre, Oakland, Cal., succeeding S. Barret McCormick, under whose direction the house was opened late in August.

Arbitrators Named

The Board of Arbitration of the Northwest Film Board of Trade, consisting of six members, three exhibitors and three exchange managers, held its first meeting in Seattle on September 5. Serving on the board are F. B. Walton of the Bellingham Theatres Co., J. A. McGill of Port Orchard and H. W. Bruen of the Ridgemont, Seattle; George P. Endert of Paramount, Al Rosenberg of DeLuxe, and P. A. Lynch of Pathe. Mr. Endert was named chairman and Mr. Bruen, secretary.

As president of the Northwest Film Board, Guy F. Navarre, of Fox, is attending the Los Angeles convention of presidents of western film boards. The purpose of this convention is standardizing all boards. The meeting is being held under the auspices of the Los Angeles board. It was called by C. C. Pettijohn, representative for the M. P. D. A., the Hays organization.

Seattle Off to Fine Start at Opening of Fall Season

Seattle exhibitors have demonstrated their faith in the long awaited fall season by opening in advance of September with big attractions and lively exploitation campaigns. In spite of delightful vacation weather, the results have been most gratifying. Probably the most outstanding of present attractions is "Merry-Go-Round," at the Columbia, which, in the first three days of its third week, went way over the same three days of the preceding week at the box office. A thorough publicity campaign was launched well in advance for this one by Manager Hal Daigler and R. W. Bender, exploiteer. Seattle does not have a three-week holdover often, and more rarely in midsummer.

At the Strand, "Hollywood" has been screened for two weeks to large crowds. With "Minnie," "Dulcy," and "Where the North Begins," the fans are kept busy wondering whether there are enough days to get all the way round before the programs change. It has been a good start.

Northwest managers of all Jensen & Von Herberg houses have been in Seattle the past week in conference over the coming season's pictures. The J. & V. houses will show Paramount, First National and Metro features and will leave some time open for specials and independent product. Detailed announcement has not yet been made.

F. W. Teufel of the Blue Mouse, Astoria, Oregon, has resigned and is succeeded by J. L. Turner, formerly assistant manager.

A report has reached here that Edmond Anderson, who operates the Liberty Hall at White Bluffs, Wash., while working in a well on a nearby ranch was almost electrocuted. Detailed information is lacking, but it is understood that one of Mr. Anderson's hands was burnt off in the terrible accident.

F. E. Wesp, who is well known in the Pacific Northwest, reports himself very well pleased with his present connection as assistant manager to John Hamrick in the Seattle Blue Mouse. Mr. Wesp is a live one and enjoys the larger field of catering to city patrons more than the "small town stuff." Wesp started his career as a projectionists over ten years ago. He then managed the Gem and Wenatchee theatres in Wenatchee, Wash., for four years. Coming to Seattle, he operated the Princess in Columbia City, until the Northwest Theatres Co., of Wenatchee made him manager of their Liberty Theatre, in which capacity he served for two years. When the new Rialto was opened in Wenatchee about eighteen months ago, Wesp was its manager. He remained there a year, coming to Seattle early last spring as manager of the Colonial for John Danz, and going from there to the Blue Mouse.

Bert Kemmer, of Eureka, Cal., is new manager of the Bothell Theatre, Bothell, Wash.

H. J. Carey, who recently bought the Orpheum in Snohomish, has sold it to Mr. Wishnand. Carey has bought the Good Luck on Jackson Street, Seattle, from Joe Gargano.

Visitors to Film Row, besides the "regulars," are J. H. Stiles, of the Stiles and Empress, The Dalles, Oregon; Ed Dolan, the Weir, Aberdeen; H. M. (Doc) Johnson, the Lois, Toppenish, Wash.; W. D. Grosse, Juneau, Alaska, who is building a fine new house in Ketchikan, said to be the finest house in the frozen North; R. R. Pratsch, of the Realart, South Tacoma, who is waging a vigorous war against carnivals, tent shows and the like; O. O. (Babe) Ruth, of the M. & V. Theatres Co., in Mount Vernon, Wash.; A. H. MacDonald, of the Rex, Eugene, Ore.; Mack J. Davis, the Mack, Port Angeles, Wash.

Work will be started soon by the Great Northern Construction Co., on a new 475-seat house at Tenth avenue northeast and East 66th street for A. L. Beardsley of Sonohomish, Wash., who owns and operates a string of houses in the state.

Will Starkey, who owns the Rex in Lewiston, Idaho, and who formerly owned the Rex in Spokane, has purchased the Empress in the latter city from Charles Packeritz. A. J. Bischell will manage both houses for Starkey.

Joe Muller, manager of the Palace Hip, the local Ackerman & Harris house which plays big first-run pictures, has tied up with the Seattle Star on a subscription campaign.

W. A. Simons, who controls the Simons Circuit in Wallace, Coeur d'Alene, Mullen and Kellogg, has reopened the Liberty in Missoula, Mont., which has been closed for about two years.

William Card of Cheney, Wash., has sold his Rose Theatre to S. F. Guenther.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Harold B. Franklin Extends Big Week Into a Month-long Campaign of Hurrah

ABOUT this time last year Moving Picture World engineered a drive for a go-to-the-movies campaign that got a lot of houses off to a better start than usual. It was a big success. It was by no means a new idea, for this department had been advising the scheme at intervals for several years, but this time Bob Welsh took hold, too, and put it over with a comprehensive campaign that brought thousands of added dollars into the September box-office reports.

Newspapers cannot repeat, but a good idea will always stand repeating, and Harold B. Franklin, in charge of the theatres department of Paramount, started a drive on the Paramount-controlled houses that spilled over into the general run of houses. But Mr. Franklin could not see the idea of wasting a good idea on a single week when he felt it should be good for longer, so he made it a season stunt, to run four or five weeks, and he planned an intensive drive.

A Record Sign

Perhaps the largest single effort was a 200 foot sign on the face of the Putnam Building, in New York, which faces Longacre Square and lies between the Hotel Astor and Forty-second street. This is regarded as one of the best locations in the country and the building carries the chewing gum sign which is one of the largest and handsomest electrical signs ever built. Mr. Franklin stripped his sign between the fifth and sixth stories with the copy "Greater Movie Season at the Rivoli-Rialto-Criterion," with the starting date just above in a modest little three foot letter. As only three or four of the Broadway theatres can be reached without coming within the zone of this sign, it is pretty safe to say that the legend was read by 99 per cent. of New York's theatregoing population.

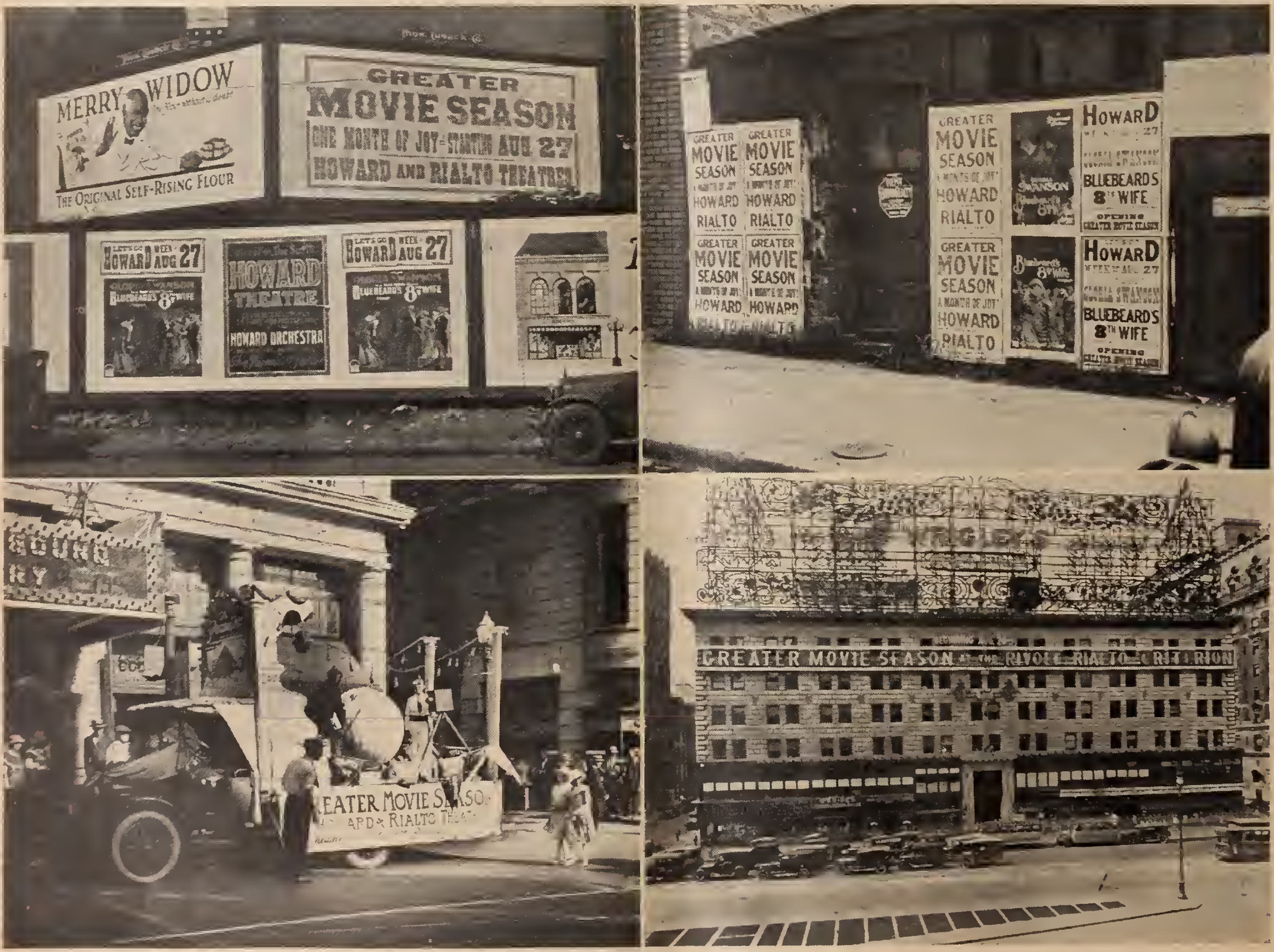
Plenty of Accessories

Every house employee wore a greater movies badge and distribution was made of special booklets announcing the coming attractions. These were given out in all three Paramount houses.

The same booklet, done in sepia on buff, was also prepared for the larger houses throughout the country, with one page specially printed up with a picture of that house.

A somewhat similar, but still more elaborate booklet was prepared by the publicity department for the use of houses not a part of the Paramount string. These had an extremely ornamental cover and rank with the best work issued on behalf of any motion picture enterprise.

Intensive work was done by all Paramount managers, and the cut shows some of the stunts done by Howard Price Kingsmore, of the Howard Theatre, Atlanta,



FOUR SAMPLES OF THE WORK DONE FOR THE PARAMOUNT THEATRES GREATER MOVIE SEASON

Three of the displays are from Atlanta, the fourth being on the front of the Putnam Building, New York City, directly below the famous chewing gum sign, which is said to cost one thousand dollars a night for lamps and current alone. The signs are almost two hundred feet long and at night the Greater Movie sign more than held its own with the older established rival.

William Fox presents
the motion-picture
version of A. S. M.
Hutchinson's novel

"IF WINTER COMES"

A Harry Millarde
Production.
A Fox Picture.

"FLAMING
YOUTH"

Featuring Colleen Moore.

A First National Picture.

Gloria Swanson in "ZAZA," an Allan Dwan Production for Paramount.

Scenes from
"THE MAIL MAN"
with
Ralph Lewis in the
leading role.
An F. B. O. picture.

Joseph M. Schenck presents Buster Keaton in "THE THREE AGES." A Metro Comedy.

"THE GOLD DIGGERS"
with Hope Hampton, Louise Fazenda and Wyndham Standing. A David Belasco Production.
A Warner Bros. Classic of the Screen.

Scenes from the Vitagraph Special "PIONEER TRAILS"

Scenes from
Victor Hugo Halperin's
production
"TEA WITH A KICK"
An Associated Exhibitors
Picture.

Hal Roach *presents*

JACK LONDON'S

world famous story

"The Call of the Wild"

A feature

Behold Buck, the great-hearted, powerful and conquering hero of the greatest dog story ever written or filmed!

He was the playmate of children,—their tender guardian. He knew only praise and caresses. Stolen and taken to the far North, beaten and abused, he became a raging demon, the champion of dog and wolf, the most famous sledge dog of his time!

Thrills, tears and laughter intermingle in this picture.

"Admirable"

"Hal Roach's sally into serious drama with 'Buck' admirable."—Los Angeles Express.

"London's Story Thrillingly Re-told"

"Buck is splendid. You can't help loving him. And what an actor! Consummately clever handling. Brought applause from audience. One of the strongest shows at the California this season."—Los Angeles Examiner.

"Will Appeal to Everyone"

"Hal Roach's initial venture into serious drama will appeal to everyone. He has cut loose with a punch that registers."—Trade Review.

"Dog Does Wonderful Work"

"I consider it a sure-fire audience picture. Believe you will be rather surprised at results secured."—Film Daily.

Directed by Fred Jackman

Pathépicture

TRADE MARK

HAL ROACH PRESENTS

HAROLD

IN

"Why Wo

A REVOLUTIONARY RIOT

Hardened Newspaper Critics Laughed Until They Cried

"Harold Lloyd has done it again. After the smashing hit of 'Safety Last!' it was only natural to expect something of a slump in his next picture; but instead he has made a picture just as enjoyable... 'Why Worry?' entirely different from 'Safety Last!'... It differs from all its predecessors... Lloyd has accomplished the unbelievable... It's a riot...There is scarcely a

Why worry about pictures that

LLOYD

rry?"

let-up of mirth-provoking antics . . . I had two cynics to accompany my laughter. We laughed and smoked and choked—Where Harold, the giant and the girl whipped an entire army the scene is too funny to describe on paper. Tears of laughter are the only means of showing a proper appreciation and I shed my share in that lonely projection room."—Preview in Los Angeles Times.

ill make you money? *Have one!*

Pathécomedy

TRADE MARK

Buying Right Means *Picking* Right;

and you're picking the *best* one-reel comedies when you book

Hal Roach Comedies

The man who persists in looking at one reel comedies as "fillers" has never played Hal Roach Comedies.

Reel for reel, foot for foot, a Hal Roach Comedy represents just as much care, skill and brains as the best feature; and it probably costs as much for its length as all but the finest features.

When you buy Hal Roach Comedies you get "Snub" Pollard, fresh from his two reel successes; you also get the "Dippy Doo Dads," the outstanding comedy novelty of the year.

If you bought your comedies on the basis of so much per laugh you'd be paying feature prices for the Hal Roach Comedies.

NOTICE
BEWARE OF FILM PIRATES

The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $500.00 Reward for information leading to conviction of any person stealing Pathe films.

Pathécomedy
TRADE MARK

which is typical of the work of the larger houses everywhere. Everywhere the keynote of better movies was sounded, and the public, or that portion which had dropped away for the summer, came back to the theatres with the idea that it would see better programs. In the course of time the public probably would have realized that the current season was offering a better grade of entertainment, but the campaign gave this immediate and definite form and phrase, and the receipts have already demonstrated the wisdom shown by Mr. Franklin in extending his "week" into a month.

It's the same old story with a new phrasing. To make business better, make an extra big noise, if you can back the noise with the goods.

Railroads Help to Exploit Hollywood

Getting two railroads to help him put over Hollywood was George A. McDermit's contribution to the stunts on this picture. Both the Southern and the Central Railroad of Georgia permitted him to advertise in their stations advertising the picture with "See Hollywood at the Rialto, then plan your trip to Los Angeles over the —— and see Studioland," the blank being filled in with the name of the road.

The local paper distributed 5,000 rotos and added an editorial on the requirements for entering the pictures, with Hollywood as the text, and then a department store picked up the "Can you wear clothes well?" from this list of requirements and handed over a window and some advertising space.

In the lobby holly decorations were possible, because holly is common in the South, and stars and wreaths of the Christmas decoration were interspaced with compo board stars left over from last Christmas and now pressed into service in a new guise. Tinsel and powdered glass were sprinkled on the decorations to heighten the night effect, and the holly made a splendid flash. Only one picture since Manslaughter has made a better financial showing at the Rialto. That tells it.

A Two-thirder

There are still some few kinks on the star identification. Hugo Plath, of the Palace Theatre, Fort Smith, Ark., is the latest to give it a push. For a hook-up page he took ten old cuts, sawed off the lower third and offered prizes for the best identification of the ten, all of whom had recently been shown at the Palace. It sounds too simple to be interesting, but it was not as simple as it looked, and it got the town worked up over Paramount stars, for the stunt was worked on the stars and not on any particular title.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

ARTISTIC stage presentations were features of the program built up by Edward L. Hyman for his fourth anniversary gala celebration, the film feature of which was "Three Wise Fools." Hyman has decided that music is to play a more important part this season than heretofore, insofar as his house is concerned, and is installing more lights and curtains for effects.

For the heavier part of the musical lineup a specialty typical of the Russian Chauve Souris was used on the presentation stage. This opened with a baritone in front of antique gold draw curtains flooded with amber and orange from the sides. This solo ended, introducing the theme, the singer pulled back the curtains slowly disclosing a set-piece mantel clock ten feet high, with man and woman seated on either side, the whole backed up by plush cyclorama. At the stroke of twelve (drummer) the figures came to life with a duet and then descended from the clock for a minuet. After this they return to the clock and the baritone finishes as the curtains close. The music was from the Russian, specially orchestrated. A baby spot, light blue, from the footlight trough, hit the face of the china clock, and from the sides were thrown green and light blue spots covering all. The Kliegl flood from the booth on the orchestra was light blue, 100 amperes, and Mestrum 150 amperes deep blue. Transparent windows light amber and columns light green spots from the base. Costumes Colonial.

A lighter number has a set flower vase twelve feet high with red rose and stem out of the top, with rose pink spot on the rose from side overhead. Color blend (rainbow hued) from side on the vase. Whole backed up by plush cyc. Basso at foot of base siangs "Rose in the Bud" to dancer attired in rose petals, and after first chorus she does ballet with singer looking on. At second chorus she ascends behind vase and appears looking over at the close. Amber spot from side on singer and green and rose pink spots from booth on dancer. Front lighting, blue borders; one column rose pink and other green.

The symphonized jazz was lighted with Mestrum 150 amperes color blend flood from the booth on the new silver draw curtains; purple foots large stage, blue borders; six 2,000 watt spots color blend on orchestra from overhead; light green transparent windows by open box lamps, 1,000 watts, covered with green gelatine; new silver-cloth columns 1,000 watt color blend spots in base; Kliegl 100 amperes flood, color blend, on orchestra from the booth. Selections specially orchestrated were "Ritzi Mitzi," "Dreamy Melody," "Mad" and "Look for the Happy Ending."

Soprano appearing on the apron in "A Kiss in the Dark" was lighted by straw spot from the booth. Columns were light blue. Mestrum orange was on the silver draws from the booth. Two spots from each side hit the pleats of the curtains with green and magenta. The singer went over one verse and chorus, then violin took up chorus again as solo, and singer finished second half.

"Main Street the World Over," a reel of streets in various countries, was cued with typical tunes fitting in with the country.

In at Last

George A. Miller, of the Citizen-Chat, a Newark locality paper, has broken into the real game at last.

For some time he has been the press agent of the Fox American Theatre, Newark, but he is going to be a real honest-to-goodness exploitation man now and is hard at work in New Haven telling them about The Hunchback of Notre Dame and other Universal products.

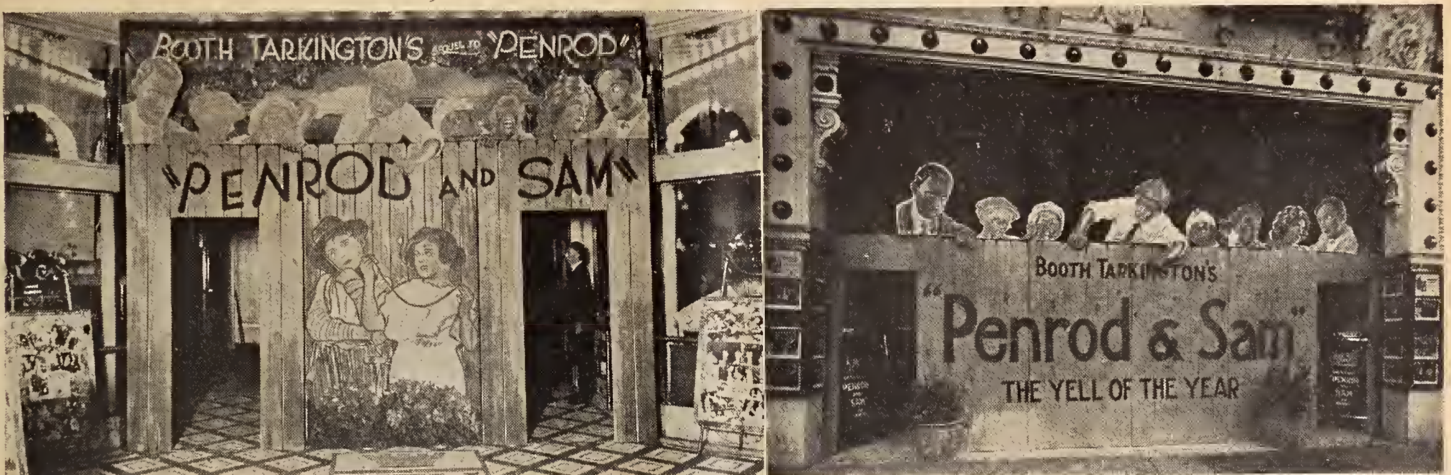
In his work as agent Mr. Miller showed some good stunts and he ought to make good in the wider field.

Still Willing

Postmen in the Harlem district of New York City helped put over Loyal Lives when the Vitagraph picture came to Moss' Regent Theatre recently. They not only paraded with banners after official hours, but they talked up the postal picture on their routes.

If this thing keeps up we shall presently have the Vanderbilts and Astors ballyhooing Broadway for the Cecil de Mille pictures.

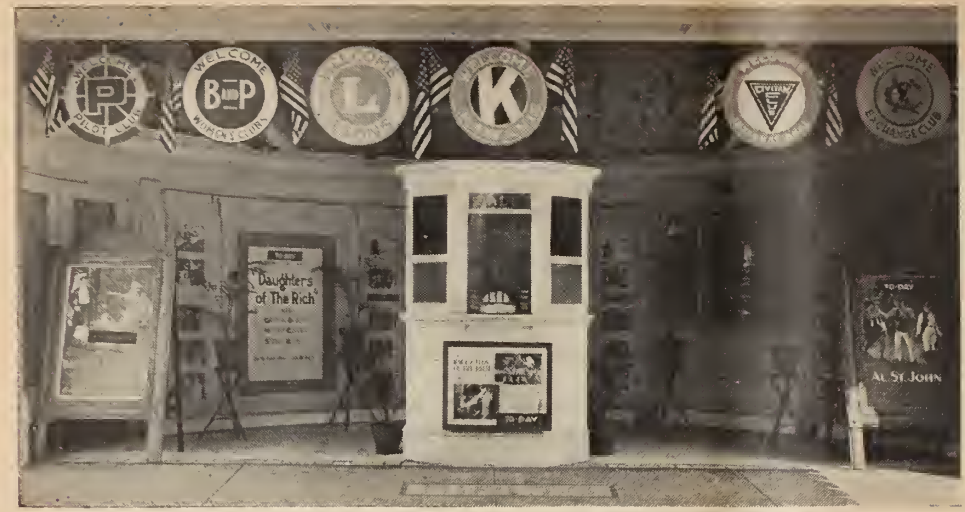
One drop of water will not make much of an addition to the ocean, but the ocean is made up of drops of water. Every good exploitation stunt you work is good advertising for other attractions. Keep busy and fill your ocean.



A First National Release

TWO SOMEWHAT SIMILAR TREATMENTS FROM WIDELY SEPARATED LOCALITIES ON PENROD AND SAM

That on the left comes from Russell Brown, of the Rex Theatre, Eugene, Oregon, while on the right is the very similar effect planned by H. B. Clarke, of the Garing Theatre, Greenville, S. C. The 24-sheet suggests this lobby handling, and the displays from such widely separated points is interesting as showing that managers generally are quick to get good ideas.



TYING LOCAL ORGANIZATIONS TO A BOOMER WEEK

In Macon, Ga., Manager McDermit, of the Rialto Theatre, tied seven civic organizations to a Go to the Theatre Week and assigned one night to each of the clubs, when that organization supplied the special attraction and the members came to plug.

Civic Organization in Friendly Rivalry

Down in Macon, Ga., Mamaber McDermit, of the Rialto Theatre, hit a good idea when he started a go to the theatre week the first week in August.

One night was assigned to each of seven civic organizations. These included the Rotary, Kiwanis, Lions, Civitan, Pilot, Exchange and a women's club. Each night one of these organizations supplied the special program, the attractions ranging from a male quartet to a one-act playlet. Not only did the members of the organization turn out for their special nights, but they came other nights to see how their offering compared with the others, and Mr. McDermit had a very full week.

This is a splendid idea to pull up business in the slack season, and it will work just as well for the start of a new season.

It makes for friendly rivalry and the pull will be so strong that it will pay the larger houses to offer ample cooperation of the production force. It's the local talent idea raised to a point of highest development, and a small town can be turned inside out.

Keep this in mind for the Christmas slump in case you do not need it right away.

Has Simplest Cage for Gloria Feature

About the simplest front on Her Gilded Cage comes up from Perth, Australia, where J. L. Coombe, of the Grand Theatre, used an eighteen inch lattice of 1x2 and tape to suggest the cage, with an ample space for entrance. This ran into a cross lobby banner and was continued above that in tapes running to a common center, to suggest a conical top. Unfortunately the photograph was sent rolled without protection and in its long journey it was too badly crushed to be reproduced.

All of the posters were barred with gilt paint and with gold lighting in the lobby the effect was unusually rich and colorful. It had its intended effect, for the business was unusually good. It is one of the best of the numerous displays we have seen on this subject.

WEST AUSTRALIA BOOMING

Mr. Coombe writes that Western Australia is booming. Immigrants are pouring in from England, attracted by the development plans being put into execution, and pictures are the chief amusement, about 90 per cent. of the films being of American origin. The Prince of Wales Theatre, in Perth, cost $400,000 and compares very favorably with the best New York houses, seating 2,300, with two shows and vaudeville, and the smaller houses are sharing in the general boom. New houses are going up all through the west.

Shoes Won

Horseshoes were used as frames for advance announcements of Luck at the Rialto Theatre, Chattanooga, Tenn., and were placed on soda bars, cigar stands and wherever else they could be gotten in. They were taken into the lobby and horseshoes and four leaved clovers were stenciled on the sidewalks the night before the picture opened. It all helped to make unusually good business for F. H. Dowler, Jr.

It's a Habit

Buddy Stuart has done so well with the Gold Star Mothers' matinees that he dug up the idea again when the Globe Theatre, New Haven, wanted a stunt for "Enemies of Women."

It worked, but we are afraid that the stunt is getting to be a habit with Buddy.

Real Lost Ships to Sell the Ince Play

Taking advantage of a local situation gave the King Theatre, St. Andrews, N. B., a real Isle of Lost Ships to advertise the First National attraction.

Half a mile across the harbor was a small island where a number of derelict ships had beached. It was a real exponent of the title and the King put up a banner that could be read from the harbor front. Of course the stunt brought newspaper mention and further sold the idea.

Passes were given the fishermen who flew banners from their smacks and a rube in oilskins promenaded the streets with a sign telling that he was going to The Isle of Lost Ships at the King.

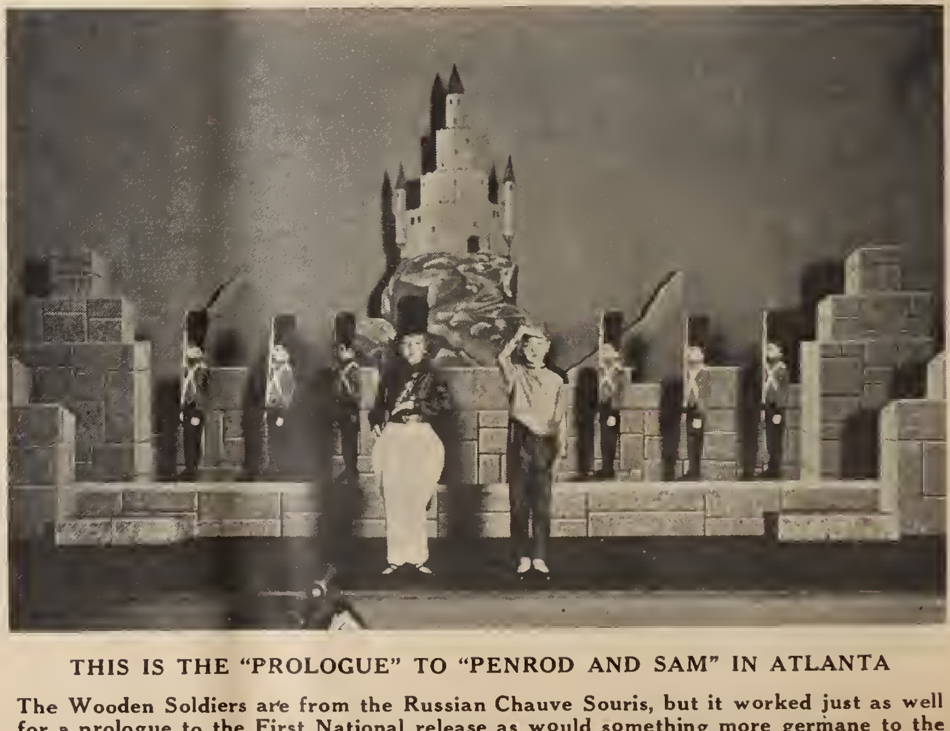
All of this gave emphasis to the nautical phase of the story and made for an almost unanimous attendance. It beat a miniature island in the lobby, but it is not a scheme inland managers can copy.

Made a Production for Penrod and Sam

There is no intimate connection between Penrod and Sam and the Parade of the Wooden Soldiers from the Chauve Souris, but this was the "prologue" to the First National at the Metropolitan Theatre, Atlanta, Ga., and it did just as much—or more—for the picture than one with Penrod and the Gang. Just goes to show that a prologue does not have to stand too close.

The catchy melody was used for the dances performed by two juvenile stars and the soldiers were jointed to go through some of the movements. At the close of the number there was a crash of the music and all the soldiers fell over backward.

The number seems to call for very little building and to be a simple one to stage while yielding a maximum of effect. It helped Penrod and Sam get over to a jump in the receipts.



THIS IS THE "PROLOGUE" TO "PENROD AND SAM" IN ATLANTA

The Wooden Soldiers are from the Russian Chauve Souris, but it worked just as well for a prologue to the First National release as would something more germane to the story, and there is a subtle connection between boys and toys, anyhow.

Repeats the Title Just Fifteen Times

Evidently J. B. Cronk, general manager of the Allen theatres, in Canada, believes in repetition of the title. For Omar, the Tentmaker he used the title fifteen times in the lobby of the Allen Theatre, Toronto.

With the exception of the electric sign on the marquise, which gives three of the repetitions, the general style of lettering follows the cutout letters used for the main title strung along under the awning.

The box office is dressed to suggest an Arabic front and the still frames are specially cut to follow the same idea, with the stills set in where the windows should be.

It was an unusually well considered campaign and it put over Guy Bates Post to good business. The picture has been out for some time, but Toronto did not know that, and it flocked in to see.

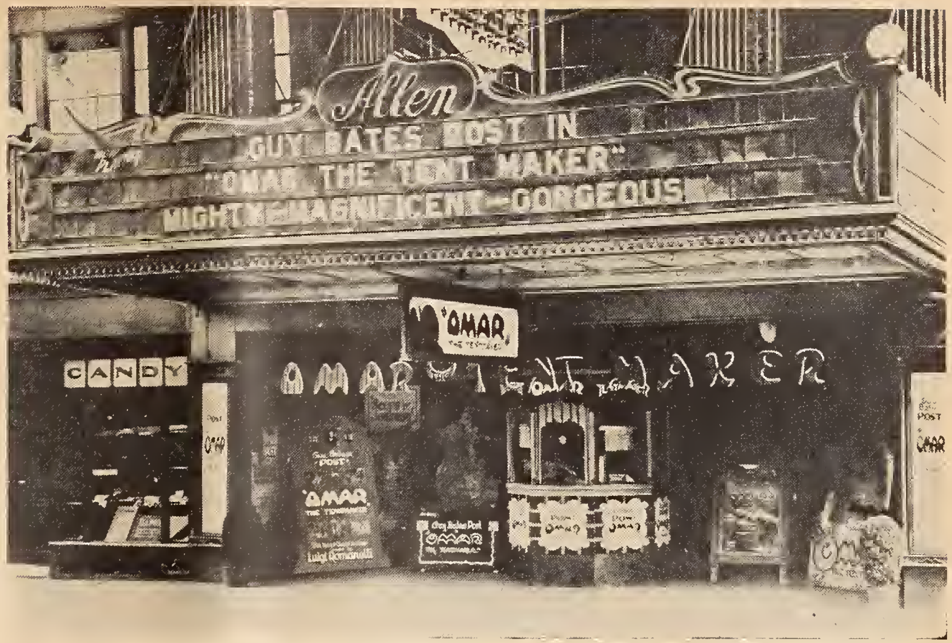
A Heavy Campaign Helps Warner Play

Merchants were pretty solidly tied to Where the North Begins when it had its world premier in Los Angeles, and the press agents worked with desperate energy.

One of the big stunts was a drug store hook-up in which Rin-tin-tin, the dog star was given a red cross blanket. It earned 65,000 posters used by the drug people for their day at the Picture Exposition. They also gave a window in each of numerous stores and bannered 100 automobiles. One of these carried an understudy for the star, riding on the hood.

Windows were given by two furriers, and a reverse window hooked a clothing store to palm beach suits. Another clothier advertised his fall suits and an ice cream company broke into newspaper advertising.

The Cinderella Dance Hall, which gives a weekly "night" to some play, selected the Warner feature for its weekly hook-up, and a newspaper offered one of the star's puppies for the best essay on why Rin-tin-tin was the best dog actor on the screen. You did not have to argue that he was. You merely admitted the fact. It won a lot of space as the cost of one police pup.



A First National Release

FIFTEEN REPETITIONS OF OMAR HELPED IN THIS LOBBY

It was laid out for Allen's Theatre, Toronto, by J. B. Cronk, general manager of the circuit. The main title is in cutout letters below the marquise, and, with the exception of the electric sign, this general style of lettering is preserved throughout.

Still Thriving

The summons, one of the oldest of exploitation devices, was revived by C. B. C. for Yesterday's Wife with the usual result. So much attention has been paid the automobile summons of late that the straight legal summons has been almost forgotten, but Esther Lindner reports that they are getting good results with the almost timeworn novelty.

In this form Megan Daye Armes summons "You and every member of your family" to the advertising theatre, and the stunt is put up in such a shape that it commands attention.

A Warner Brothers Release

EVEN DOG ACTORS HAVE THEIR DOUBLES IN LOS ANGELES

Rin-tin-tin never went out on a ballyhoo stunt for "Where the North Begins," but it is simple to find police dogs and he was represented in his hook-up with a drug company which played him up in their window and poster advertising.

Popularity Contest Intrigues Ricketson

Rick Ricketson, of the Denver Paramount office, is staging a number of popularity contests in his territory, or rather had, for he has been using these through the summer to build business for exhibitors who need the money to pay for Paramount pictures. As he puts it: "It enables them to show higher priced pictures when ordinarily they are hunting cheaper pictures to tide them over until fall."

The stunt is worked along the lines fully described last spring. A girl is offered a trip to Los Angeles and a visit to the Lasky lot as a reward for getting the most votes in a local contest. The votes are derived from ticket sales and subscriptions to the local paper, which latter sponsors the contest. At Ricketson's suggestion the girl is given her choice between a visit to Los Angeles and a year in college. Most of them decided in favor of Los Angeles. A sample campaign sent in carries columns of space in the paper which cost the house nothing, and the house and paper divide the expense of the trip.

The sample set comes from Montrose, Col., but it has been done in other sections of Ricketson's territory. In most instances the business clubs are lined up behind some candidate, and that helps things along.

At It Again

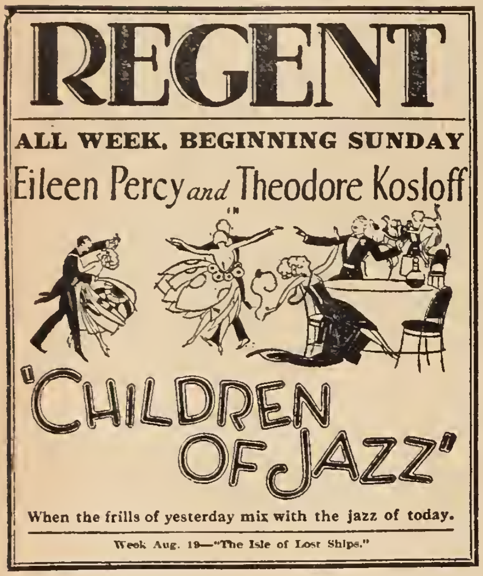
J. Jasper Emanuel, of the bargain basement of the Philadelphia Metro Exchange has made good on the thermometer. He got one through unbroken on four tries; which is pretty good for Jasper.

Now he sends in a "color barometer" one of those things that is blue when it is clear and turns pink if it rains or anyone takes a drink. It is nicely gotten out and announces that it is going to be fair weather for Metro uses in 1923-24.

He also sends a cutout used for Keaton in The Three Ages, a sandwich man cutout with a panel for the announcement, evidently to be used for window work. Jasper is always picking up useful things and passing them along. This was taken up by the Stanley, where the picture opens October 1.

Works Up a Design from a Plan Book

Here is another example of what you can do with plan book material if you have imagination. If our memory serves this design from the Regent theatre, Rochester, is made up of small figures cut from a larger layout. The full cut was too large for the 75x2, and so they were cut away from the larger design and made into what might as well have been a straight across cut. The three sketches are of the same general design and when brought up to a level they give the suggestion of a straight two column cut instead of a patchwork made from a larger layout. And because it fits, it is just as good as a design specially made to fit this space. Probably some managers did not use this cut "because it was too large," but the Regent management saw the possibilities in the small figures, took what was desired and put the rest back in the melting pot, getting as good as an original drawing for the mere cost of sawing; and possibly the newspaper did the cutting out without charge. And the cut is trusted to do the entire selling, because it conveys the idea so well.



REGENT

ALL WEEK, BEGINNING SUNDAY

Eileen Percy and Theodore Kosloff in

"CHILDREN OF JAZZ"

When the frills of yesterday mix with the jazz of today.

Week Aug. 19—"The Isle of Lost Ships."

A Paramount Release

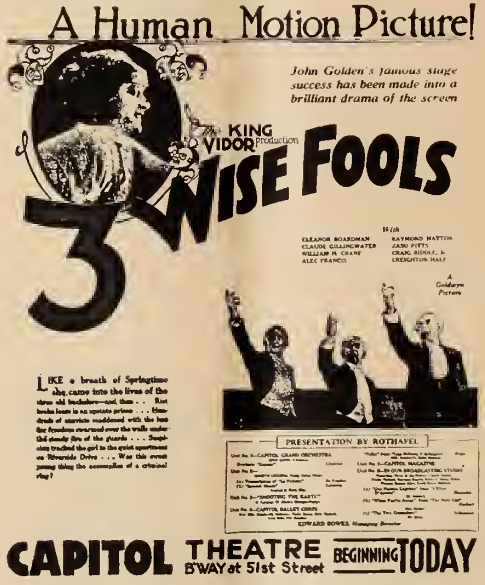
WORKING UP FILLERS

Texas Hook-up Is Good Advertising

Appreciating the fact that the advertising the neighbors pay for is the cheapest and often the best, Eddie Collins, of the Capitol Theatre, Houston, put on his hat and went around to an accessories company to tell them that he had Lon Chaney about to happen in The Shock. He suggested that this was a whale of a chance to put over a shock absorber they were trying to introduce, and he outlined a teaser campaign that seemed to be just what they wanted. For three days they ran a two threes, the first two as straight teasers and the third working into the coming of the play. The fourth day Eddie decided to spend a little money himself, and the auto people built up his display with a two fours right alongside the theatre space. It was twenty-six inches of space that cost nothing and that worked just as well for the house as for the company, so both were satisfied, particularly Eddie. This is a stunt that can be tied to this picture on any engagement, and if you can't get the dealers to take advertising space, you can at least land a nice window, using the same general idea. In most instances they will be willing to pay for newspaper space, even to sell a standard make of shock absorber, and often the teaser will later lead to independent newspaper advertising which will be credited to the theatre which led to the original excursion into this sales territory. Eddie has done more than help the Capitol. He has aided all who have yet to play this Universal production.

Took a Full Page in New York Paper

This full page display is an example of the infrequent New York full pages. It is run chiefly because it is so well set. The occasion was the opening of Three Wise Fools at the Capitol Theatre, New York, and this was run on the Sunday afternoon the picture opened. It was run in the Evening Telegram, which is where the catch comes. Somehow the Telegram never was regarded as a real newspaper. Originally it was the little sister of the Herald and a none too sturdy child, and the Sunday afternoon issue is still something of a joke, for which reason the probabilities are that the space rate is smaller than would be charged in the other papers. At the same time the Telegram is the only paper out Sunday afternoon, and it was useful in heading people toward the Capitol. If you read any paper Sunday afternoon you read that, and reading that, you would not overlook a full page display. At the same time the full page is not as notable as it would be in another New York paper. The chief value of the reproduction is the display, which keeps the page open and inviting and demands attention instead of sending the reader to another page shuddering at the idea of wading through a mess of type on the day of rest.



A Human Motion Picture!

John Golden's famous stage success has been made into a brilliant drama of the screen

KING VIDOR Production

3 WISE FOOLS

With

ELEANOR BOARDMAN
CLAUDE GILLINGWATER
WILLIAM H. CRANE
ALEC FRANCIS
RAYMOND HATTON
ZASU PITTS
CRAIG BIDDLE, Jr.
CREIGHTON HALE

A Goldwyn Picture

LIKE a breath of Springtime she came into the lives of the three old bachelors—and, then . . . Riot broke loose in an upstate prison . . . Hundreds of convicts maddened with the lust for freedom swarmed over the walls under the steady fire of the guards . . . Suspicion tracked the girl to the quiet apartment on Riverside Drive . . . Was this sweet young thing the accomplice of a criminal ring?

PRESENTATION BY ROTHAFEL

EDWARD BOWES, Managing Director

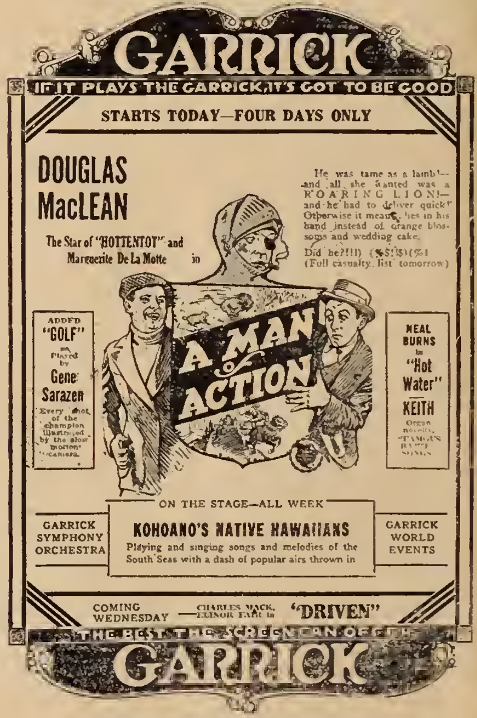
CAPITOL THEATRE B'WAY at 51st Street BEGINNING TODAY

A Goldwyn Release

A NEW YORK FULL PAGE

Double Signature Binds a Display

With space selling either by the line or inch, it is generally felt that one signature is amply costly, but the Garrick Theatre, Duluth, sends a three tens in which the signature is carried in a top and bottom piece, giving an unusually good finish to the display. It may not be necessary, but where ornamental frames are so often employed, we think that nothing can be better than this device, and each piece is only an inch and a quarter or a total of two and a half



GARRICK

IF IT PLAYS THE GARRICK, IT'S GOT TO BE GOOD

STARTS TODAY—FOUR DAYS ONLY

DOUGLAS MacLEAN

The Star of "HOTTENTOT" and Marguerite De La Motte in

A MAN of ACTION

He was tame as a lamb!—and all she wanted was a ROARING LION!—and he had to deliver quick! Otherwise it meant [illegible] in his hand instead of orange blossoms and wedding cake.

Did he?!!) ($$!$)(%!)
(Full casualty list tomorrow)

ADDED "GOLF" Played by Gene Sarazen
Every shot of the champion illustrated by the slow motion camera

NEAL BURNS in "Hot Water"

KEITH Organ novelty, [illegible]

ON THE STAGE—ALL WEEK

KOHOANO'S NATIVE HAWAIIANS
Playing and singing songs and melodies of the South Seas with a dash of popular airs thrown in

GARRICK SYMPHONY ORCHESTRA

GARRICK WORLD EVENTS

COMING WEDNESDAY — CHARLES MACK, ELINOR FAIR in "DRIVEN"

THE BEST THE SCREEN CAN OFFER

GARRICK

A First National Release

THE DOUBLE SIGNATURE

4D 4D

THE SHOCK IS COMING

PREPARE FOR IT!

4D 4D

4D 4D

You can avoid

The SHOCK

—*you might as well prepare for it now.*

4D 4D

4D 4D

Everybody Will Need SHOCK Absorbers to See

LON CHANEY in "THE SHOCK"

at the Capitol Theatre

4-D The New Shock Absorbers 4-D

4-D No Fear of the Shock if You Have FOUR-DEES 4-D

4D 4D

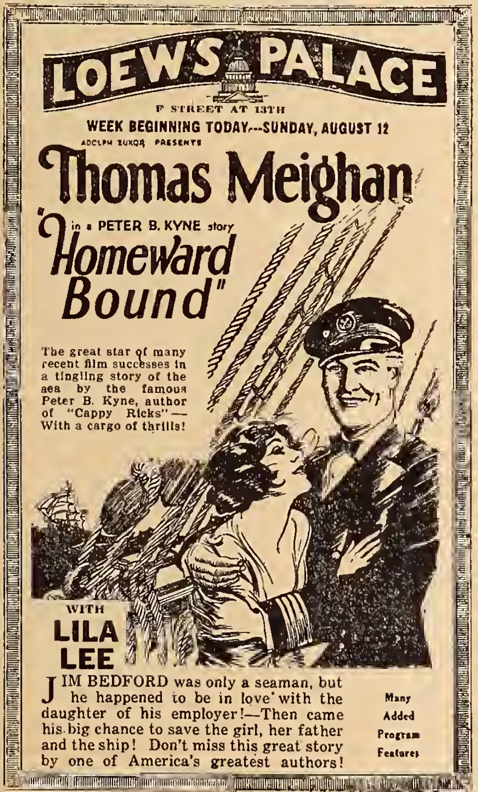
A Universal Release

THREE OF THE TEASERS PAID FOR BY AN AUTOMOBILE ACCESSORIES COMPANY IN HOUSTON, TEXAS.

inches. The space is given to A Man of Action and is based on a single First National cut, two columns scant. Nothing more seems to be needed. It has a smart suggestion that the story lives up to the title and the size permits considerable type selling of the feature and its supporting attractions. Most of the space is given the film attractions, but there is a panel for the single vaudeville act. Evidently the Garrick realizes that something else is needed and has not yet come to the production idea. which ensures a better attraction than most vaudeville stuff, though this Hawaiian act seems to be better than most of the vaudeville selections. You cannot always get Hawaiians, though, and a local production is generally to be preferred to the cheap tab or other act.

This Breezy Cut Is Aid to Seat Sales

Although the four column cut on Homeward Bound is the best of the set, there is nothing to be ashamed of in this two column drawing from the plan book. It can be mortised, as shown in this example from Loew's Palace Theatre, Washington, D. C., if the space is small, though 100 by 2 is scarcely a small space. It will be noted that the rigging is cut in to let in one bank of sales talk and that Lila Lee is set into the left hand notch of the cut to give room for more talk below. One reason why this set of cuts is so good is that the artist has put into his work the spirit of the picture and has given smash to the drafting. There is a suggestion of the spanking gale in the flow of the lines. There is a vitality of pose that conveys what the copy writer has sought to tell in words, and the result is that each supplements the work of the other.


LOEWS PALACE
F STREET AT 13TH
WEEK BEGINNING TODAY—SUNDAY, AUGUST 12
ADOLPH ZUKOR PRESENTS
Thomas Meighan
in a PETER B. KYNE story
"Homeward Bound"

The great star of many recent film successes in a tingling story of the sea by the famous Peter B. Kyne, author of "Cappy Ricks"—With a cargo of thrills!

WITH
LILA LEE

JIM BEDFORD was only a seaman, but he happened to be in love with the daughter of his employer!—Then came his big chance to save the girl, her father and the ship! Don't miss this great story by one of America's greatest authors!

Many Added Program Features

A Paramount Release
PLENTY OF ACTION

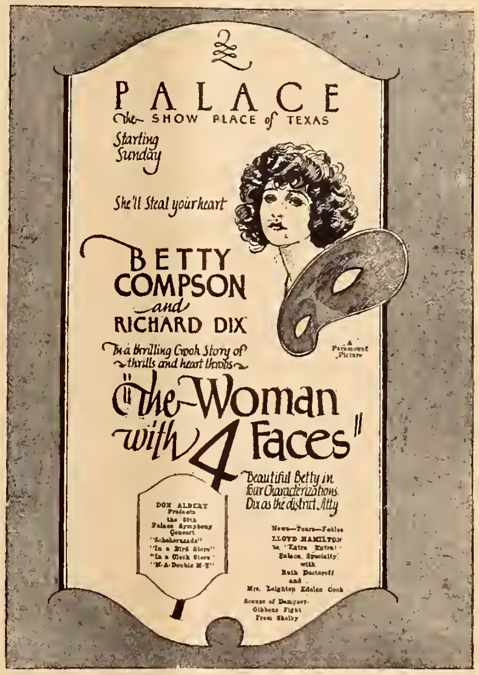
Commercialized

Most of the Jackie Coogan Clubs have been sold off to newspapers as a circulation scheme, but Al Sobler, First National exploiteer in Chicago, recently gave the idea to a locality confectioner in return for window publicity. You bought some candy and received a membership card which entitles the bearer to reduced admissions at a certain house whenever a Coogan picture is played.

It does not yield as large a return as a newspaper hook-up, but it is good where the newspaper is blind to the advantages of the scheme.

Palace Spaces Are Really Artistic

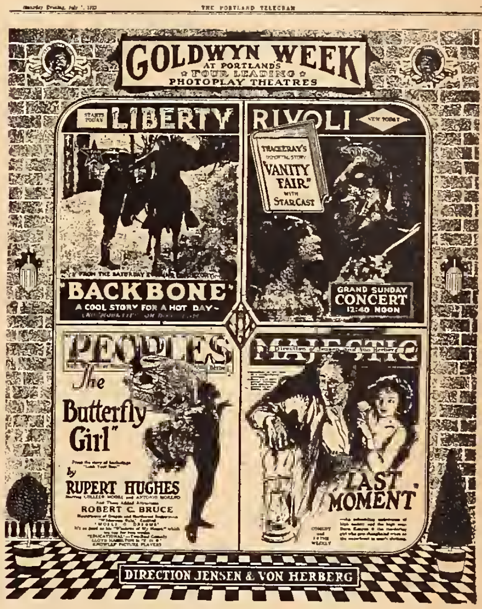
About as pretty a display as anyone might ask comes up from the Palace Theatre, Dallas, Texas, in the shape of a 120 by 3 on The Woman with Four Faces. There is a little more hand lettering than we like to see, but it is good hand lettering and almost as good as the type, and the general effect is that of a magazine advertisement in a newspaper page. And the best part of it is that there is nothing in the display to spoil the effect. It will print like a magazine appeal because it is drawn for newspaper use. Unless someone drops a wad of chewing gum into the ink fountain the impression will be good. There is nothing to mud up, and even a country weekly could not hurt this much. Evidently there is a new artist on the job, and if he can hold this pace he will rank with the best of them. It is seldom that we get a chance to show such good work in this department, and we congratulate the artist and the manager and Bill Johnson and Lem Stewart, for Lem belongs, too, since he started the interest in better advertising in the southern Paramount houses. If the artist can maintain this pace he is going to get his name in the papers if we have to mace Bill Johnson for it.


PALACE
the SHOW PLACE of TEXAS
Starting Sunday
She'll Steal your heart
BETTY COMPSON and RICHARD DIX
In a thrilling Crook Story of thrills and heart throbs
"The Woman with 4 Faces"
Beautiful Betty in four Characterizations. Dix as the district Atty
A Paramount Picture
DON ALBERT Presents the 60th Palace Symphony Concert "Scheherazade" "In a Bird Store" "In a Clock Store" "M-A-Double-M-Y"
News—Tours—Fables
LLOYD HAMILTON in "Extra Extra!"
Palace Specialty with Ruth Doctoroff and Mrs. Leighton Edelen Cook
Scenes of Dempsey-Gibbons Fight From Shelby

A Paramount Release
GENUINELY ARTISTIC

Takes Full Page for a Big Week

Anticipating the various jazzy weeks arranged for September, the Jensen and Von Herberg houses ran a Goldwyn Week at their Portland theatres, the week of July 7, but the sample full page has just been sent around. It's a nice display and we admire the sub-line for Backbone, which is described as "A cool story for a hot day (no 'mounties' or dog teams)," that ought to sell a lot of extra tickets, for they are fed up on the Mounted Police in the Northwest and a snow picture without a R. N. W. M. P. in the act of getting his man is a welcome innovation. The display is quiet and the houses trust more to the fact that they have one brand for the four houses than to the individual titles. You've got to see a Goldwyn, so pick the one you prefer. The "week" idea is always good, and can be used to swell summer business just as profitably as when it is employed to start a new season. It's good for about a quarter of the 52 weeks if you handle it from different angles. The big idea is to make a special appeal. It does not always require a full page, but with four houses this is only a quarter page apiece and cheap at the price.


THE PORTLAND TELEGRAM
GOLDWYN WEEK
AT PORTLAND'S FOUR LEADING PHOTOPLAY THEATRES
STARTS TODAY LIBERTY
"BACKBONE"
A COOL STORY FOR A HOT DAY
RIVOLI NEW TODAY
THACKERAY'S IMMORTAL STORY "VANITY FAIR" WITH STAR CAST
GRAND SUNDAY CONCERT 12:40 NOON
PEOPLES
"The Butterfly Girl"
by RUPERT HUGHES
ROBERT C. BRUCE
MAJESTIC
"LAST MOMENT"
DIRECTION JENSEN & VON HERBERG

Goldwyn Releases
A PORTLAND PAGE

Two Duck Stunts

They must have funny ducks in St. Hilaire, Quebec. Walter Eberhardt, of First National, declares that the manager of the Imperial Theatre noted that a farmer drove his duck past the theatre for a swim twice a day, and he hired the man to advertise The Duck Hunter. Somehow that doesn't sound convincing, but Walter says it's so. You can take it or leave it.

And in Marston, Maine, Laddy Murphy, of the Palace Theatre, hired three ducks which a small boy dressed as a hunter drove around the street, placarded for the same duck hunter.

That's more like it.

Opposites

Two contests suggested themselves to the manager of the Fundy Theatre, Summer Harbor, N. B., on The Beautiful Liar. No, the manager did not offer prizes for the most beautiful women and the most beautiful liars. He did have a beauty contest for women and offered a prize for the homeliest man.

A loving cup and a two months' pass were the lure for the ladies, but it took ten dollars apiece to hire a couple of entrants in the homeliest man class. They were required to sing or dance with the orchestra playing capers, and it worked so well that they cut out the film comedy.

Look after your newspaper ads personally. They are worth all the care you can give them.

With the Advertising Brains

A Weekly Discussion of the New, Unusual, and Novel in Promotion Aids

Conducted by BEN H. GRIMM

Moving Picture World herewith presents the second issue of "With the Advertising Brains"—a new and needed trade paper service for the exhibitor in particular and the industry in general. Through this department you will be informed in advance of what to expect from distributors in the line of helps in selling the picture to the public. While there will be no attempt to make this department all-inclusive, we are going to tell you about everything of unusual interest done by the advertising men of the business.

A chatty weekly survey of the outstanding offerings of the advertising brains of the industry—that is the platform for this department. Just as Epes Winthrop Sargent's pioneer department discusses what the exhibitor and exploiteer are doing "out in the field," so will these pages keep you in intimate touch with "the men at headquarters."—The Editor.

WHAT is the ideal physical style, shape and size for press sheets? You can find almost as many answers to that as there are advertising men.

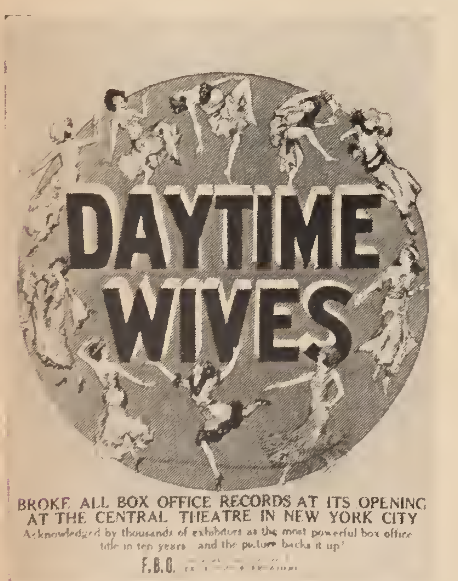
Some there are who insist that the best shape and size for a press sheet is ordinary newspaper-page size. They seem to be in the majority. On their side they put forth the claim that in such a sized page the exhibitor gets a concrete idea of how the material he chooses will look when used in a similar-sized page in a newspaper.

Adherents of the newspaper-page size say that the opinion of exhibitors generally favors that sized sheet. But there are those who claim that a newspaper-sized sheet is too cumbersome for convenient handling; they say that a press book should be somewhat near the standard magazine size. And there are still others who stick out for freak sizes and styles.

What do YOU think?

WE are neutral on the question of size, style and shape. But we are very partisan about the contents of press sheets. And scanning more than a dozen press books and sheets this week the fact strikes us that the subject matter is improving mightily. However, there is still room for improvement in several instances.

What strikes us particularly is the improvement in the newspaper ads—the fact that the exhibitor is being given more and more variety and more and more leeway in being allowed to make his own layouts from "elements" in the press sheet.


DAYTIME WIVES
BROKE ALL BOX OFFICE RECORDS AT ITS OPENING AT THE CENTRAL THEATRE IN NEW YORK CITY
Acknowledged by thousands of exhibitors as the most powerful box office title in ten years and the picture backs it up!
F.B.O.

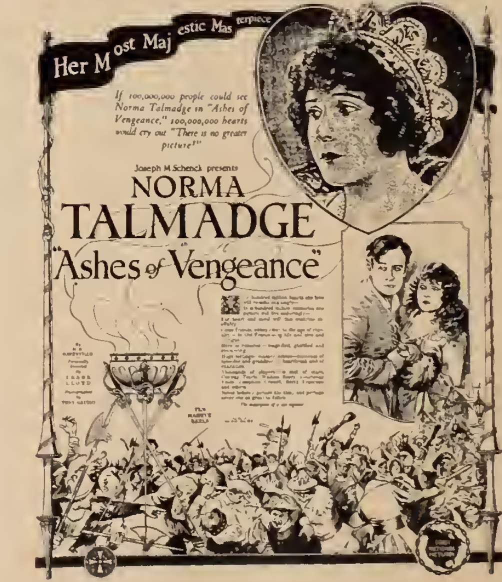
Nat Rothstein, of F. B. O., is one of the men who believe in newspaper-sized press sheets. All F. B. O. press sheets are that size—and they're all filled with Nat's red-fire showmanship that helps many an exhibitor put over pictures to a profit. The reproduction herewith does not do justice to the red and black color scheme of the original.

Also in this connection we note that many of the larger newspaper ads. are not made into cuts or mats in advance. The exhibitor must have his own cuts made from the reproductions in the press books. That's a darned good idea, for it gives the distributor the opportunity to have drawn a greater variety of ads. than ever before at comparatively small cost. But there are a lot of exhibitors who will have to be educated up to the knowledge that their own local engravers can reproduce line drawings direct from the press books. In future columns of this department we are going to give a non-technical "ABC" series of articles for exhibitors on what they can use for reproduction and how to do it.

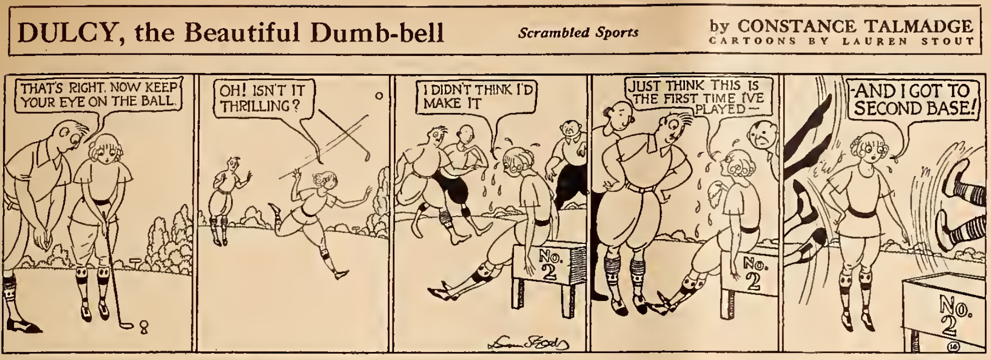
INCIDENTALLY, P. A. Parsons, of Pathe, reminded us of something in the same line the other day. He told us that some months ago he had suggested to exhibitors that, on occasion, they use the producers' trade paper ads. for reproduction for theatre ads. P. A. pointed out that, in this manner, the exhibitor could take advantage of the best work available in the field—much better work than could be done locally. This is particularly true in emergencies, or in a case where the stills on a production are not so good, and in which the home office advertising man had to have something attractive and powerful drawn that wasn't shown in any still. Of course, this is all right for line drawing, but it would hardly be feasible where color-plates or fine-screen halftones had been used.

A CASE in point recently came up in Cleveland, where forty-eight theatres had booked Vitagraph's "The Man Next Door" for simultaneous showing. A four-column ad. was made up for the News-Leader by reproducing the twenty-four sheet.

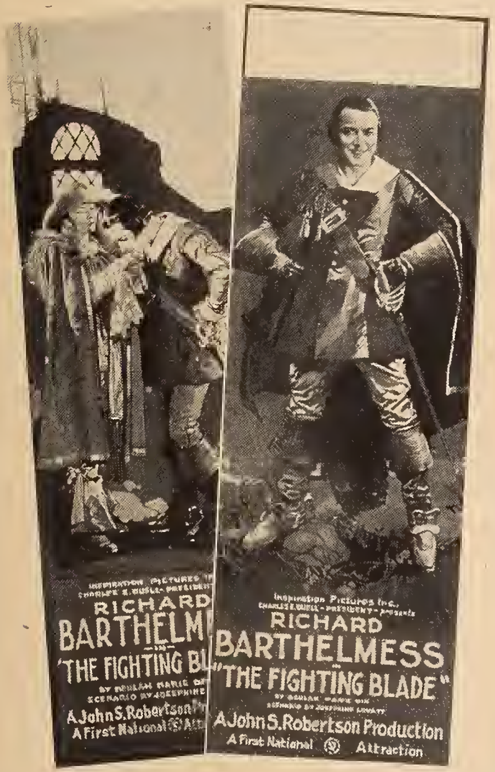
GOSH, what we started when we invited the boys to send in their stuff! Our desk has been smothered under an avalanche of material. But most of the boys seem to have forgotten that we asked them to send in the stuff as far in ADVANCE as possible. Most of the photographs of posters we received are on older pictures, and if we tried to reproduce them all we'd have to use three hundred pages instead of the two or three we're allowed. However, we're still young and the response is encouraging.


Her Most Majestic Masterpiece
If 100,000,000 people could see Norma Talmadge in "Ashes of Vengeance," 100,000,000 hearts would cry out "There is no greater picture!"
Joseph M Schenck presents
NORMA TALMADGE
"Ashes of Vengeance"

The newspaper-sized press sheet is standard also with First National. Herewith is reproduction of the first proofs of the cover of the "Ashes of Vengeance" press sheet. Incidentally, we don't mind telling you that the sheet contains many good seat-selling ideas—particularly some very promising newspaper ads.


DULCY, the Beautiful Dumb-bell
Scrambled Sports
by CONSTANCE TALMADGE
CARTOONS BY LAUREN STOUT
THAT'S RIGHT. NOW KEEP YOUR EYE ON THE BALL.
OH! ISN'T IT THRILLING?
I DIDN'T THINK I'D MAKE IT
JUST THINK THIS IS THE FIRST TIME I'VE PLAYED—
—AND I GOT TO SECOND BASE!
No. 2
No. 2
No. 2

A sample of the strip cartoon series issued on Constance Talmadge's "Dulcy." Twenty of these strips were syndicated to more than a hundred newspapers, which are running them twice a week. Big papers, too, like the Boston Post, Louisville Journal, San Francisco Chronicle, etc. That's what we call getting space. Which proves that big newspapers will give space if what you have is worth while.


Inspiration Pictures Inc.
RICHARD BARTHELMESS
"THE FIGHTING BLADE"
A John S. Robertson Production
A First National Attraction

First National was one of the pioneers in issuing half-sheets. Herewith are reproduced the half-sheets devised by Bob Dexter. The increasing popularity of paper in this size is being manifested by the ever-mounting sales of one-sheets composed of two half-sheets. Many exhibitors use them instead of the half-sheet cards, which are issued to fit window-display frames, etc.

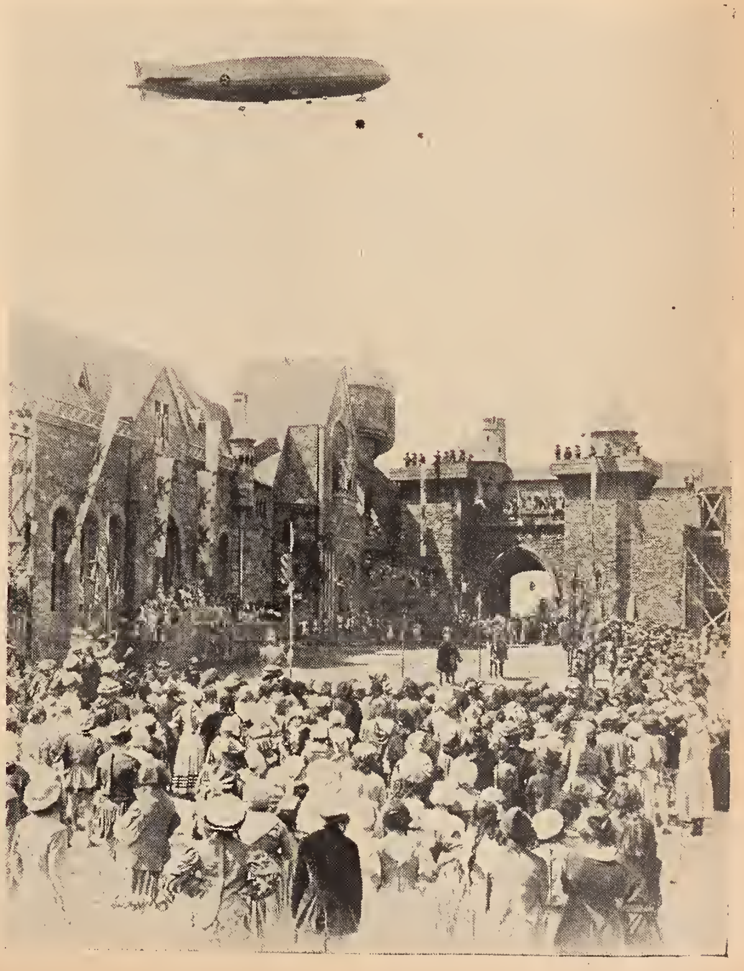
OVER in England exhibitors have been complaining lately of the prices they have to pay distributors (pardon, we mean renters) for accessories. Particularly posters. Over here they've been doing that same little thing for a long time. But any exhibitor who thinks his paper or any other accessory is costing too much should be around an exchange some day when they're taking inventory of the posters, etc., that they have paid good money for and never will be able to sell.

AND merely for the exhibitor to say, "Why should I be penalized if the distributor overbuys on paper?" doesn't settle the question fairly. No more so than when the exhibitor, with open eyes, overbuys a picture and it fails to come up to his expectations.

LON YOUNG sends us a copy of what Warner Brothers call their De Luxe book on "The Gold Diggers." It is just that—de luxe in every sense of the word. Between the heavy, gold-embossed brown covers are twenty stills, each still mounted on a golden page and carrying a caption in blue. The photographs are beautifully toned in the yellow of gold.

Next time you're near a Warner exchange ask the manager if you can see one of the books. It's worth a look. And Lon informs us that a few first run houses have used Warner books of this class for lobby display—placed under a concealed spotlight and with a uniformed page turning the leaves.

Press agent enterprise is shown in the accompanying photograph, which was sent us by Louis O. Macloon, of Cosmopolitan. The picture shows the new giant dirigible ZR-1 flying over a big set during the filming of Marion Davies, "Yolanda," which is being directed by Robert G. Vignola. It's a good picture and was used by a considerable number of newspapers, even if the "wise ones" among film men do declare it a fake. It's hitched to news—that's the answer.



WITHOUT encroaching on Epes Sargent's department we want to say that it was a nifty stunt Harry Reichenbach put over for "Potash and Perlmutter" in hooking up with the Dempsey-Firpo fight. The stunt is illustrated elsewhere in this issue.

ONE of the aids on "Strangers of the Night" is a clever card trick sure of getting a tumble almost everywhere. The trick is worked with any deck of cards and the three trick cards which are enclosed in an envelope carrying an ad. for the picture on one side. The other side of the envelope contains instructions as to how the trick is worked, and room for the theatre imprint. They sell at a price that makes them practical as throwaways.

JUDGING from the sample stills in the press book, the trailer on "The Green Goddess" is going to do a lot toward arousing interest and creating business. We understand that it's snappy as to action and covers the highlights of the picture in such a fashion as to arouse seat-selling curiosity.

GOLF tournaments, holidays and a few days under the weather for us have prevented our seeing a lot of the boys whose help we want in putting this department over. Next week we hope to do better. Thanks.

IN THE INDEPENDENT FIELD

"Souls in Bondage" Widely Sold

Frank M. Sanford, president of the Sanford Productions of Los Angeles, reports the following sales on its super feature production "Souls in Bondage" in which Pat O'Malley and Cleo Madison are the principal featured players.

Robert Lynch of the Metro Exchange in Philadelphia; Daniel Goodman for the Cosmopolitan Film Exchange of Boston; Cy Greiver of the Greiver Productions in Chicago; Nathan Hirsh of Aywon in New York; Lou Chapman of the Security Pictures Exchange in Cleveland; Thomas Brannon of the Eltabran Exchanges in Atlanta; and R. D. Pellerin of the R. D. Lewis exchanges in Dallas.

Mammoth Picture Proves a Favorite

Victor B. Fisher, general manager of the Mammoth Pictures Corp. is enthusiastic over the results he is obtaining in his sales campaign on "Enemies of Children."

He has disposed of the Philadelphia territory to Gene Marcus of the Twentieth Century Exchange, and last week saw the purchase of Greater New York and Northern New Jersey by Herman Gluckman of the Capital Exchange. B. H. Mills of First Graphic Exchange of Buffalo, signed for all of New York State excluding New York City.

Sale Will Return to Studio Soon

Charles "Chic" Sale, the C. C. Burr picture star, who is spending a few weeks vacation between pictures in vaudeville, is headlining in the Orpheum big time houses in Chicago, St. Louis, Milwaukee and other cities.

Sale plans to play a few weeks more in vaudeville and then return to the Burr Glendale Studio to start his second feature production. Sale's first feature was directed by Gregory La Cava, who will probably guide the Burr star in his next screen vehicle.

Pittsburgh Man Buys "The Barefoot Boy"

Territorial buyers are expressing interest in the new Mission Film Corporation feature "The Barefoot Boy" which C. B. C. is distributing.

The latest sale to be completed is that to Supreme Photoplays, Co., Inc. of Pittsburgh, which purchased the feature for the Western Pennsylvania and West Virginia territory. Harry Grelle of that company and Joe Brandt, president of C. B. C., are planning a special exploitation campaign for his territory.

Enterprise's Big Outdoor Display

The Enterprise Distributing Corporation's Atlanta Office now has what is claimed to be the largest outdoor advertising display ever used by an Independent Exchange to announce coming attractions.

This display consists of a number of twenty-four sheet and eight sheet stands in the immediate vicinity of Atlanta's Film Row. Here can be seen paper on "Luck," "Secrets of Paris," "The Last Hour," "You Are Guilty," "The World's a Stage" and "Flesh and Blood."

Tiffany Truart Has Five Units at Work

M. H. Hoffman, vice president and general manager of Tiffany Productions and Truart Film Corporation, reports the greatest activity of that corporation since it entered the ranks of the independent productions.

Five units, within the next ten days, will be engaged in turning out product for the 1923-24 season. Director Bob Leonard, director-general of Tiffany Productions, is in the midst of work on "Fashion Row," Mae Murray's second vehicle of the season. The Mae Murray productions are released through Metro Pictures Corporation.

Larry Semon, recently signed to a long-term contract by Truart, will soon be shooting on "The Girl in the Limousine," adapted from A. H. Woods' stage success, by Wilson Collison and Avery Hopwood. This is the first of Semon's pictures for Truart and will be followed immediately by picturizations of three other stage triumphs during the present film year.

Elaine Hammerstein is well into work on "The Drums of Jeopardy," adapted from Harold MacGrath's novel, under direction of Edward Dillon. Three other stories have already been selected for the balance of the current year series and these will be announced shortly.

Richard Talmadge will soon begin work on the second Truart picture, being produced by Carlos productions.

The fifth unit, which will be under way within a short time, is the Carlos Productions all-star unit which has just completed "The Unknown Purple," for which A. Carlos is completing negotiations in New York.

Mr. Hoffman expects within the next thirty days to have an additional unit at work which will complete the plans of Tiffany-Truart for the coming year.

Concerning . . . . *Gregory La Cava*

Gregory LaCava probably never dreamed that the freakish little pen scrawls he was making in a stuffy newspaper office would sometime later be a basis—and a mighty sound one—for a directorship in the comic edition of the motion picture industry.

The years he spent doping out slapstick turns for his stub-pen all had their bearing on LaCava's status of today.

His association in the comic artist capacity with Hearst papers; the New York World, Herald and American Press Association, bore the fruit which this director today is enjoying.

The newspaper cartoon field developed in LaCava a seventh sense for comedy plots and original "gaggishness" which he has so effectively megaphoned into practically every funster of the screen he has handled.

Just ten years ago Mr. LaCava engaged in the making of animated cartoons. For a long time he held the position of director of that department of the International Film Service. Cartoons produced under LaCava's direction were the first of their kind to be programed as comedy features instead of mere "fillers" at the large Broadway picture theatres in New York City.

Mr. LaCava's success has been largely due to the fact that early in the newspaper game he realized that, like writing a story, it was necessary to have characters of his pen perform in a logical manner.

Burr Product Out Thru Commonwealth

C. C. Burr is pleased with the success of the Commonwealth Film Corporation in distributing the Burr product in the New York territory. Writing to Samuel Zierler, president of Commonwealth following his signing for the new Independent series, Mr. Burr said:

"When you signed with us to distribute our four big productions for the 1923-24 season, my mind was entirely relieved of any further thought regarding the capable handling of these pictures in your territory."

Philadelphia Premiere for C.B.C. Production

C. B. C.'s production, "Yesterday's Wife," is to have its premiere showing at the Karlton Theatre in Philadelphia on October 1st.

The Karlton is one of the Stanley Company of America houses—the Stanley operating an important chain of film theatres in the country. "Yesterday's Wife" features Irene Rich and Eileen Percy.

Sold for Indiana

L. Lawrence Weber and Bobby North announce the sale of "Marriage Morals" and "Don't Marry for Money" to the H. Liebler Company, of Indianapolis, for the State of Indiana.

Pauline Starke and Carmel Meyers do excellent work in "You Are in Danger," a Photo Products Export Company release.

IT'S DANIEL CARSON GOODMAN'S LATEST AND GREATEST PICTURE FOR EQUITY

"Daring Years" a knockout........will mop up........has everything............showmen will eat it up........hundred angles for exploitation..*M.P. World*

Here's an audience picture...............Daniel Carson Goodman has evidently given the public what it wants in "Daring Years"................................*M.P. News*

Powerful story.......alive with color.........unlimited thrills......unusual plot..........crammed with action moving swiftly to tense and spectacular climax
.... *Exhibitors Trade Review*

Absolutely and perfectly made to order for the Box-office...............cut and tailored for big time public tastes................and what a cast.........in

"The DARING YEARS"

With Mildred Harris—Mary Carr—Tyrone Power—Charles Emmett Mack (Courtesy of D. W. Griffith) and Big Supporting Cast. Independents! Write or Wire for Territory Today to

Equity Pictures Corporation, 723 7th Ave., New York

Blue Ribbon List of Independent Exchanges

NEW YORK

RENOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines features. Miscellaneous features; Eddie Polo and Adventures of Tarzan serials; Eddie Lyons and Billy West comedies; Prizma and Burlingham educationals.

CAPITAL FILM EXCHANGE. 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissue Chaplins, two reels. Joe Rock, Hall Room Boys, Monty Banks and Bill Franey short subjects.

BOSTON

FRANKLIN FILM CO. 78 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Miscellaneous big features. Watch for coming announcements.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N. 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novelties. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1028 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

RENOWN PICTURES, INC. 831 South Wabash Avenue. See Renown, New York City. Same product.

BUFFALO

RENOWN PICTURES, INC. 505 Pearl Street. See Renown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Flesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler series.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. Toy Building. See Celebrated, Chicago. Same product.

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS. 413 Film Building. Warner Brothers' Screen Classics. I Am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood, and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mather Building. Seven Richard Talmadges. Seven Franklyn Farnums. Eight Jack Hoxies and six Neal Harts. Charles Chaplin revivals. "Deserted at the Altar."

ATLANTA

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Arrow specials, including "Jacqueline or Blazing Barriers," "The Little Red Schoolhouse," "Lost in a Big City," "The Rip Tide," "Man and Wife," "The Streets of New York," "The Broken Violin" and "None So Blind."

CHARLOTTE, N. C.

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta.

NEW ORLEANS

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta and Charlotte.

Sam Sax's "Look and Book" Policy Pleases Exhibitors

Sam Sax, National Sales Manager for L. Lawrence Weber and Bobby North, has inaugurated a new sales plan for "Marriage Morals" and "Don't Marry for Money," which he calls the "look and book" policy.

Announcement of the plan was withheld until it was afforded an opportunity to prove itself. The policy was at first limited to five groups of exchanges, Masterpiece Film Attractions, of Philadelphia; Bond Photoplays, of Buffalo and Albany; Apollo Exchange, New York; All Star Feature Distributors, of San Francisco and Los Angeles, and Federated Exchange of Boston.

Mr. Sax outlined the policy to these exchanges, whereby none was to ask an exhibitor for a contract on either "Marriage Morals" or "Don't Marry for Money." On the other hand, both pictures were to be shown—the sale to rest entirely with the exhibitor after viewing them, and the pictures sold either separately or together.

Telegraphic reports prove interesting. In only three instances were sales made singly, and in each case the exhibitor pleaded a lack of sufficient open dates to take both.

The Apollo Exchange was the only one that did not utilize the wire, but made the report in memorandum form, with the information that forty-four houses had been booked in addition to the Loew Circuit.

Bond Photoplays announced ten of the major cities closed in their territory with numerous subsequent runs. "The greatest plan ever attempted. Exhibitors appreciate our confidence and glad to look. Congratulations," wired Sydney Samson, of Bond.

All Star Feature Distributors wired as follows: "'Marriage Morals' and 'Don't Marry for Money' booking fast under your look and book plan."

"Thirteen first run bookings first day of look and book policy," was the answer of Federated Film Exchange of Boston.

Masterpiece Film Attractions wire was terse, but pointed: "Mailing contracts today contracts five first runs, thirty-one subsequent runs and fourteen smaller towns. Look and book policy proves itself."

Sam Sax is much elated over the immediate success of the policy. "It simply proves my contention that there is a very healthy independent market. Show what you have, and if it possesses real merit the exhibitor will want it. He cannot get too much good product and it matters little to him whether it comes from one of the national organizations or is an independent release. Let them look—if it's good, they'll book."

Goldburg Optimistic for His Latest Efforts

Jesse Goldburg is optimistic over the fall and winter bookings of the Independent Pictures Corporation, of which he is president. This company has increased the staffs of its exploitation and publicity departments as an aid to pictures now marked for distribution from the Independent office.

For the special productions Mr. Goldburg has gotten out attractive campaign books.

Among the latest Independent pictures are: "Beaten," "Crashing Courage" and "Scars of Hate." In all of these productions appear Mary Wynn, Jack Livingstone and Al Ferguson.

Pictures Bought for Wide Territory

Miss Mildred Rosenfield, representing the All Star Feature Distributors, of San Francisco, has purchased "Marriage Morals" and "Don't Marry for Money" from L. Lawrence Weber and Bobby North for California, Arizona, Nevada and the Hawaiian Islands.

Noah Beery Picture Sold By Sanford

"When Law Came to Hades," a five-reel feature in which Noah Beery and Eileen Sedgwick are the featured stars, is being distributed on the State Right market by the Sanford Productions of Los Angeles, who report the following sales on this picture, for the respective cities and territories as listed, together with the buyer.

Herman Rifkin for the Eastern Feature Films of Boston and New Haven; H. Gluckman for the Capital Exchange of New York City; Louis Chapman for the Security Pictures of Cleveland; J. F. Alexander of the Columbia Film Service of Pittsburgh; the Crescent Film Service of Washington; Morris Hellman for his Reelcraft Exchanges in Chicago and Indianapolis; Frank Warren for the Standard Film Exchange in Kansas City; Thomas Brannon for the Eltabran Exchanges in Atlanta and Charlotte; J. W. Williams for the Independent Film Service of Dallas; and Mathew Aperton for the General Film Distributing Company of Portland and Denver.

Announces Sale of Its Product

Export & Import Film Company have just announced the sale of its entire program of releases for the Cuban territory. Negotiations which were pending for its pictures in Continental Europe have been consummated in the closing of a recent contract.

Mr. Auerbach of Export & Import states that with the exception of Japan, the foreign market is in unusually good shape.

Carlos Brings Truart Prints to New York

Abraham Carlos, head of the Carlos Productions, producing for Truart Film Corporation, arrived in New York with the first prints of "The Unknown Purple," adapted and directed by Roland West from his own stage success, and the initial Richard Talmadge release of a series, entitled "Fast Freight." Both of these productions were given previews at Los Angeles before Carlos left for New York and both were received with enthusiasm.

In the cast of "The Unknown Purple" are Henry B. Walthall, Alice Lake, Ethel Grey Terry, Johnnie Arthur, Stuart Holmes, Brinsley Shaw, Helen Ferguson, James Morrison, Richard Wayne and little Frankie Lee. Supporting Richard Talmadge in "Fast Freight" is an all-star cast including Eileen Percy, Tully Marshall, George Nichols, Bruce Gordon, Al Freeman and John Steppling.

Song Tie-Up

Warner Brothers, in conjunction with their new production, "The Gold Diggers," by an arrangement with Shapiro, Bernstein and Co., music publishers, have made a tie-up with the popular song, "The Gold Digger" ("Dig a Little Deeper"). A special cover has been created for the song, which advertises the Warner picture. Extra covers will be provided all music dealers free in order to make big window displays, and all exhibitors who get in touch with Shapiro, Bernstein and Company, will be mailed song covers, orchestrations and display material.

Arrow Film Corporation Makes Big Deal with Greater Features

W. E. SHALLENBERGER

The home office of the Arrow Film Corporation is in receipt of advice from President W. E. Shallenberger of the closing of a contract by him with Greater Features, Inc., of Seattle, which, according to Arrow, is not only one of the biggest independent deals made this year, but the largest ever made in the Northwest.

Jack Lannon and J. T. Sheffield are partners operating Greater Features, Inc., in Washington, Oregon, Idaho, Montana, Colorado, Utah and New Mexico, maintaining offices in Seattle, Denver and Salt Lake City.

According to the terms of the contract negotiated between Mr. Shallenberger and Messrs. Lannon and Sheffield, Greater Features secures the distribution rights for their territory for a series of ten Jack Hoxie Westerns; ten Edmund Cobb Westerns; six Dick Hatton Westerns and six William Fairbanks Westerns; three Peter B. Kyne's, "A Motion to Adjourn," "Back to Yellow Jacket" and "One-Eighth Apache"; four Neva Gerber's, "A Yankee Go-Getter," "Impulse," "Dangerous Path" and "The Price of Youth"; "Chain Lightning" starring Ann Little; "The Star Reporter" starring Billie Rhodes; "The Stranger in Canyon Valley" starring Edythe Stayart; "The Innocent Cheat," a Ben Wilson special with Roy Stewart and Kathleen Kirkham; "The Splendid Lie" and "Love, Hate and a Woman" starring Grace Davison; "The Broken Silence" and "Jacqueline, or Blazing Barriers," two James Oliver Curwood specials produced by Pine Tree Pictures Company under the direction of Dell Henderson; "Man and Wife"; "The Broken Violin"; "Night Life in Hollywood"; "The Little Red Schoolhouse" and "The Rip Tide."

W. Ray Johnston, vice-president of Arrow Film Corporation, announces the closing of a contract between Arrow and Bob Lynch of the Metro Film Exchange 1321 Vine Street, Philadelphia, for the distribution in Eastern Pennsylvania, Southern New Jersey and Delaware of three Arrow specials—"The Rip Tide," an A. B. Maescher production featuring J. Frank Glendon, Stuart Holmes, Rosemary Theby, Diana Alden, George Rigas and Dick Sutherland; "The Broken Violin," an Atlantic Features special with Reed Howes, Dorothy Mackaill, Rita Rogan, Zena Keefe and Gladden James; "None So Blind," a Burton King production with Maurice Costello, Dore Davidson, Zena Keefe and Edward Earle.

In the Northwest

The "Birth of a Nation" has been purchased for the Pacific Northwest states by Greater Features, Inc., the Lannon-Sheffield Exchanges, who are very enthusiastic over the deal. For seven years "The Birth" has been handled in the Pacific Northwest, by W. S. Brewster, who during that time has played it for seven first runs aggregating twenty-two weeks in Seattle alone.

De Luxe Feature Film Co., Al Rosenberg, genial manager, are moving this week from 308 Virginia Street to 2016 Third Avenue. Al feels the need of expansion to properly handle Principal Pictures and Preferred product. The new home will be attractive.

B. M. Shooker, of the Shooker Film Exchange, formerly connected with Arrow for five years, has entered business for himself under his own name. Mr. Shooker has just returned from California. He has purchased a Phil Goldstone Productions franchise for Denver and Salt Lake where he will operate branch exchanges. Mr. Shooker has not yet announced his office personnels under the new organization.

A Production That Will Pack Your Theatre

Mission Film Corp.
PRESENTS
"The BAREFOOT BOY"
HIS CYCLE—FROM LOVELESS VALLEY OF YOUTH TO ROMANTIC SUMMIT OF LIFE
WITH A CELEBRATED CAST INCLUDING
John Bowers, Frankie Lee,
Sylvia Breamer, Tully Marshall, Marjorie Daw,
Raymond Hatton, Otis Harlan
A DAVID KIRKLAND Production
Story by WALLACE C. CLIFTON
DISTRIBUTED & COPYRIGHTED BY
C.B.C. FILM SALES CORP.
JOE BRANDT, PRES.

Watch For The Big List of Territorial Buyers!

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. A splendid picture and a great business getter. The first Lloyd that ever pulled me extra business. In towns where Lloyd has not been drawing card if this one don't popularize him there's no use trying anymore. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

F. B. O.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Gruesome but gets the money on its country-wide publicity and all-star cast. Moral tone, dope fiend drama. Is suitable for Sunday. Had good attendance. Draw middle and lower class. Admission, 15 matinee, 25 evenings. J. F. Enos, New Lyceum Theatre (1,200 seats), San Francisco, California.

MY DAD. (5,600 feet). Star, Johnnie Walker. Fair program picture. Good scenery. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw small town class in town of 400. Admission 10-35. R. N. Rounds, Scenic Theatre (140 seats), Kadoka, South Dakota.

MY DAD. (5,600 feet). Star, Johnnie Walker. Wonderful little program, that pleased all. Suitable for Sunday. Had good attendance. Draw mixed class in mining town. Admission, 15-25. J. Cleva, Jr., Enterprise Theatre (150 seats), Glenalum, West Virginia.

SNOWSHOE TRAIL. (5,382 feet). Star, Jane Novak. Good northern story. Same general tone but better acted than we have had lately. Played two days to big business. Used ones, threes, sixes, photos. W. B. Renfroe, Dream Theatre, Sedro-Wooley, Washington.

SNOWSHOE TRAIL. (5,328 feet). Star, Jane Novak. A little old but film in fair shape. A good northern picture that starts out good and continues good all the way through. Just enough comedy to make it keep moving good. Had fair attendance. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

First National

ISLE OF LOST SHIPS. (7,425 feet). Star cast. Excellent. A picture that will enthuse every class of movie patron. One of the best liked pictures I have shown this season. Used heavy advance and decorated lobby while showing. Suitable for Sunday. Had capacity attendance. Draw residential class in suburban town. Admission 10-15-20. J. L. Stallman, Darby Theatre (900 seats), Darby, Pennsylvania.

LIGHT IN THE DARK. (7,500 feet). Star, Hope Hampton. Good picture; good cast. Just couldn't get them in on it though, no fault of the picture. Suitable for Sunday. Had poor attendance, drawing high class in large city. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. Good as far as story goes but story is gruesome. English stories are not liked. Jackie Coogan saved the picture. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,649. Admission 10-30-40. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

ROSE OF THE SEA. (6,037 feet). Star, Anita Stewart. Good for Stewart fans and will please about seventy per cent. of all classes. Regular advertising brought good attendance. Draw rural and small town class in town of 1,474. Admission 10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

Fox

GOOD-BYE, GIRLS. (4,746 feet). Star, William Russell. Ah ha! Fox has taken to illustrating their sub-titles. This is a good comedy drama but would have been better yet if they hadn't chased around quite so much at first in order to get the necessary footage. Tom Wilson, as in "Reported Missing," appears in blackface and brings many laughs. Had good attendance. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

MONTE CRISTO. (8 reels). Star, John Gilbert. You can't find a better picture than this one; but you can find a better box office attraction. As a production it is one hundred per cent, but it fell down at the box office. Used posters, heralds, mail. Had poor attendance. Draw neighborhood class in town of 4,000. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

SKID PROOF. (5,565 feet). Star, Charles "Buck" Jones. A new kind of Jones picture, auto racing, thrills and comedy. Our crowd always expects, and gets, an A-1 "western" from this star, but liked this auto-thrill stuff immensely. Moral tone O. K. Had good attendance. Draw college students and railroad class in town of 6,000. Admission 10-15, 10-35. Jean Dagle, Barth Theatre (800 seats), Carbondale, Illinois.

TROOPER O'NEIL. (4,862 feet). Star, Charles "Buck" Jones. Just a good program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

Goldwyn

COME ON OVER. (5,556 feet). Star, Colleen Moore. One of the most enjoyable pictures I have ever seen. Would rather have one like this than most of the big ones. Goldwyn did not overcharge and receipts and favorable comments were very good. Has fine moral tone and is suitable for Sunday. Had very good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

Hodkinson

AFFINITIES. (5,700 feet). Star Colleen Moore. Some said it was very good and others said poor. Personally, I did not care for it. Not suitable for Sunday. Had poor attendance. Draw tourists in town of 470. G. H. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

DOWN TO THE SEA IN SHIPS. (8,000 feet). Special whaling picture. Very ordinary business. Don't seem to appeal to patrons of inland towns. Used billboards, heralds, newspapers. Fair attendance. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

GOD'S CRUCIBLE. (5 reels). Star cast. Extra good picture at a price you can pay. Draw small town class in town of 450. G. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

Metro

THEY LIKE 'EM ROUGH. (4,700 feet). Star, Viola Dana. Good program picture. Lots of laughs. Used slide, boards. Had good attendance. Draw farmers, summer visitors, townspeople in town of 800. Admission varies, usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

TRAILING AFRICAN WILD ANIMALS. (6 reels). An educational novelty that pleased all who saw it. Wonderful "shots" (so were Mr. and Mrs. Johnson). Extra advertising brought good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

Paramount

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. All the Meighan pictures have given satisfaction here, this one even more so. Lots of snappy titles and good comedy; sends the crowd out in good humor. Used two days and business held up okay on second day. Has excellent moral tone and is suitable for Sunday. Had good attendance. Draw college students, and railroad class in town of 6,000. Admission 10-15, 10-35. Jean Dagle, Barth Theatre (800 seats), Carbondale, Illinois.

EXIT THE VAMP. (5 reels). Star, Ethel Clayton. Very good little picture for a programme picture. People satisfied. Usual advertising brought good attendance. Draw small town class in town of 1,500. Admission fifteen cents. Tom Marksley, Opera House (450 seats), Blenheim, Ontario, Canada.

FOGBOUND. (5,692 feet). Star, Dorothy Dalton. Cheap program picture; verdict here was, better than last two Daltons. Usual window cards and newspapers brought fair attendance. Draw family class in city of 17,000. Admission 10-17 matinee, 17-28 evenings. Strand Theatre (800 seats), Sunbury, Pennsylvania.

FOOTLIGHTS. (7,978 feet). Star, Elsie Ferguson. Entertaining five reel program in seven reels. Lots of exchanges should have a fire and eliminate those usual two reels of filler. Used ones, threes, photo, slide. Had good attendance. Film O. K. Draw small town class in town of 1,200. Admission 10-25. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

FOR THE DEFENSE. Star, Ethel Clayton. Punk. Has fair moral tone. Is suitable for Sunday. Had poor attendance. Draw mixed class in town of 6,500. Admission 10-25. William H. Mayhew, Broadway Theatre (480 seats), Cisco, Texas.

GENTLEMAN OF LEISURE. (6,075 feet). Star, Jack Holt. The season's laugh sensation. See this picture and enjoy yourself. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. Only a fair program picture that will neither create any favorable comment nor cause you much trouble in the "panning" line. Ordinary in the extreme, the verdict here. Usual advertising brought very ordinary attendance, might say poor. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GHOST IN THE GARRET. (5 reels). Star, Dorothy Gish. This is a real good comedy and will most assuredly make them laugh. Made a little money for me in spite of the fact that Dorothy Gish is not very popular here. Had good attendance. Draw every class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

GO-GETTER. (7,740 feet). Star, Roy Barnes. A good comedy and also a comedy that you will have to exploit if you want business. Roy Barnes don't mean a thing here although a very clever comedian; but I went after it knowing the picture had merit and it resulted in good business. Used extraordinary stunts, heralds, etc. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GRUMPY. (5,621 feet). Star, Theodore Roberts. Good picture; of course Theodore Roberts put this one over. Consider him to be one of the best Paramount has. This picture pleased them all and will get by anywhere. Regular advertising to fair attendance. Draw all classes in town of 2,500. Admission 15-30, 25-50. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

TIGER'S CLAW. (5,297 feet). Star, Jack Holt. Another winner for me. Holt is well liked here. Patrons well pleased. Has enough of action to make it a good one, worth advertising and boosting. Moral tone O. K. Suitable for Sunday. Extra good attendance, drawing all classes in town of 500. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

PREVIEWS

DULCY (First National). Great comedy; knocked them cold. Moral tone okay, suitable for Sunday. Attendance great.

PALACE OF THE KING (Goldwyn). Nine reels. Beautiful picture. Very slow. Tried to do a second "Robin Hood." Suitable for Sunday. Attendance great.

WHY WORRY? (Pathe). Wonderful picture. Best yet. They are still laughing. Overflow attendance.

These three previews were sent by Mr. W. H. Lusher, Strand Theatre, Pasadena, California.

That's Service to Exhibitors. Thank Mr. Lusher and follow his example.

TIGER'S CLAW. (5,297 feet). Star, Jack Holt. Undoubtedly the very best thing Jack Holt ever made. There is plenty of action that no audience can fail to appreciate. My advice is to go and get it, then advertise it big and watch the coin roll in. Good moral tone; suitable for Sunday. Good attendance. Draw mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

TO HAVE AND TO HOLD. (7,518 feet). Star, Bert Lytell. Very good, also intensely interesting. Has good moral tone and is suitable for Sunday. Had good attendance. Draw mixed class in town of 1,649. Admission 10-30-40. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Lacked a whole great big lot of being as good as "Grandma's Boy." Don't like to charge advanced prices for pictures like this. It hurts picture business in general. Had poor attendance. Draw rural class in town of 955. Admission 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

Playgoers

SUPREME PASSION. (6 reels). Star, Robert Adams. The best Playgoers picture to date and we have played them all. Good, clean story that moves swiftly to the end. Just enough comedy to produce the desired effect. Used posters, newspaper, etc. Had good attendance. Draw mixed classes in town of 1,300. Admission 10-25-35. A. O. Jones, Grand Theatre (250 seats), Burlington, Washington.

Preferred

RICH MEN'S WIVES. (6,500 feet). Star cast. This one did not please so good. A good cast. Story is slow. Pleased about fifty per cent. House Peters is very good. Has good moral tone and is slightly suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 15-25. Joseph L. Katz, Lyric Theatre (350 seats), Woodbine, New Jersey.

RICH MEN'S WIVES. (6,500 feet). Star cast. A real good picture. Will go over big in the better class of house. Did not do much for me. Print in A No. 1 shape. It is suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

United Artists

ONE EXCITING NIGHT. (11,000 feet). Star cast. This picture got us three exciting nights of business and that is what we are looking for. It is perhaps the best action melodrama that is being offered in spite of its age. It is creepy, thrilling and the conclusion logical. One of the kind you wonder what it is about but when you see the finish it is great. Carol Dempster is fine. Had excellent attendance. Draw general working class in city of 18,000. Admission 10-20-30. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

Universal

SCARLET CAR. (4,417 feet). Star, Herbert Rawlinson. Boy, this is a great picture for Saturday crowds. Will please ninety per cent. and will not hold them in all day as features of seven or eight reels do. (This one five reels.) Used sixes, threes, ones, slide, lobby. Had very good attendance. Draw all classes in city of 700,000. Admission ten cents. Stephen G. Brenner, Eagle Theatre, (218 seats), Baltimore, Maryland.

SHOCK. (8,758 feet). Star, Lon Chaney. A good picture, but nothing extra. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 6,500. Admission 10-25. William H. Mayhew, Broadway Theatre (480 seats), Cisco, Texas.

WISE KID. (4,606 feet). Star, Gladys Walton. A dandy slangy flapper picture. It ought to appeal to all, but especially to young couples. Draw rural class in town of 400. Admission 25-15, occasionally 30-20. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

Straight From the Shoulder Index

For July, August and September

Titles are alphabetically arranged. As reports in the department are alphabetically arranged under producer, date of issue only is needed except when a report is placed in a different position, as in "Reports on Late Pictures," in which case the page also is stated. This Index will appear in the final issue of Moving Picture World for each month and will be cumulative from January to June and from July to December.

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Abysmal Brute (Universal). Aug. 4-Aug. 11-Aug. 25-Sept.15.

Across the Border (Paramount). July 21.

Across the Continent (Paramount). July 14.

Adam and Eva (Paramount). July 7-July 14-Aug. 11-Sept. 15.

Adam's Rib (Paramount). July 14-July 21-July 28-Sept.8-Sept. 15-Sept. 22.

Adventures of Tom Mix (Aywon). July 14.

Affinities (Hodkinson). July 28.

Afraid to Fight (Universal). July 7.

After The Show (Paramount). Aug. 11-Sept. 15.

Alice Adams (Associated Exhibitors). Sept. 1-Sept. 8.

All Brothers Were Valiant (Metro). Aug. 4-Aug. 11-Aug. 25-Sept. 8-Sept. 22.
All's Fair In Love (Goldwyn). Aug. 25.
Altar Stairs (Universal). July 14-July 21-July 28-Aug. 25-Sept. 15.
Always The Woman '(Goldwyn). Sept. 8.
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Anna Ascends (Paramount). July 7-Aug. 11-Sept. 8-Sept. 15.
Another Man's Boots (Anchor). Sept. 15.
Another Man's Shoes (Universal). July 14-July 21.
Any Night (East Coast Prod.). July 28.
Arabia (Fox). July 21-July 28-Aug. 4-Aug. 11-Sept. 22.
Ashamed of Parents (Warner Bros.) Sept. 1.

B

Bachelor Daddy (Paramount). July 7-Sept. 15-Sept. 22.
Backbone (Goldwyn). Aug. 25-Sept. 8.
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Barbed Wire (Aywon). Sept. 15.
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Beautiful and Damned (Warner Brothers). July 21-Sept. 1.
Beauty Shop (Paramount). Aug. 11.
Be My Wife (Goldwyn). Aug. 11.
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Bellboy 13 (First National). July 7-Aug. 25-Sept. 22.
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Bobbed Hair (Paramount). July 14.
Bond Boy (First National). Aug. 18.
Bonded Woman (Paramount). Aug. 11-Sept. 8.
Boss of Camp 4 (Fox). July 7-July 14-July 28-Aug. 4-Aug. 18.
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Bought and Paid For (Paramount). July 14-July 21-Sept. 8.
Brass (Warner Bros). July 14-Sept. 22.
Brass Bottle (First National). Aug. 11, page 486. Sept. 15, page 256.
Brass Commandments (Fox). Aug. 4.
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Brute Master (Hodkinson). July 7.
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Burglar Proof (Paramount). Sept. 15.
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C

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Custard Cup (Fox). July 28-Aug. 18-Aug. 25.

D

Daddy (First National). July 7-July 14-July 28-Aug. 4-Sept. 1.
Dangerous Adventure (Warner Bros). Sept. 1.
Dangerous Age (First National). July 21-Aug. 11-Aug. 18.
Dangerous Game (Universal). July 14-Sept. 22.
Dangerous Curve Ahead (Goldwyn), Sept. 1.
Dark Secrets (Paramount). July 14-Sept. 15.
Darling of the Rich (Whitman Bennett). Aug. 11.
Daughter of Luxury (Paramount). Sept. 15.
Daughter Pays (Selznick). July 28.
Daughters of The Rich (Preferred). Sept. 15.
Dead Game (Universal). July 14-Aug. 25-Sept. 1-Sept. 8.
Dead Men Tell No Tales (Vitagraph). July 28-Aug. 4.
Dead or Alive (Arrow). July 7.
Delicious Little Devil (Universal). Sept. 8.
DeLuxe Annie (Selznick). July 14.
Desert Driven (F. B. O.). Aug. 11.
Desert Gold (Hodkinson). Aug. 18-Aug. 25.
Deserted at the Altar (Goldstone). July 7.
Determination (Lee-Bradford). July 7-Aug. 25.
Devil's Bowl (Arrow). July 28.
Devil's Garden (First National). July 7.
Devil Within (Fox). July 14.
Dictator (Paramount). July 14-July 21.
Dinty (First National). July 7.
Divorce Coupons (Vitagraph). Aug. 11.
Do and Dare (Fox). July 14-Aug. 4-Aug. 18-Sept. 1.
Dollar Devils (Hodkinson). Aug. 18-Sept. 22.
Don Quickshot of Rio Grande (Universal). Aug. 11.
Don't Shoot (Universal). July 14-July 28-Sept. 22.
Don't Tell Everything (Paramount). July 14-Aug. 11.
Double Dealing (Universal). Sept. 22.
Doubling for Romeo (Goldwyn). July 14.
Down On the Farm (United Artists). July 28.
Down to the Sea in Ships (Hodkinson). July 21-Aug. 25.
Dr. Jack (Pathe). July 7-July 28-Aug. 4-Aug. 11-Sept. 1-Sept. 15-Sept. 22.
Dream Street (Universal). Sept. 22.
Driven (Universal). Sept. 22.

E

East Is West (First National). July 7-Aug. 4-Aug. 18.
Easy Road (Paramount). Aug. 11.
Ebb Tide (Paramount). July 21-Aug. 11-Sept. 15-Sept. 22.
Empty Cradle (Truart). Aug. 18.
Enchantment (Paramount). July 14-July 28-Sept. 8.
End of the World (Paramount). July 28-Aug. 18.
Enemies of Women (Goldwyn-Cos.). Aug 11, Page 485. Sept. 22.
Enlighten Thy Daughter (Enlightenment Films). Sept. 22.
Enter Madame (Metro). Aug. 11-Aug. 18.
Environment (Principal Pictures). July 21.
Eternal Flame (First National). July 14-Aug. 11-Aug. 25.
Evangeline (Fox). July 14.
Everything For Sale (Paramount). Sept. 15.
Exciters (Paramount). July 21, page 231. Sept. 22.
Experience (Paramount). Sept. 15.

F

Face in the Fog (Paramount). July 7-July 14.
Face of The World (Hodkinson). Aug. 11.
Fair Lady (United Artists). Sept. 22.
Fall of Babylon (United Artists). Sept. 8.
False Brands (World). July 21.
Famous Mrs. Fair (Metro). July 28-Aug. 4-Aug. 11.
Fascination (Metro). July 7.
Fast Mail (Fox). Sept. 1.
Fatal Marriage (F. B. O.). Sept. 8.
'Fifty Candles (Hodkinson). Sept. 22.
Fighting Guide (Vitagraph). Aug. 25-Sept. 1.
Fighting Streak (Fox). Sept. 22.
Fightin' Mad (Metro). July 7-July 28.
Find The Woman (Paramount). Sept. 8.
First Degree (Universal). July 21-Aug. 11-Sept. 22.
Five Dollar Baby (Metro). July 28-Aug. 4-Aug. 11.
Flame of Life (Universal). July 14-Sept. 1.
Flaming Hour (Universal). July 14-July 28-Sept. 1-Sept. 22.
Flash (Arrow). Aug. 18.
Flesh and Blood (Western Pic. Exploitn.). Aug. 4-Aug. 18-Aug. 25.
Flirt (Universal). July 14.
Fog Metro). Sept. 8.
Fogbound (Paramount). July 28-Sept. 15.
Fools First (First National). Aug. 11.
Fool There Was (Fox) Aug. 11.
Foolish Wives (Universal). July 14-Sept. 8.
Fools and Riches (Universal). July 21-Sept. 22.
Fool's Paradise (Paramount). July 14-July 21-July 28.
Footlight Ranger (Fox). July 14-July 21.
Footlights (Paramount). July 21.
Forbidden City (Selznick). Sept. 15.
Forbidden Fruit (Paramount). July 14.
Forbidden Trail (Sunset). July 21.
Forget Me Not (Metro). Aug. 4-Sept. 1.
Forgotten Law (Metro). Aug. 18.
For Big Stakes (Fox). July 21-Aug. 4.
Forsaking All Others (Universal). July 7-July 14-July 28.
For The Defense (Paramount). Sept. 15.
Four Horsemen (Metro). Aug. 11.
Fourth Musketeer (F. B. O.). July 14.
Fox (Universal). July 21.
Friendly Husband (Fox). July 14-Aug. 4-Aug. 11-Aug. 25.
From the Ground Up (Goldwyn). July 21.
Front Page Story (Vitagraph). July 7-July 14-July 21-July 28-Sept. 22.
Fury (First National). July 14-Aug. 11.

G

Gallopin' Kid (Universal). July 21.
Gallopin' Through (Arrow). July 7-Sept. 15.
Galloping Devil (Canyon). Sept. 15.
Game Chicken (Paramount). July 28-Sept. 8.
Garments of Truth (Metro) Sept. 8.
Garrison's Finish (United Artists). July 7-Aug. 4-Sept. 8.
Gas, Oil and Water (First National). Aug. 11.
Gentleman From America (Universal). Sept. 8.
Gentleman of Leisure (Paramount). Sept. 15, page 256.
Get-Rich-Quick-Wallingford (Paramount). July 14-July 21.
Ghost Breaker (Paramount). July 21-July 28-Aug. 11-Sept. 15.
Ghost in the Garret (Paramount). July 7-Sept. 8-Sept. 15.
Ghost Patrol (Universal). Aug. 11.
Gimme (Goldwyn). July 7-July 14-Aug. 4.
Girl In His Room (Vitagraph). Sept. 1.
Girl I Loved (United Artists). July 7, page 80, July 28-Aug. 11.
Girl of the Golden West (First National). July 7, page 80, Aug. 4.
Gidl Who Ran Wild (Universal). Sept. 8.
Girl's Desire (Vitagraph). July 7-Sept. 22.
Glass Houses (Metro). Aug. 11.
Glimpses of the Moon (Paramount). July 14-July 21-July 28-Aug. 4-Aug. 11-Sept. 8.

Godless Men (Goldwyn). Aug. 4.
Go-Getter (Paramount). July 28-Aug. 4-Sept.
Golden Dreams (Goldwyn). Aug. 4-Sept. 22.
Golden Snare (First National). Aug. 4.
Good-Bye Girls (Fox). July 21-Aug. 11- Aug. 25.
Good Men and True (F. B. O.). Sept. 15.
Good Provider (Paramount). Sept. 1.
Gossip (Universal). July 21.
Grandma's Boy (Associated Exhibitors). July 7-July 21-July 28-Aug. 4-Aug. 18-Sept. 8.
Great Alone (American Releasing). July 7.
Great Impersonation (Paramount). Sept. 22.
Great Night (Fox). July 28-Sept. 1-Sept. 22.
Greatest Truth (Paramount). July 7.
Green Temptation (Paramount). Aug. 11-Sept. 8.
Grumpy (Paramount). July 14-July 21-July 28-Aug. 11-Sept. 1.
Gun Shy (Wm. Steiner). Aug. 25-Sept. 22.
Gypsy Passion (Vitagraph). Aug. 18.

H

Hands of Nara (Metro). July 14.
Has The World Gone Mad (Equity). Aug. 18-Sept. 15.
Hate Trail (Clark-Cornelius). Aug. 18.
Headless Horesman (Goldwyn). July 28-Aug. 4.
Headin' West (Universal). July 28.
Head Over Heels (Goldwyn). July 7-Aug. 4.
Hearts Aflame (Metro). Aug. 4-Aug. 18-Aug. 25-Sept. 22.
Heart of Maryland (Vitagraph). July 28-Aug. 18-Sept. 1.
Heart of A Texan (W. H. Smith). Sept. 15.
Heart Raider (Paramount). Sept. 8-Sept. 15-Sept. 22.
Heedless Moths (Audrey Munson). Aug. 18.
Held by the Enemy (Paramount). July 7. Sept. 15.
Heliotrope (Paramount). July 7.
Her Face Value (Paramount). Aug. 11.
Her Fatal Millions (Metro). July 14-Aug. 4-Aug. 25-Sept. 8.
Her Gilded Cage (Paramount). July 7-July 14-July 21-July 28-Sept. 15.
Her Husband's Trademark (Paramount). July 28.
Her Unwilling Husband (Pathe). Sept. 1.
Hero (Preferred). July 7-July 21-Aug. 18.
Heroes of The Street (Warner). Aug. 4-Aug. 18-Sept. 1.
His Back Against The Wall (Goldwyn). Aug. 18.
His Wife's Money (Selznick). Aug. 4.
Homespun Folks (First National). July 21.
Homespun Vamp (Paramount). July 21.
Home Talent (First National). July 21.
Homeward Bound (Paramount). Sept. 22.
Honor First (Fox). Aug. 11.
Hottentot (First National). July 14-July 21-July 28-Aug. 4-Aug. 18.
Hound of the Baskervilles (F. B. O.). July 14-July 21.
Human Hearts (Universal). July 7-July 28-Aug. 11.
Human Wreckage (F. B. O.). Sept. 22.
Humoresque (Paramount). July 28.
Hungry Hearts (Goldwyn). July 7-July 28-Sept. 8-Sept. 22.
Hunting Big Game in Africa (Universal). July 7-July 14-July 21.
Hurricane's Gal (First National). Aug. 11.

I

I Can Explain (Metro). July 28.
Idol of the North (Paramount). July 21.
If You Believe It, It's So (Paramount). July 14.
Impossible Mrs. Bellew (Paramount). July 14-July 21-Sept. 8-Sept. 15.
In the Name of the Law (F. B. O.). July 7-July 14-Sept. 1.
Invisible Power (Goldwyn). July 28-Sept. 8.
Iron Trail (United Artists). July 7-Sept. 8.
Is Divorce A Failure? (Associated Exhibitors). Sept. 22.
Is Matrimony a Failure? (Paramount). July 7-July 14-July 28-Aug. 11.
Is Money Everything? (Lee-Bradford). Sept. 15.
Isle of Lost Ships (First National). July 14-July 28-Aug. 18.

J

Java Head (Paramount). July 14-July 21-July 28.
Jazzmania (Metro). Sept. 22.
Jilt (Universal). Sept. 15.
Jim the Penman (First National). July 14.
Jucklins (Paramount). Sept. 15.
June Madness (Metro). Aug. 11-Sept. 8.
Just Around the Corner (Paramount). July 28-Aug. 11.
Just Tony (Fox). July 21-Aug. 18.

K

Kentucky Derby (Universal). July 21-July-28-Sept. 1-Sept. 15.
Kick In (Paramount). July 14-July 21-July 28-Sept. 15-Sept. 22.
Kickback (F. B. O.). Aug. 11.
Kid (First National). July 14.
Killer (Pathe). Aug. 18-Sept. 15.
Kindled Courage (Universal). Sept. 15.
Kindred of the Dust (First National). July 21-Aug. 25-Sept. 1.
Kingdom Within (Hodkinson). Aug. 11.

L

Ladies Must Live (Paramount). July 28.
Lahoma (Pathe). July 7.
Lane That Had No Turning (Paramount). Sept. 8.
Last Moment (Goldwyn). Aug. 11-Sept. 8.
Last of Stage Coach Bandits (Enterprise). Aug. 25.
Lavender Bath Lady (Universal). July 7-Aug. 4.
Law and the Woman (Paramount). July 7-July 21-July 28-Aug. 11.
Law of The Lawless (Paramount). Aug. 11, page 485. Sept. 22.
Leopardess (Paramount). July 14-July 21-Aug. 11.
Light in The Dark (First National) Aug. 4-Sept. 1.
Life's Greatest Question (C. B. C.). July 28-Aug. 25.
Light of the Desert (Fox). July 21-Sept. 22.
Lights of New York (Fox). July 21-Aug. 18-Aug. 25-Sept. 1.
Little Church Around The Corner (Warner Bros). Sept. 1.
Lone Hand (Universal). Aug. 4.
Lone Hand Wilson (Capitol). Sept. 15.
Lonely Road (First National). Aug. 11.
Long Chance (Universal). Aug. 4.
Lorna Doone (First National). July 7-July 14-Aug. 4-Sept. 1.
Lost and Found (Goldwyn). July 28-Sept. 8.
Lotus Eater (First National). July 14.
Lovebound (Fox). Aug. 4-Aug. 11-Sept. 1-Sept. 15.
Love Charm (Paramount). July 28.
Love Gambler (Fox). July 21-July 28-Aug. 11-Sept. 15.
Love In The Dark (Metro). July 28-Aug. 18.
Love Is An Awful Thing (Selznick). Aug. 11.
Love Letter (Universal). Sept. 15.
Loves of Pharaoh (Paramount). July 7-Sept. 15-Sept. 22.
Love Special (Paramount). July 21.
Luck (C. C. Burr). July 14-Aug. 4-Aug. 18.
Lucky Dan (Goldstone). Sept. 15.

M

Madness of Youth (Fox). July 14-Sept. 15.
Main Street (Warner Bros). July 14. page 153. Sept. 1-Sept. 22.
Making a Man (Paramount). July 7-July 28-Sept. 8-Sept. 22.
Making The Grade (W. P. Expl.). Sept. 15.
Man From Hell's River (Western Pic. Exploitn.). Aug. 4-Aug. 11-Aug. 25.
Man From Lost River (Goldwyn). Sept. 1.
Man from Home (Paramount). July 7-July 21-Sept. 8.
Man Killer (Paramount). July 21-Aug. 4, page 382.
Man of Action (First National). July 21, page 231. Sept. 1.
Man Size (Fox). Aug. 4.
Man to Man (Universal). July 7-Aug. 18.
Man Unconquerable (Paramount). July 14-July 21-July 28.
Man With Two Mothers (Goldwyn). Sept. 8.
Man Who Saw Tomorrow (Paramount). Aug. 4-Aug. 11-Sept. 1.
Manslaughter (Paramount). July 21-July 28-Aug. 4-Sept. 15.
Marriage Chance (American Releasing). July 14-Sept. 1.
Married Flapper (Universal). July 28.
Marshal of Moneymint (Arrow). Sept. 8.
Martin Johnson Jungle Adventures (Selznick). Sept. 15.
Mary of The Movies (F. B. O.). Aug. 4.
Masked Avenger (Western Pic. Exploitn.). Aug. 4-Sept. 1.
Masters of Men (Vitagraph). July 7, page 80, July 28-Aug. 4-Aug. 18.
Matrimonial Web (Vitagraph). Sept. 1.
McGuire of The Mounted (Universal). Aug. 18.
Midnight Guest (Universal). Sept. 15.
Midnight Bell (First National). July 14.
Mighty Lak' a Rose (First National). July 7-July 14-July 28-Aug. 11-Aug. 25-Sept. 22.
Missing Husbands (Metro). July 14.
Missing Millions (Paramount). July 7-Aug. 4-Sept. 1.
Miss Lulu Bett (Paramount). July 7-July 28.
Mixed Faces (Fox). July 21-Aug. 25.
Money - Money - Money (First National). Aug. 4.
Monte Cristo (Fox). July 28-Aug. 11-Aug. 18-Sept. 15.
Moonlight Follies (Universal). July 28.
Moonshine Valley (Fox). July 21-July 28-Sept. 15.
Mother o' Mine (First National). July 21.
Mr. Barnes of New York (Goldwyn). July 14-July 28.
Mr. Billings Spends His Dime (Paramount). July 7-July 14-July 28-Aug. 25-Sept. 8.
My American Wife (Paramount). July 14-Aug. 4.
My Boy (First National). July 7-July 21-July 28.
My Friend the Devil (Fox). July 21.
My Wild Irish Rose (Vitagraph). July 7-July 28-Sept. 1.

N

Ne'er Do Well (Paramount). July 28-Aug. 4-Sept. 8.
Nero (Fox). Aug. 11-Aug. 25.
New Teacher (Fox). July 21.
Nice People (Paramount). July 21-Aug. 4.
Night Horseman (Fox). Aug. 18.
Night Life in Hollywood (Arrow). Aug. 25.
Night Rose (Goldwyn). Sept. 1.
Ninety and Nine (Vitagraph). July 7-July 14-Aug. 11-Aug. 18-Sept. 22.
Nobody's Money (Paramount). July 7-July 14-July 28-Aug. 25-Sept. 22.
Noise in Newboro (Metro). July 21.
North of Rio Grane (Paramount). July 28-Sept. 8.
Notoriety (Weber-North). Sept. 1.
No Woman Knows (Universal). July 28.
Nut (United Artists). Sept. 22.
N'th Commandment (Paramount). Aug. 4-Sept. 22.

O

Old Homestead (Paramount). July 7-Aug. 4-Aug. 25-Sept. 1-Sept. 8-Sept. 22.
Old Nest (Goldwyn). Sept. 8.
Oliver Twist (First National). July 21.
Omar The Tentmaker (First National) Aug. 4-Aug. 11.
One a Minute (Paramount). July 7
One Clear Call (First National). July 14.
One Exciting Night (United Artists). July 7.
One Glorious Day (Paramount). July 7.
One of Three (Universal). Sept. 15.
One Week of Love (Selznick). Sept. 15.
One Wonderful Night. (Universal). July 21-Sept. 1.
On the High Seas (Paramount). July 7-July 14-July 21-Sept. 1.
Only A Shop Girl (C. B. C.). Sept. 8.
Only 38 (Paramount). Aug. 11-Sept. 22.
Our Leading Citizen (Paramount). Aug. 4.
Out of Luck (Universal). Sept. 15, page 256.
Out of The Dust (McCarthy). Sept. 8.
Out of The Dust (J. P. McCarthy). Aug. 11.
Outcast (Paramount). July 21-Aug. 4-Aug. 11.
Over the Border (Paramount). July 28-Aug. 4-Aug. 11-Aug. 18-Aug. 25.
Over the Hill (Fox). July 7-July 21- July 28-Aug. 18-Sept. 15.

P

Pair of Silk Stockings (Selznick). July 28-Aug. 11.
Pardon My French (Goldwyn). July 14-July 28.
Parish Priest (Garfield). July 21-Aug. 4.
Parted Curtains (Warner Brothers). July 7.
Passion's Playground (First National). Aug. 4.
Pauper Millionaire (Playgoers). Aug. 11.
Pawn Ticket 210 (Fox). Aug. 4.
Peaceful Peters (Arrow). Sept. 1.
Peg o' My Heart (Metro). Sept. 1.
Penrod (First National). July 7-July 14.
Penrod and Sam (First National). Aug. 25-Sept. 8-Sept. 22.
Perjury (Fox). Aug. 4.
Pilgrim (First National). July 7-July 14-July 28-Aug. 4-Sept. 8.
Pink Gods (Paramount). July 28-Aug. 25.
Playing It Wild (Vitagraph). July 28-Sept. 1.
Polly of the Follies (First National). July 7-Aug. 11.
Poor Men's Wives (Preferred). Aug. 25.
Power of A Lie (Universal). Aug. 4.
Pride of Palomar (Paramount). July 7-July 21.
Primitive Lover (First National). July 28-Aug. 4-Aug. 18.
Prisoner (Universal). July 7.
Prisoner of Zenda (Metro). July 14-July 28.
Prodigal Daughters (Paramount). Aug. 25-Sept. 22.
Prodigal Judge (Vitagraph). July 28-Sept. 1.

Q

Question of Honor (First National). July 14-July 21-Aug. 4.
Quicksands (Selznick). Sept. 15.
Quincy Adams Sawyer (Metro). July 7-July 14-July 21-July 28-Aug. 11-Aug. 18-Sept. 1-Sept. 22.

Queen of Sheba (Fox). July 28-Aug. 11.

R

Racing Hearts (Paramount). July 7-July 21-July 28-Aug. 18.
Rags to Riches (Warner Brothers). July 7-July 14-Aug. 4-Sept. 8-Sept. 22.
Ranger and The Law (Capitol). Aug. 11.
Rapids (Hodkinson). July 28.
Reckless Youth (Selznick). July 21.
Red Hot Romance (First National). July 21.
Refuge (First National). July 21-Sept. 8.
Remembrance (Goldwyn). Sept. 8.
Remittance Woman (F. B. O.). July 7-Aug. 4-Sept. 8.
Rent Free (Paramount). July 7-July 21-Aug. 4.
Reputation (Universal). July 28.
Restless Souls (Vitagraph). July 7-Sept. 22.
Rich Men's Wives (Preferred). July 28-Aug. 4-Aug. 18.
Riders of the Dawn (Hodkinson). July 14.
Ridin' Wild (Universal). July 21-Aug. 4.
Robin Hood (United Artists). July 7-July 14.
Romance Land (Fox). July 28-Sept. 1.
Rosary (First National). Aug. 18.
Rose of the Sea (First National). Sept. 8.
Rough Diamond (Fox). Sept. 15.
Rough Shod (Fox). July 7.
R. S. V. P. (First National). July 7.
Ruling Passion (United Artists). July 21.
Ruse of the Rattler (Playgoers). July 14.
Rustle of Silk (Paramount). July 7, page 81, Aug. 11.

S

Safety Last (Pathe). July 7-July 14-July 21-Aug. 4-Aug. 18-Sept. 8-Sept. 15-Sept. 22.
Sage Hen (Pathe). Sept. 8.
Salvage (F. B. O.). Sept. 15.
Salvation Nell (First National). July 28.
Sawdust (Universal). Aug. 18.
Scarlet Car (Universal). Aug. 4-Sept. 1.
Scars of Jealousy (First National). July 28-Aug. 4.
School Days (Warner Brothers). July 7-Aug. 11.
Sea Lion (First National). July 7.
Second Fiddle (Hodkinson). Aug. 4.
Secret of the Pueblo (Arrow). July 21-Sept. 22.
Secrets of Paris (C. C. Burr). July 21.
Seein's Believing (Metro). July 21-Aug. 4-Aug. 18.
Servant in the House (H. O. Davis). Aug. 25.
Seventh Day (First National). July 28.
Shadows (Preferred). July 14-July 21-Aug. 4-Sept. 15.
Shadows of Conscience (J. P. McCarthy). Aug. 18.
Shame (Fox). July 28.
Sheik (Paramount). Aug. 4-Aug. 18.
Sheik of Araby (F. B. O.). July 7.
Sheriff of Hope Eternal (Arrow). Sept. 1.
Sherlock Brown (Metro). Sept. 22.
Sherlock Holmes (Goldwyn). Sept. 8-Sept. 15.
Shirley of the Circus (Fox). July 14-July 21-July 28-Aug. 4-Aug. 11.
Shock (Universal). July 7-Aug. 11.
Shootin' for Love (Universal). July 28-Sept. 1.
Shootin' Through (Enterprise). Sept. 8.
Sign of the Jack O'Lantern (Hodkinson). July 7.
Silas Marner (Associated Exhbitors). Aug. 11.
Silent Call (First National). July 7-July 21-Sept. 15.
Silent Vow (Vitagraph). Sept. 1-Sept. 22.
Silver Wings (Fox). July 7-Aug. 18.
Sin Flood (Goldwyn). July 28-Sept. 1-Sept. 15.
Singed Wings (Paramount). July 7-July 21-Aug. 4-Aug. 11.
Single Handed (Universal). July 7-July 21-Aug. 11.
Single Track (Vitagraph). Aug. 4.
Siren Call (Paramount). July 21-Aug. 18-Aug. 25-Sept. 22.
Sixty Cents An Hour (Paramount). July 7, page 80-July 21-page 231. Aug. 25.
Skid Proof (Fox). Sept. 8.
Skin Deep (First National). July 14-July 21-July 28-Aug. 4-Aug. 18-Sept. 15.
Sky High (Fox). Sept. 1-Sept. 8.
Sky Pilot (First National). July 21.
Slander the Woman (First National). July 14, page 151. Aug. 25-Sept. 15.
Slim Shoulders (First National). Aug. 4.
Smilin' On (Standard). Sept. 8.
Smilin' Through (First National). July 7-July 14-Aug. 11-Sept. 15.
Snowblind (Goldwyn). July 14.
Snow Bride (Paramount). July 14, page 151. Aug. 4-Sept. 22.
Snowdrift (Fox). July 28-Aug. 18-Sept. 8.
Snowshoe Trail (F. B. O.). July 7-July 14.
Something to Think About (Paramount). July 21.
Sonny (First National). July 21-July 28.
Son of Wallingford (Vitagraph). July 14.
So This is Arizona (W. H. Smith). Aug. 18.
Soul of The Beast (Metro). Aug. 4-Sept. 15.
Souls For Sale (Goldwyn). Aug. 18-Sept. 15-Sept. 22.
South of Suva (Paramount). July 7-Aug. 18.
Sowing The Wind (First National). Aug. 11.
Sparks of Flint (Arrow). Aug. 4.
Speed Girl (Paramount). Sept. 22.
Splendid Lie (Arrow). Sept. 8.
Stardust (First National). Aug. 4-Aug. 18.
Sting of The Lash (F. B. O.). Aug. 18.
Steelheart (Vitagraph). July 7-Aug. 18.
Step On It (Universal). July 21.
Stepping Fast (Fox). July 7-Aug. 11-Aug. 18-Sept. 8.
Storm (Universal). July 14-July 21-Aug. 18.
Stormswept (F. B. O.). July 21.
Strange Idols (Fox). July 14.
Stranger in Canyon Valley (Arrow). Aug. 18.
Stranger of the Hills (Anchor). Sept. 1-Sept. 8.
Stranger's Banquet (Goldwyn). Sept. 1-Sept. 15.
Success (Metro). Aug. 18-Sept. 22.
Sunshine Trail (First National). Aug. 11, page 485-Aug. 18-Sept. 15-Sept. 22.
Super Sex (American Releasing). Aug. 18.
Sure Fire Flint (C. C. Burr). Aug. 11-Sept. 1-Sept. 8-Sept. 22.
Suzanna (United Artists). July 21, page 233.

T

Tailor-Made Man (United Artists). July 7.
Temptation (C. B. C.). July 21.
Ten Nights in a Barroom (Arrow). July 7-Sept. 22.
Tess of the Storm Country (United Artists). July 14.
Testing Block (Paramount). Aug. 4-Sept. 22.
Texan (Fox). Aug. 18.
That Girl Montana (Pathe). July 21.
Theodora (Goldwyn). July 28.
Third Alarm (F. B. O.). July 7-July 14-July 21-Aug. 4-Aug. 11-Aug. 18-Sept. 8-Sept. 15.
Third Leather Pushers (Universal). July 14, page 154.
Thirty Days (Paramount). Aug. 18.
Thorns and Orange Blossoms (Preferred). Sept. 8-Sept. 15.
Three Jumps Ahead (Fox). July 14-July 28-Sept. 8.
Three Live Ghosts (Paramount). Aug. 18-Sept. 1.
Three Musketeers (United Artists). July 7.
Three Word Brand (Paramount). Sept. 1.
Three Who Paid (Fox). July 14-July 21-Sept. 8.
Thru a Glass Window (Paramount). July 21.
Thunderclap (Fox). July 21.
Tiger's Claw (Paramount). Aug. 4-Aug. 11-Sept. 1.
To Have and to Hold (Paramount). July 14-Aug. 4-Sept. 1.
Tol-able David (First National). Aug. 4.
Toll of the Sea (Metro). July 7-July 21-Sept. 15-Sept. 22.
Too Much Business (Vitagraph). Aug. 11-Aug. 18.
Too Much Wife (Paramount). Sept. 22.
Too Much Speed (Paramount). Sept. 22.
Top o' the Morning (Universal). July 7-Sept. 1.
Top of New York (Paramount). Aug. 4-Sept. 1.
Town Scandal (Universal). Aug. 4.
Town That Forgot God (Fox). July 7.
Trail of The Law (Crescent). Aug. 11.
Trailing African Wild Animals (Metro). July 21-Aug. 4-Aug. 11-Sept. 8.
Trail of the Lonesome Pine (Paramount). July 7-July 21-Aug. 4-Aug. 11-Aug. 18-Sept. 1.
Trap (Universal). July 21.
Travelin' On (Paramount). July 21-Aug. 18-Sept. 1.
Trifling With Honor (Universal). Aug. 18.
Trifling Women (Metro). Sept. 8-Sept. 15.
Trimmed (Universal). July 7.
Trimmed in Scarlet (Universal). Aug. 4.
Trooper O'Neil (Fox). July 14.
Trouble (First National). Aug. 4.
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What's Wrong With The Women? (Equity). Aug. 4-Sept. 1-Sept. 8.
What's Your Hurry? (Paramount). July 21-Aug. 11-Sept. 1.
What Wives Want (Universal). July 14.
When Danger Smiles (Vitagraph). Aug. 18.
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When East Comes West (Goldstone). Sept. 8.
When Knighthood Was in Flower (Paramount) July 7-Aug. 4.
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Where is My Wandering Boy Tonight? (Equity). Aug. 4-Aug. 18-Sept. 22.
Where Men Are Men (Vitagraph). Aug. 11.
Where the Pavement Ends (Metro). July 7-July 14-Sept. 15-Sept. 22.
While Justice Waits (Fox). Aug. 18.
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Who Are My Parents? (Fox). July 14-Aug. 4-Sept. 8.
Why Change Your Wife (Paramount). July 14.
Why Girls Leave Home (Warner). Aug. 11.
Wild Honey (Universal). July 21-Aug. 4.
Wild Life (Triangle). Sept. 1.
Wild Oats (U. S.) Aug. 18.
Within the Law (First National). July 14-Aug. 25.
Without Compromise (Fox). July 21-Aug. 4-Aug. 11-Sept. 8.
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Y

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NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Marriage Maker"

William De Mille Production for Paramount Has Fantastic Character—Distinguished Cast

Reviewed by Mary Kelly

William De Mille has devoted his fine skill to the production of something that is in most respects a fantastic novelty. It is a subject that depends somewhat upon the imaginative capacity of your patrons. Aside from the theme, however, it has a point of unquestionable appeal in the cast, Agnes Ayres, Jack Holt, Charles de Roche and Mary Astor.

Its distinctiveness lies in the chief character—a half-human, half-animal creature. The picture is based upon Edward Knoblock's stage play, "The Faun," and transplants one of these strange beings from Roman mythology into the modern age. He enters the lives of some conventional persons and arouses their elemental natures.

This naturally provides some novel scenes. Most patrons will find it new and interesting to see this creature's gentle mockery of civilization and the habit of concealing human emotions. He breaks down the foolish barriers that have kept four persons from the happiness of real love. He points to the lives of animals as the greater source of truth and beauty. This is done most entertainingly in typical William De Mille style, with charming touches of humor, as when the faun proves they haven't lost all power of natural expression. This he finds in their great fear at the appearance of a mouse, which he greets as a brother.

Charles de Roche is a happy selection for this part. His elastic movements suggest the grace and swiftness of a creature of the fields and illustrate the desired contrast of the drawing-room products. Jack Holt with his matter-of-fact manliness is a splendid type for the other. The well photographed garden scenes and exteriors are beautiful, graced by Agnes Ayres and Mary Astor. The picture has the charm of being something different and will be sure to amuse some audiences, although its appeal to the masses may differ.

Cast

Alexander Vancy	**Agnes Ayres**
Lord Stonebury	**Jack Holt**
Sylvani	**Charles de Roche**
Cyril Overton	**Robert Agnew**
Vivian Clarke	**Mary Astor**
Mrs. Hope-Clark	**Ethel Wales**
Morris	**Leo White**
Fish	**Bertram Johns**

Based upon stage play, "The Faun," by Edward Knoblock.
Scenario by Clara Beranger.
Directed by William De Mille.
Photography by Guy Wilky.
Length, 6,295 feet.

Story

Lord Stonebury, a penniless Englishman, is about to shoot himself because of his many debts. He is too proud to marry Vivian Hope Clarke, to whom he is engaged, merely for her money. Sylvani, a faun, overhears him talking to Alexandra Vancy, with whom Stonebury is really in love, and determines to help them. He also brings about an understanding between Vivian and Stonebury's younger brother whom she loves. Sylvani's participation in society has been amusing to others, but so distressing to himself that he returns to his native haunts.

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"The Fair Cheat"

F. B. O. Attraction With Charming Dorothy MacKaill Is Entertaining and Different

Reviewed by Mary Kelly

It is a pleasurable experience to find a picture with an original theme such as this. "The Fair Cheat" is a fascinating story, with a fascinating star, Dorothy MacKaill. It should appeal to the movie-satiated as well as to the fans, as it shows considerably more imagination than the average picture.

An unusual situation as a basis provokes any number of amusing and dramatic complications. A society girl under an assumed name becomes a New York theatrical favorite after her father has purposely circulated the report that she is in Europe with him and just after the theatre press agents have exposed her identity comes the cable that both the girl and her father are drowned. There are ever so many other twists that add to the suspense.

Dorothy MacKaill is fully equal to her versatile role. Her effervescent manner will probably surprise those who have associated her with pathetic parts, but this complete reversal of personality is a splendid indication of her real acting ability. She fairly dances through the part.

The picture has a light, snappy movement that theatre-goers will like. The slant on the Ziegfeld (in this case Floman Ziegler) girl will be amusing and interesting to the great majority. An objectionable feature of this is the character of the subtitles showing the conversations of Ziegler, the publicity agent, and others. It is slangy to an exaggerated common degree and as humor will not appeal to everyone. Edmund Breeze, Wilfred Lytell and William Robyns are prominent in a good supporting cast. The scenario and directing testify to a skill that has made the picture worth while for anyone.

Cast

Morgan Van Dam	**Edmund Breeze**
John Hamilton	**Wilfred Lytell**
Camilla	**Dorothy MacKaill**
Gloria Starke	**Marie White**
Rutledge Stone	**William Robyns**
Crittenden Scott Buckley	**Harold Fashay**
Floman Ziegler	**Bradley Barker**
"Buck" Willis	**Tom Blake**

Story by William B. Laub.
Direction by Burton King.
Length, 5,800 feet.

Story

Morgan Van Dam, opposed to his daughter Camilla marrying a poor clerk, John Hamilton offers a plan to which she agrees. He goes abroard with the understanding she will not marry for one year and not tell Hamilton where she is and that papers give out the report that she sailed with her father. Hamilton discovers her as a chorus girl but she makes him believe she is Camilla's double. Van Dam's secretary fills out the blank checks for himself which Van Dam had left for his daughter. She prevents him from making a get-a-way and the father's unexpected return after having been reported drowned result in settling everything happily for Camilla.

"Scaramouche"

In view of the tremendous interest aroused by Rex Ingram's newest Metro production, we print herewith a flash from our Washington correspondent on the world premiere of this picture at the Shubert-Belasco Theatre in Washington. A complete review of "Scaramouche" will be published following its opening at the Forty-fourth Street Theatre, New York, on October 8.—Editor.

(Special to Moving Picture World)

Washington, D. C.

Official and social Washington turned out en masse to witness the premiere of "Scaramouche" at the Belasco Theatre, and the audience left the theatre with the feeling that they had seen one of the greatest pictures ever shown in Washington. The basis for this statement were the remarks heard in the foyer after the photoplay had been exhibited.

Washington papers were generous in the space given to the performance and conceded "Scaramouche" to be one of the biggest pictures ever produced. The picture follows the book closely but is made stronger by deviations from the actual script where closer adherence would have had a tendency to weaken it. It is a gripping story of the French revolution and deals with the adventure of "Scaramouche," portrayed by Ramon Navarro.

The mob scenes had the audience gripping their seats. It is said that ten thousand persons were employed in making this picture, and viewing these scenes leaves little cause for doubt. The handling of the mobs represents a triumph for Mr. Ingram. The photography is exceptional and the production should prove a tremendous box-office attraction.

"The White Sister"

Lillian Gish in Powerfully Dramatic and Superbly Made Picture Introducing Religious Angle

Reviewed by C. S. Sewell

Powerful, impressive, magnificent, dramatic to a degree seldom attained on the stage or screen; perfectly photographed amidst authentic and ideal surrounding, superbly directed and acted, truly beautiful and reaching a high artistic level from every standpoint, are some of the thoughts produced by viewing Inspiration Pictures, Inc., production, "The White Sister."

Here is a picture in about fourteen reels that impresses you as having been filmed with the definite idea of giving to the screen a classic, one which from the standpoint of dramatic and pictorial art would be as near perfect as humanly possible and which sought to put the screen on an even higher level, and as a challenge to those who are wont to look down on the cinema.

This idea is further borne out by the selection of F. Marion Crawford's powerfully dramatic novel as the vehicle, though considerable liberties have been taken with the story. Lillian Gish as the star, Henry King who made "Tol'able David" as the director, the magnificent scale of the production and the filming of the story in authentic surroundings in Italy.

The goal aimed at was high and a wonderful degree of success was achieved, for from none of the viewpoints enumerated can there be anything but praise. But there are other things which must be taken into consideration in presenting a motion picture to the public which includes all kinds and classes of persons of varying degrees of intelligence and artistic perception.

The question arises as to whether this picture with the heavy score in its favor contains all the elements which will endear it to a mixed patronage, and frankness compels us to refrain from hazarding an opinion, for the scale is delicately adjusted and it is difficult to foresee to just which side the needle will swing.

Our reason for this is that with its many perfections this picture is short of certain generally accepted attributes for success. Along these lines it is a daring though laudable experiment. Foremost is the fact that the theme is based on concededly dangerous ground for the theatre—that is—religion. The heroine becomes a nun when she believes her lover is dead, and it is his return and his attempts to cause her to renounce her faith which give the story its tremendous dramatic force and heart appeal. There are numerous scenes in great detail dealing with her "wedding to the church" as her installation as a nun is characterized and the inviolability of this contract is emphasized. It is all done reverently. One or two subtitles may cause both favorable and unfavorable comment from a mixed audience.

The fact that she holds true to her vows instead of giving up all for the fulfillment of her earthly love also is instrumental in bringing about an ending which reaches a high spiritual plane but which is "unhappy" for the hero gives his life in saving others following the eruption of Vesuvius.

Then, too, it will be seen that the dominant theme is tragic and this is consistently kept in the foreground with practically no attempts to inject a lighter vein after the story gets well under way.

The acting of the entire cast is in keeping with the high plane of the production. Lillian Gish as the heroine is superb, she rises to lofty emotional heights and acts with a deep note of sincerity and reverence. Never has she done anything finer. The hero, Ronald Coleman, a newcomer, gives a superb performance. Gail Kane in an unsympathetic role is excellent, and J. Barney Sherry gives a good interpretation of the role of a priest. The remainder of the cast is composed of Italian actors who fit their roles admirably. Henry King has directed the production magnificently and aside from the beauties of the picture there are some finely executed spectacular scenes showing the eruption of Mount Vesuvius and the consequent breaking of a reservoir which floods the town, causing great destruction and loss of life.

Whatever your final reaction toward the picture may be, the theme holds you in a vise-like grip because of its beauty and force. We would heartily recommend, therefore, that you view the picture before booking and considering your clientele, make your own decision, for if there ever was a picture that demanded careful consideration and fine judgment on the part of the exhibitor it is this one.

Cast

Angela Chiaromonte	Lillian Gish
Captain Giovanni Severi	Ronald Colman
Marchesa di Mola	Gail Kane
Monsignor Saracinesca	J. Barney Sherry
Prince Chiaromonte	Charles Lane
Madame Bernard	Juliette La Violette
Professor Ugo Severi	Sig. Serena
Filmore Durand	Alfredo Bertone
Count del Ferice	Ramon Ibanez
Alfredo del Ferice	Alfredo Martinelli
Mother Superior	Carloni Talli
General Mazzini	Giovanni Viccola
Alfredo's Tutor	Antonio Barda
Solicitor to the Prince	Giacomo D'Attino
Solicitor to the Count	Michele Gualdi
Archbishop	Guiseppe Pavoni
Professor Torricelli	Francesco Socinus
Bedouin Chief	Sheik Mahomet
Lieutenant Rossini	James Abbe
Commander Donato	Duncan Mansfield

Based on novel by F. Marion Crawford.
Directed by Henry King.
Length, about fourteen reels.

Story

Angela Chiaramonte, member of a noble Italian family, loves Captain Severi, though her father wishes her to marry someone else. When her father dies suddenly her half-sister destroys the will and Angela is left in poverty. She marries Severi, who immediately is sent on a mission to Africa and is reported killed. Grief stricken, she enters a convent as a nun. Severi returns and seeks to get her to renounce her vows, but though she realizes the tremendous force of their great love she decides to remain true to the church. An eruption of Vesuvius occurs accompanied by a flood and Severi is drowned saving the life of others.

"In the Spider's Web"

Independent Pictures Corporation Offers Feature Production on the State Right Market

Reviewed by Tom Waller

There isn't much that can be said about "In the Spider's Web." It is just "one of those things." Five reels or so of this and that, with a story that may be of interest to some classes of patrons. The story, given below, will give you as good an idea of the picture as anything we could say. Direction, settings and acting are adequate to the material.

Cast

Polly Powers	Alice Dean
Dr. Charles Maynard	Howard Hampden
Stephen Powers	Charles Vanel
The Child	Jean Paul Baer

Directed by Robert Boudrioz.
Distributed by Independent Pictures Corporation.

Story

Polly Powers faints while dancing in the Follies after she has learned that her lover has abandoned her and her illegitimate child. Dr. Maynard attends her and marries her after she announces that her husband is dead. Stephen Powers, the lover, turns up unexpectedly at the Maynard country estate and inveigles his way into the physician's friendship. He tells Polly that his rich father will leave his entire fortune to their son if the boy is brought to the senior's home. Polly goes to Powers' apartment and is followed by her husband. Powers escapes and runs to the Maynard home to steal his son. He and the boy are entrapped in a bedroom. The doctor smashes in the door and finds that Powers has taken his own life and spared the child.

"The Clean Up"

Universal Stars Herbert Rawlinson in H. H. Van Loan Story of Small Town Life

Reviewed by Mary Kelly

A very active treatment of an improbable theme is accomplished in this Universal feature with Herbert Rawlinson. It is the sort of attraction which will entertain in many localities just because of its apparently inexhaustible pep. The fundamental idea of the story is slight, however, and hardly worthy of a five-reel production that is to play first-class houses.

It is fairly good as a vehicle for Herbert Rawlinson and his breezy personality. It offers him a chance to tower over the lesser lights of a small community—in this case turned riotous by sudden prosperity. The hero's grandfather makes a peculiar will bequeathing every person in town fifty thousand dollars. This results in a slackening of business and morals which the hero has to set right.

Most of it is done in comedy vein. The small town types are the chief butts of humor and will be amusing to some although there is nothing startlingly original in what is shown. The "big" scene is the hero's fight with a dance hall proprietor, executed in the cause of the town's moral safety. This is a fitting climax to his active career and finishes the picture with the proper punch. Where Herbert Rawlinson is strong and burlesques on small town types are appreciated, "The Clean Up" will be a fair program attraction.

Cast

Montgomery ("Monte") Bixby	Herbert Rawlinson
Phyllis Andrews	Claire Adams
Mary Reynolds	Claire Anderson
Robert Reynolds	Herbert Fortier
Mrs. Reynolds	Margaret Campbell
Amos Finderson	Frank Farrington

Story by H. H. Van Loan.
Scenario by Raymond L. Shrock, Eugen Lewis and Harvey Gates.
Photography by Richard Fryer.
Length, 5,051 feet.

Story

Monte Bixby's eccentric grandfather leaves a peculiar will. Every citizen in the little town is left fifty thousand dollars; Monte is left a dollar, and a request to remain in the town for thirty days. The society girl he is engaged to jilts him when she learns he is not to inherit the expected fortune. Phyllis Andrews, former secretary to the dead millionaire, takes an interest in him, and seeks to help him. The little town goes money mad. Stores close; work stops. Young Bixby sees this and learns a lesson, that money without labor is a curse. He resolves to save the town. Phyllis and a few friends stand by him. Restoring order, he learns that the will was only a hoax to teach him the value of money. A real fortune awaits him, and a true wife.

"The Eagle's Feather"

Well-Directed Western by Metro Features Mary Alden in Splendid Performance

Reviewed by Mary Kelly

Especially deserving of praise is Mary Alden's performance in this Metro Western. The work of one of the screen's most sterling actresses in a role with a different appeal is a point which is certain to cause comment. It gives the picture an uncommon character.

As the third and superfluous member of the well-known triangle, Miss Alden succeeds in a remarkable characterization. It has none of the romantic appeal of the usual heroine. She portrays a ranchwoman of rather masculine traits, in age supposedly away past the folly of sentimental affairs but yielding finally to an intense, bitter, disappointing love. Her performance is real because it is tragic without at all times getting the sympathy. Most of the time her manner is rather too proud and undemonstrative to be appealing. But on two or three occasions, and her performance here is supremely beautiful, the reserve falls away and she is pathetically feminine.

The suspense has been well handled. It is suggested rather than emphasized that both the ranchwoman and her pretty niece fall in love with the vagabond rancher. The celebration party is a good climax, keeping one guessing as to the outcome. Melodramatic events at the close recall conventional screen material, Mary Alden's personality supplying the only new note. The idea of the girl being sent out into a blinding snowstorm is, of course, hokum.

An unusually picturesque site has been chosen for the Circle R Ranch. Long distance shots of this and views by moonlight are lingering impressions. It is done on a much larger scale than the average Western with sweeping views of beautiful country and extensive cattle scenes. An excellent supporting cast includes such favorites as James Kirkwood, Elinor Fair, Lester Cuneo and George Seigman.

Cast

Delila Jamieson	**Mary Alden**
John Trent	**James Kirkwood**
Jeff Carey	**Lester Cuneo**
Martha	**Elinor Fair**
Van Brewen	**George Seigman**
Count de Longe	**Crauford Kent**
Parson Winger	**John Elliott**
The Irishman	**Charles McHugh**
The Swede	**William Orlamond**
Wing Ling	**Jim Wang**

Based upon story by Katherine Newlin Burt.

Scenario by Winifred Dunn.
Direction by Edward Sloman.
Photography by Georges Rizard.
Length, 6,500 feet.

Story

Delila Jamieson, said to be the "biggest ranchman" in her state, hires John Trent, a vagabond who has befriended her niece, Martha. He proves her most valuable ranch hand and she gives a party announcing him as her foreman. Jeff Carey, jealous of John, has put some stolen gold in his room and told Delila of it. Delila is secretly in love with John and agrees to see him privately before exposing him. John tries to tell her of his love for Martha but fumbles and she misunderstands, thinking he is in love with her. Her following disappointment is tragic. She sends Martha away and orders the boys to whip John, but repents in time to give up everything for her niece's happiness.

"The Lone Star Ranger"

Splendid Western Produced by Fox From Best Seller by Zane Grey—Tom Mix Starred

Reviewed by Mary Kelly

As the daring hero of Zane Grey's famous novel, Tom Mix gives one of his most entertaining performances. "The Lone Star Ranger" is an excellent Western. The story and acting are splendid and exceptionally well suited to the program where the picture of action is required.

The story is of one man's bravery against multiple foes, but it is handled in an unusually convincing way. His dextrous methods of extricating himself and attacking make his miraculous accomplishments actually seem possible. There are no scenes showing him conquering scores of opponents by physical force alone. Each dangerous situation is interestingly solved, frequently in some unlooked-for manner.

When his enemies have driven him to take refuge under water where they fire from all sides, he fools them by a prolonged swim under water during which he is breathing through a reed. At another time he is trapped in the mountains, and again as a spy on the balcony of a girl's room, and last takes a dangerous chance to get the chief of the bandits just as he is about to rob the bank. Each of these situations has great suspense. The stage coach rescued in its mad drive along the precipice is another thrilling scene.

Lambert Hillyer has done his part as director faultlessly. The immense popularity of the book means a brilliant promise for the picture, as it is a vivid, compelling version. Such quick action has seldom been seen. Tom Mix's role is a delightful one which will be sure to thrill, as he plays it. Billie Dove is beautiful, charming and attractively dressed. The entire cast, not omitting Tony, the star's splendid horse, conducts itself proudly, and the other essentials—photography and scenery—are not lacking.

Cast

Duane	**Tom Mix**
The Girl	**Billie Dove**
Lawson	**L. C. Shumway**
Poggin	**Stanton Heck**
Kane	**Ed Peil**
Laramie	**Frank Glark**
Mrs. Laramie	**Minna Redman**
Laramie's Son	**Francis Carpenter**
Longstreth	**William Conklin**
Captain McNally	**Tom Lingham**

Based upon novel by Zane Grey.
Scenario and direction by Lambert Hillyer.
Length, 5,259 feet.

Story

Duane, handsome and well-meaning westerner whom fate had declared an outlaw, is captured by the Texas Rangers. To atone and regain his freedom he consents to attempt the capture of a dangerous band of cattle rustlers. When his task is half done he realizes the girl he loves is the daughter of the ringleader. Duane swerves not from his purpose, disrupts the band, gains a pardon for the girl's father and wins her hand.

"Six Days"

Stirring Dramatic Entertainment Provided in Goldwyn's Production of Elinor Glyn's Story

Reviewed by C. S. Sewell

Elinor Glyn's "Six Days," produced by Charles Brabin for Goldwyn, is somewhat melodramatic film entertainment and has many elements which should mark it as a box-office success. It is a rather out-of-the-ordinary picture which, starting off as a society drama in which a girl engaged to a man she does not love meets one that she does love, and in a situation where the two are imprisoned together for six days in a German dugout, would seem to offer opportunities for situations of the kind for which this author is best known. But action along this line does not develop. True, there is a stirring love scene and later some rather outspoken subtitles, but it is all discreetly handled, for the couple facing what seems to be certain death are married by the priest who is entombed with them.

Through an ingenious but satisfying twist the story, which starts off like a society drama, takes a melodramatic turn when the cave-in occurs, and it is the development of the action in these scenes which gives the picture its title and its greatest force. Here are strong dramatic situations which have been finely handled so that they hold the interest tensely. Director Charles Brabin has made these scenes intensely vivid and realistic and in this he has been admirably helped by the fine acting of Frank Mayo and Corinne Griffith. The full dramatic force of the situation where this couple and the old priest find themselves buried with no apparent means of escape is strikingly brought out, the mental anguish the couple undergo when they become separated in the dark passages of the chalk mine into which the hero falls while digging a grave for the dead priest, the avalanches of earth that deter them and in one instance completely buries Mayo, the scenes where the heroine is left alone with the dead priest in the flickering candle light are managed with an unusual degree of effectiveness. Weird, some may call them horrible, these scenes fascinate and are intensely dramatic, and marked by a number of thrills.

Both of the principals give fine performances and the acting of the entire cast, composed of such players as Myrtle Stedman, Claude King, Maud George, Spottiswoode Aitken and Charles Clary, is distinctly high class. But overshadowing their work is the grip of the story, the smoothness of the continuity and the truly excellent direction of Mr. Brabin.

Be careful in your exploitation of this picture, for the combination of its title and its author may mislead some of your patrons as to the type of production.

Cast

Laline Kingston	**Corinne Griffith**
Dion Leslie	**Frank Mayo**
Olive Kingston	**Myrtle Stedman**
Lord Charles Chetwyn	**Claude King**
Clara Leslie (Gilda Lindo)	**Maude George**
Pere Jerome	**Spottiswoode Aitken**
Richard Kingston	**Charles Clary**
Hon. Emily Tarrant-Chetwyn	**Evelyn Walsh Hall**
The Chef	**Paul Cazenova**
Guide	**Jack Herbert**

Based on story by Elinor Glyn.
Adapted by Ouida Bergere.
Directed by Charles Brabin.
Length, 8,010 feet.

Story

Upon the death of her father and the discovery that his fortune has been dissipated, Laline Kingston's mother, for financial reasons, arranges for her to marry Lord Chetwyn, though Laline does not love him. Soon after, Laline meets and falls in love with Dion Leslie, but, unable to marry him, she goes to France. Dion follows and while exploring some German dugouts with a priest she strikes a hidden trap which causes an explosion, hemming them in. Facing death, they are married by the priest. During the days of torture which follow they become separated in the underground passages. Laline finally gets out and tells Chetwyn she cannot marry him even though she believes Dion to be dead. Dion also succeeds in getting out and comes to claim her. It develops that Dion is the son of Chetwyn by a former marriage and Chetwyn not only withdraws in his favor but decides to recognize him as heir to his title and estates.

"Zaza"

Paramount Presents Gloria Swanson in Fine Rendition of Well-Known Classic of the Theatre

Reviewed by C. S. Sewell

"Zaza," a classic of the theatre which has served as a stage vehicle for several of the world's most celebrated actresses during the last thirty years and which has previously been picturized, again reaches the screen, this time as a vehicle for Gloria Swanson. It is a sumptuous production, magnificently cast even to the smallest character, and presents a fascinating character study of the soul of a woman who loved not wisely but too well.

Obviously a story of this kind, dealing with the love affair of a woman for a man whom she discovers already has a wife, is one that will have its greatest appeal to the sophisticated and may shock certain classes of patrons, but it certainly affords fine opportunities for any actress' talents and for audiences that can rise above ideas of convention and propriety, it should prove a truly worth-while box office attraction.

Because of the wide scope of the role, each actress who has essayed it has offered her own interpretation, Gloria Swanson makes of her a tempestuous, temperamental woman, childlike in her faith in her beloved. She gives an excellent performance, a much more vivacious characterization than she has previously offered and one which will undoubtedly appeal to her host of admirers, both male and female. She effectively registers the basic idea of the story, a woman guided solely by a tremendous love.

The story appears to have been brought up to the present day by situations referring to the great war which is used in showing its effect in softening, subduing and tempering Zaza's character, and in bringing out how her love has endured in face of everything. The picture has a suggestion of happiness to come with the bringing together of Zaza and Dufresne following the death of his wife.

Alan Dwan has effectively directed the production and there are many beautiful and attractive scenes. H. B. Warner is effective in the role of Zaza's lover and his dignified portrayal is in striking contrast to Gloria's vivacious performance. Mary Thurman is attractive and gives a good performance in the role of Zaza's rival who later becomes her companion, and there is a stirring clothes-tearing, hair-pulling fight between these two that will entertain the majority of patrons. Lucille LaVerne is excellent and brings considerable humor to the character role of Zaza's aunt.

Cast

Zaza, an actress	**Gloria Swanson**
Bernard Dufresne, a diplomatist	**H. B. Warner**
Duke de Brissac	**Ferdinand Gottschalk**
Aunt Rosa	**Lucille La Verne**
Florianne, a soubrette	**Mary Thurman**
Nathalie, Zaza's maid	**Yvonne Hughes**
Rigault, a theatre manager	**Riley Hatch**
Stage Manager	**Roger Lytton**
Apache	**Ivan Linow**

Based on stage play by Pierre Berton and Charles Simon.
Directed by Allen Dwan.
Adapted by Albert Shelby LeVino.
Length, 7,076 feet.

Story

Zaza, idol of the audiences at an open-air theatre in a small French town, attracts Bernard Dufresne, a diplomat who visits the town, but fearing her fascination, he keeps away from her until an accident in which she is badly injured brings them together. He installs her in a villa and they are happy until his wife appears and urges him to give up Zaza and accept a high diplomatic position. Zaza, believing he has forsaken her for another woman, goes to Paris and learns he has kept from her the fact that he was married. Years pass, the great war softens her character and she believes her love for Dufresne is dead until a sudden meeting brings it back with greater force. Through the efforts of Zaza's companion Zaza and Dufresne are finally brought together and there is the suggestion of happiness to come as it develops that Dufresne's wife died during the years that they were separated.

"The Bargain"

Tri-Stone Pictures Offers on State Right Market One of William S. Hart's Former Successes

Reviewed by C. S. Sewell

One of William S. Hart's earlier successes "The Bargain," originally released in 1914, is being distributed through state right channels by Tri-Stone Pictures, Inc., who are offering an edition that has been entirely re-edited and re-subtitled.

While from a technical standpoint this picture is not up to present day standards it is easy to see why it should have proved to be one of this star's most successful films for it has a virile story with an angle that gets away from the average run of Westerns. In its present form it is filled with action, right from the start, there are strong dramatic moments, cleverly devised situations and some good thrills, notably the scene where Hart on horseback tumbles down a long hill. Despite the fact that it is a product of several years past, it should please a large number of present day patrons who like virile western drama.

The scenic surroundings of the picture are striking, as it was filmed largely in the magnificent Grand Canyon, and the photography is good. The star is surrounded by several players who have since achieved prominence and it is interesting to look back on their earlier work. Among these are J. Barney Sherry, J. J. Dowling and Hershall Mayall, all of whom gave good accounts of themselves. With some of the other members of the cast there is a noticeable tendency to overacting and exaggerated make-up according to present day standards. William S. Hart gives an excellent performance and extracts much sympathy for two-gun bandit who is captured after he decides to go straight and gains his freedom by holding up the gambling house to get back the stolen money which the sheriff has gambled away. This is the situation which gives the photoplay its title.

Cast

Two-Gun Man	**William S. Hart**
The Girl	**Clara Williams**
Her Father	**J. Barney Sherry**
Sheriff	**T. J. Burke**
Preacher	**J. J. Dowling**

Directed by Reginald Barker
Supervised by Thomas H. Ince
Story by William H. Clifford
Length, Five Reels

Story

News reaches a Western border town that the two-gun bandit is in the neighborhood. The sheriff and his men seek to prevent robbery of the stage coach, but through a ruse the bandit outwits them but is injured. He seeks refuge in a farm house, falls in love with and marries the owner's daughter, and determines to go straight. In seeking to return the stolen money he is finally captured by the sheriff who loses the money gambling. The two-gun man bargains with the sheriff, holds up the place and gets back the money. The sheriff keeps his part of the bargain by allowing the two-gun man to return for his wife and make his getaway into Mexico.

"The Meanest Man in the World"

Good Box-office Cast in First National's Pleasing Version of George M. Cohan Play

Reviewed by C. S. Sewell

First National is offering a screen version of the successful George M. Cohan play, 'The Meanest Man in the World," which should prove to be a good box-office attraction for the average theatre and please the majority of patrons.

Based on the central idea of a man who saw failure staring him in the face because he was too tender-hearted, and who at the urging of a friend who figured his success was due to the fact that in business he did not hesitate to take advantage of other's misfortunes, the hero decided to become "the meanest man in the world." How this decision did not work out and how he achieved success and incidentally got the best of the successful business man by going to the assistance of a charming girl who was in financial difficulties furnishes a strong human interest angle. There is also a pleasing romance which is nicely developed.

The manner in which the hero fights difficulties and the climax in which just at the last minute of grace an oil well proves to be a gusher is effectively handled, and although the situation is not new, considerable suspense is produced and the interest of the spectators held.

The story is portrayed by a cast which includes several good box-office names, and all give good performances. Bert Lytell has a sympathetic role as the hero and Bryant Washburn is cast as his chum and assistant. Blanche Sweet gets a lot of sympathy out of her role as the heroine; Ward Crane and William Conklin are effective as financiers, and Carl Stockdale as a country skinflint and Pictor Potel contribute a comedy element.

Cast

Richard Clarke	**Bert Lytell**
Jane Hudson	**Blanche Sweet**
Ned Stevens	**Bryant Washburn**
Nellie Clarke	**Maryon Aye**
Bart. Nash, the office boy	**Lincoln Stedman**
Kitty Crockett, the stenographer	**Helen Lynch**
Carleton Childs	**Ward Crane**
Mrs. Clarke	**Frances Raymond**
Hiram Leeds	**Carl Stockdale**
Andy Oatman	**Tom Murray**
Michael O'Brien	**Forrest Robinson**
Franklin Fielding	**Robert Dunbar**
Lute Boon	**Victor Potel**
Frederick Leggett	**William Conklin**

Based on stage play by Everett Ruskay.
Directed by Edward F. Cline.
Length, 6,500 feet.

Richard Clarke does not make a success in business because he is too tender-hearted to take advantage of others. Facing failure and spurred by a successful friend, he determines to become the meanest man in the world. With this determination he goes to a small town to collect a bill from J. Hudson and finds this party to be an attractive young woman. Unable to keep up this pose, he joins forces with J. Hudson and together they succeed in finally securing enough money to finance the drilling of an oil well on Jane's property and getting the best of the heartless business men who have opposed them. At the same time they find happiness in their love for each other.

"The Grail"

Dustin Farnum Gives Convincing Performance in Fox Western Melodrama

Reviewed by Mary Kelly

Dustin Farnum's latest Fox feature is a melodramatic offering of fair entertainment value for the program house. Its force depends largely on the sensational appeal which a religious theme usually makes, especially when it is the cause of stirring action. While "The Grail" is not an attraction for cultured tastes, it will strike a fundamental note in those who are easily moved.

The hero is a ranger who places nothing above duty. Although the picture tends to justify him, it is a question whether the average person will admire his rather hypocritical methods of getting his man. This weakens the picture from one standpoint. The interest is held chiefly by a stern religious fervor which makes its greatest appeal in differentiating between the doctrine of hell-fire and that of universal love. Many of your patrons will be reached by the scene where this idea is particularly exploited.

Dustin Farnum interprets his role with the expected blending of kindliness and martyrlike severity. Jack Rollins is a picturesque type for the convert. Alma Bennett, Peggy Shaw, Carl Stockdale and Leon Barry are all well-chosen types.

Cast

Chic Shelby	**Dustin Farnum**
Dora Bledsoe	**Peggy Shaw**
Rev. Bledsoe	**Carl Stockdale**
Mrs. Bledsoe	**Frances Raymond**
James Trammel	**James Gordon**
John Trammel	**Jack Rollins**
Mrs. Trammel	**Frances Hatton**
Sysie Trammel	**Alma Bennett**
Sam Hervey	**Leon Barry**

Story by George Scarborough
Scenario by Charles Kenton.
Directed by Colin Campbell.
Photography by Joseph Brotherton.
Length, 4,617 feet.

Story

Chic Shelby, a ranger who has never failed in duty, is sent to get two outlaws, James Trammel and his son John, who have hidden in the mountains. He wins the confidence of the mother and daughter, then goes to get Trammel. Before he succeeds, Sam Hervey, who has betrayed Trammel's daughter and fears her father, shoots the old man and blames Chic. Chic finds a note in Trammel's pocket which saves him at the critical moment and regains the confidence of the villagers which he had sacrificed.

Woolfenden Joins Unit

Veteran Member of Industry Signs with Anderson Pictures Corporation

William Woolfenden has joined Anderson Pictures Corporation in an executive capacity. For sixteen years he was a member of the Keith organization.

Mr. Woolfenden will handle other work besides the selection of vehicles and the creation of product. He is an all-around showman, having begun his picture experience in the early days of the Jesse L. Lasky Company.

Mr. Woolfenden is in charge of the Anderson Office while Mr. Anderson is in California. It is expected that Mr. Anderson upon his return will announce other officials of the company as well as further plans of operation.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

"The Lullaby" for November Release

The Film Booking Offices announce this week that the release date of Chester Bennett's production, "The Lullaby," starring Jane Novak, has been set for November 25.

This is the last of the Chester Bennett productions under his original contract with the Film Booking Offices and work is to be started immediately on the first picture under the new contract in which he has agreed to deliver eight.

The story of "The Lullaby" was written by Lillian Ducey and adapted by Hope Loring and Louis D. Lighton. The cast consists of Jane Novak, Robert Anderson, Fred Maletesta, Dorothy Marion Brock, Cleo Madison, Otis Harlan, Peter Burke and Lydia Yeamans Titus.

Haskins Turns Crank for "The Human Mill'

Byron C. Haskins will be at the camera during the filming of "The Human Mill," the first of three big Allen Holubar specials for the Metro 1923-24 schedule. Actual production on this story will commence at the Metro studios in a few weeks.

"The Human Mill," based upon the novel, "The Bishop of Cottontown," by John Trotwood Moors, offers picture material in a story of the South during reconstruction days.

Johnson Planning Trip to New York

Emory Johnson is hastening the work editing and cutting the next F. B. O. attraction, "The Mail Man," in the hope of whipping the production in shape by the middle of September so that he will be able to take a trip to New York City, where he plans to film the first scenes of his next production for Film Booking Offices.

The nature of Mr. Johnson's next big production for F. B. O. is unknown.

Listed Among Year's Best Productions

"Down to the Sea in Ships," the sensational romance of old whaling days produced by the Whaling Film Corporation, and which has broken all house and attendance records wherever shown, says W. W. Hodkinson, was classed by Frederick James Smith in the October issue of "Screenland" magazine as one of the twelve best pictures of the year.

"Drifting," Unheralded, Makes Broadway Hit

The recent successful run on "Drifting," Priscilla Dean's latest Jewel production, in the Capitol Theatre, New York City, was without exploitation and with little or no advance advertising. "Drifting" is the second of Universal's Big Ten, the ten Jewel or Super-Jewel pictures being released the present half-year. Actually, "Drifting" played to a business just a few dollars shy of $40,000.

The newspaper reviewers hailed it as "different." The picture was adapted from a William A. Brady stage success of several seasons ago. Alice Brady, who played the leading role on the stage, attended the opening at the Capitol, and later gave a lengthy interview praising the work of Miss Dean in the role of Cassie Cook, which she herself had made famous on the stage.

Miss Dean was supported by Matt Moore and Wallace Beery; also J. Farrell McDonald, Anna Mae Wong, William Morna, Edna Tichenor, William V. Mong and others. The picture was directed by Tod Browning. The picture was adapted from a stage play written by John Colton and Daisy H. Andrews.

Dog Stars in London's "The Call of the Wild"

Pathe announces for release on September 23 Hal Roach's screen adaptation of Jack London's famous dog story, "The Call of the Wild." The dramatic spirit and atmosphere of the Jack London novel is said by Pathe officials to be admirably preserved in the motion picture version, which was directed by Fred Jackman.

Buck, a full-blooded St. Bernard dog, owned and trained by Hal Roach himself, plays the stellar role and is declared to give a remarkable performance. The cast also includes Jack Mulhall, who appears as John Thornton; Walter Long, as Hagin; Laura Roessing, in the part of Mercedes; Sydney D'Albrook, in the role of Charles, and Frank Butler, as Hal.

"The Call of the Wild" is in six reels. It has already played to capacity business at the California and Miller's Los Angeles, during a four weeks' pre-release engagement and is being booked by first-run theatres in many sections of the country.

Important First Run Houses Book "Dulcy"

Constance Talmadge in "Dulcy," after a pre-release showing at the Chicago Theatre, Chicago, during the week of August 6, is now starting its first run career in all leading theatres in all the key cities of the country. First National exhibitors everywhere have taken the view that, aside from the excellence of the comedy itself, the comparatively long interval since the release of "East Is West," the last Constance Talmadge production, has created a big demand on the part of the motion picture public for "Dulcy."

Chicago newspaper reviewers, witnessing the production on the screen of the Chicago Theatre and noting its effect upon the audience, have called "Dulcy" one of the merriest and fastest comedy dramas in which Miss Talmadge has ever appeared.

Among the theatres which have given "Dulcy" a prominent place in their fall program of bigger pictures are the Strand, New York; Strand, Milwaukee; Circle, Indianapolis; Isis, Houston; Broadway, Richmond; Colonial, Columbus; Kinema, Los Angeles; Capitol, Cincinnati; Liberty, East Pittsburgh; Melba, Dallas; Branford, Newark; Grand, Pittsburgh, and the palatial Eastman Theatre, in Rochester, New York.

Associated Completes "The Extra Girl"

Mabel Normand is in the latest starring feature for Associated Exhibitors, "The Extra Girl."

"The Extra Girl" is an original story by Mack Sennett, adapted by Bernard McConville and directed by F. Richard Jones.

"Tea—With a Kick!" Exploitation Book

An attractive campaign book for Victor Hugo Halperin's "Tea—With a Kick!" has just been turned out by the advertising and publicity department of Associated Exhibitors. Both the cover and back are embellished with the silhouetted figure of a chorus girl in abbreviated costume, who with toe of right foot pointed high in the air, immediately conveys the impression that there is significance to the title of "Tea—With a Kick!" This cover was drawn by Michelsyn.

The book comprises eighteen pages and the covers, with a full line of exploitation and accessories embodied within the covers.

One idea conveyed is the staging of a "kicking contest" for the girls, with prizes for the one who can kick the highest and most gracefully.

Landis and Marmont in New Metro Cast

Cullen Landis and Percy Marmont are engaged for important roles in the Metro premier feature, "The Man Whom Life Passed By," written by and under the direction of Victor Schertinger.

"The Man Whom Life Passed By" will be the fifth Metro picture in which Cullen Landis has appeared in the past year. The production will be commenced within two weeks. Mr. Schertzinger, its author-director, recently completed Jackie Coogan's first Metro picture, "Long Live the King."

F. B. O. Executive Praises "Alimony"

Revealed at a preview recently at the Paramount Theatre, Hollywood, F. B. O.'s production, "Alimony," won hearty commendation from the executives of the Powers studio where the picture was recently filmed by James Wesley Horne.

The story was written by A. T. Locke and adapted by W. E. Ingleton. The cast includes Warner Baxter, Grace Darmond, Ruby Miller, William Carroll, Clyde Fillmore, Jackie Saunders, Vola Vale and others.

Deal Closed

Al Lichtman, president of Preferred Pictures Corporation, announces that he has just closed a deal with the Friedman Film Corporation, Minneapolis, to handle the Preferred Fifteen in the Wisconsin territory.

Metro Picture Fills Chicago House Seats

"The Eternal Struggle," the Reginald Barker production and one of Metro's new season features, is enjoying a successful engagement this week at the Chicago Theatre, where it is reported to be keeping the big house filled afternoon and night.

"The Eternal Struggle" is based on G. B. Lancaster's novel, "The Law-Bringers," and is presented by Louis B. Mayer through Metro. It was adapted for the screen by Monte M. Katterjohn and J. C. Hawks and was personally directed by Reginald Barker. Included in the cast are Earle Williams, Barbara La Marr, Pat O'Malley, Wallace Beery, Josef Swickard, Pat Harmon and Anders Randolf.

"Pioneer Trails" Prints Shipped

"Pioneer Trails," the Vitagraph special, has been finally titled and edited by C. Graham Baker and Don Bartlett and prints are being shipped to Vitagraph branches.

This super feature, which was directed by David Smith and which has an all star cast headed by Cullen Landis and Alice Calhoun, will be shown soon on Broadway.

The cast also includes Bertram Grassby, Otis Harlan, Dwight Crittenden, Virginia True Boardman, Aggie Herring, Nelson McDowell, W. J. Dyer and Joe Rickson.

Broadway Premiere for "Dulcy"

"Dulcy," Constance Talmadge's first production since "East Is West," had its Broadway premiere at the Strand Theatre during the week of September 16. Chicago has already seen the picture at the Chicago Theatre where it had its world premiere.

"Dulcy" as a stage play was one of the biggest comedy successes of the decade in New York, two seasons ago.

Joins Preferred

G. de Grandcourt, formerly Canadian director of publicity for Fox Film Corporation, recently resigned to take up permanent residence in New York. De Grandcourt has joined the staff of Preferred Pictures, for special publicity work in connection with the premiere of "Mothers-in-Law," at the B. S. Moss Cameo Theatre.

For October Release

"Foolish Parents" is to be the release for the week of October 7 by Associated Exhibitors. This picture is the screen adaptation of I. A. R. Wylie's novel, "The Paupers of Portman Square."

U. B. O. Takes All Hoot Gibson Films

Hoot Gibson has stood the acid test of popularity in New York City and henceforth will rank with the best of the screen's comedians in the eyes of New York picture fans. Although scarcely two years in feature length pictures, Hoot has become such a good bet that he is recognized as a serious contender for topnotch honors on the comedy-western field.

The United Booking Office circuit, one of the largest theatre chains in New York, embracing all the theatres of the Keith, Moss and Proctor interests, has just contracted for Hoot's entire output of pictures during the 1923-1924 season. This includes eight six-reel pictures, most of them made by Edward Sedgwick, the Universal director, who directed all of Hoot Gibson successes during the last six months.

With the advent of Hoot Gibson among the galaxy of stars popular with the U. B. O. audiences, Hoot will be exploited in New York City by a widespread billboard campaign. In conjunction with Universal, the U. B. O. Circuit will twenty-four-sheet Hoot throughout the five boroughs of New York City and bring to the attention of their audiences that the fast riding western star and cowboy comedian has been signed up.

Schulberg Enthusiastic About "The Virginian"

B. P. Schulberg, producer of Owen Wister's famous novel, "The Virginian," is highly enthusiastic about the production which Tom Forman has made of this American classic.

In a wire to Al Lichtman, president of Preferred Pictures Corp., he says: "'The Virginian' is undoubtedly the greatest western picture ever made, but it is really more than a western. I am certain that all contemporary productions of the same type cannot be mentioned with it on the same day. It is packed from start to finish with heart interest and strong drama. The great cast does some wonderful acting."

"The Virginian" is one of the best known of western stories, having been a steady seller for twenty years. The novel was dramatized some years ago by the authors, Owen Wister and Kirke LaShelle, and two companies, one headed by William S. Hart and the other by Franklyn Farnum, toured the country for years, playing it in almost every town in America.

Kenneth Harlan plays the title role in the Preferred version, Florence Vidor is "Molly," and Russell Simpson is "Trampas," the heavy.

Sam Wood Completes Paramount Picture

Sam Wood has completed his production of Arthur Train's novel, "His Children's Children," at the Paramount Long Island studio with the exception of a few atmospheric shots of New York City, which will be made this week. As soon as he gets the picture roughly cut and edited he will go to the Coast where the finishing touches will be done while he prepares for the production of his next picture which will be made at the Lasky studio in Hollywood.

In producing this picture from one of the best-selling novels of the day Mr. Wood has utilized all of the vast resources of the huge Paramount Long Island studio to make it a truly great picture. A fine cast will be seen in the characters that picture New York society as it is lived today.

The story which Monte Katterjohn adapted to the screen is a strong indictment of the excesses of the present generation, a true picture of the life of the "upper set." Henry Van Dyke has called it the "Vanity Fair of New York."

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 442.

Prominent Actors Picked for This

For the picturization of Peter Clark MacFarlane's novel, "Held to Answer," Metro has secured a cast beginning with House Peters and including: Grace Carlyle, John Sainpolis, Evelyn Brent, James Morrison, Lydia Knott, "Bull" Montana, Gale Henry, Thomas Guyse, Robert Daly, Charles West and Charles Mailes.

The screen adaptation of "Held to Answer" was made by Winifred Dunn. It is being directed by Harold Shaw with art direction in charge of J. J. Hughes and photography in charge of Georges Rizard.

Bennett Is Searching for Suitable Novel

Whitman Bennett is considering four stories by prominent authors from which he plans to select one to produce following the final editing of "The Leavenworth Case," by Anna Katharine Green, which he recently finished shooting. The story selected will be for the third of the six special productions which Mr. Bennett will release through Vitagraph during 1923-1924.

Charles Giblyn directed "The Leavenworth Case."

Sena Owen and Martha Mansfield, who play the feminine leads, have difficult roles in "The Leavenworth Case."

Wilfred Lytell, Bradley Barker and Paul Doucet have the important male roles in "The Leavenworth Case."

Metro Soon to Work on Locke Novel

Arrangements are now under headway in the Metro organization for the beginning of production on "The Living Past," a screen transcription of William J. Locke's novel, "The Tale of Triona."

As was announced recently Metro has selected Harold Shaw to direct "The Living Past." Mr. Shaw recently returned from England, where he spent ten years directing English productions.

Thomas J. Hopkins adapted "The Living Past" to the screen.

Dexter Making First for Grand-Asher

Elliott Dexter is now making his first picture for Grand-Asher with R. William Neill at the helm. It is yet untitled.

"I have seen many instances of people endeavoring to work without harmony," says the star, "and yet never have I seen them accomplish anything worth while. That is why, in my company, I insist that people shall reflect that quality which begets a mutual regard and co-operation. It is the principle upon which the entire studio is conducted.

Farnum in Role That Fits His Type

"The Gunfighter," the September release by Fox Film Corporation starring William Farnum, was directed by Lynn Reynolds.

Doris May has been cast in the feminine lead. The part of the star is similar to the many which have made him famous and in which he appears to the best advantage.

Making "The Exiles"

Production work is progressing fast on John Gilbert's new feature, "The Exiles," from the pen of Richard Harding Davis, now in work at the Fox Western Studios. Betty Bouton is the lead.

Grauman Obtains Charles Ray Film for Indefinite Los Angeles Run

One of the outstanding developments of the week in picture circles was the announcement that Sid Grauman has procured Charles Ray's Associated Exhibitors long run production, "The Courtship of Myles Standish," for an indefinite engagement in his Million Dollar Theatre, Los Angeles, opening Monday, September 24.

The announcement of the world premier was made in New York by John S. Woody, general manager of Associated Exhibitors, who added, with the authorization of the exhibitor, that $1.65 has been fixed as the top admission price.

Mr. Grauman succeeded in booking this super-feature after a thorough canvass of the field of available attractions, and after the merits of many other offerings had been urged upon his attention. Recently, this well-known exhibitor announced the adoption for the Million Dollar Theatre of a policy of long runs only. This, of course, made imperative the selection of pictures whose extraordinary value as box office attractions was assured in advance.

The signing of the contract was hailed with gratification by Mr. Ray, the officials of Associated Exhibitors, and Mr. Grauman himself. The exhibitor, in fact, let it be known that he considered he had obtained the picture prize of the year, and that he regarded "The Courtship" as particularly well adapted for virtual inauguration of his long run policy.

In this, the most ambitious effort of his career, Charles Ray has entered the limited realm of independent producer-stars who are seeking to draw from the cinema art the expression of its highest powers. While others have sought themes in foreign locales, he has taken a thrilling chapter of American history, the story of the great adventure of the Pilgrim Fathers. He has threaded it with America's first and sweetest love story, the legend of John Alden and Priscilla Mullins, as related in Longfellow's epic poem.

In producing such a super-feature, Mr. Ray has satisfied a long-cherished ambition. "I have had my heart set on just such a venture as this for a long time," he said recently, "and I am getting immense satisfaction out of the prospect of giving the public a picture it will remember longer than anything else I ever attempted."

In "The Courtship of Myles Standish" Mr. Ray has entered the list of those producers, the cost of whose product approaches the million dollar mark. The picture, now in ten reels, involved more than eight months' historical research and physical work, and a financial outlay of more than $800,000.

During much of the time of the making the production entailed an overhead expense of $11,000 a day. Exclusive of the star, the salaries of the leading principals ran to more than $10,000 a week, a sum which, however, did not include the pay of sixty-six other players who filled name roles. In the cast are eighty-seven name parts, the largest number ever to appear in a motion picture.

The piece de resistance in the production is the Mayflower, an exact reproduction—save that it is of steel construction—of the historic craft being built at a cost of $64,000—a sum as large as many entire pictures entail. Patriotic societies of California have urged that it be purchased and placed in one of the city parks of Los Angeles as a permanent memorial. It is stated that persons who had previews declare that the sea storm scenes in which the Mayflower figures are the most realistic of the kind ever filmed.

Frederic Sullivan, who directed the production, is a stage and film director of many years' experience. His genius in staging a magnificent production of Shakespeare's "A Midsummer Night's Dream," in the Hollywood Bowl, with thousands of performers, so impressed Mr. Ray that he engaged him to pilot "The Courtship of Myles Standish" through the process from printed poem to screen.

Delegates to the recent convention in California of the National Education Association, after being shown about 1,000 feet of the more important shots from the picture, declared, it is reported, that it is the greatest educational work ever produced in films, and school directors throughout the country are now laying plans to procure the use of the picture in both history and literature classes.

Fred Niblo, one of the best-known of picture directors, after attending a preview, wired to Arthur S. Kane, president of Associated Exhibitors: "Cannot find words to express the thrilling impression 'The Courtship of Myles Standish' made on me. Story, production, action, direction surpass anything in recent years." After declaring the picture to contain "historical value worthy to be recognized by United States government as historical propaganda," he added, "it has popular box office appeal for all classes."

Reports from Los Angeles say that Sid Grauman expressed extreme gratification at his success in obtaining "The Courtship of Myles Standish" for an extended run in his Million Dollar Theatre, and declared that, having closed this booking contract, he approached the coming season with entire confidence that it will prove one of the most successful of his career. Officials of Associated Exhibitors were no less enthusiastic. Said John S. Woody, general manager:

"We are immensely pleased that the world premier of Charles Ray's masterpiece is to be under the auspices and the personal direction of the world's greatest master of motion picture presentation. Like everybody else, we have unlimited confidence in Mr. Grauman's judgment as a discriminating critic of screen offerings, and in selecting 'The Courtship of Myles Standish' as the attraction best worthy to inaugurate his new long-run policy he has confirmed the confidence we have had in this super-feature from the day Mr. Ray placed it in our hands for distribution. Now we are given the additional assurance that the public will obtain its first view of the great picture under the most favorable circumstances."

John Barrymore leaves for the West Coast to star in "Beau Brummel" for Warner Brothers.

Goldwyn Assigns Flynn Melodrama

The screen version of Owen Davis' old stage melodrama, "Nellie, the Beautiful Cloak Model," will be Emmett Flynn's second Goldwyn production, and the corporation has assigned to him half a dozen of its ablest players for the leading roles. Claire Windsor is cast as the heroine. Mae Busch, who has just completed one of the big roles in Victor Seastrom's first Goldwyn picture, "The Judge and the Woman," will also have an important part.

Edmund Lowe will play opposite Miss Windsor. Lew Cody will have another opportunity to make the hero and heroine suffer. Hobart Bosworth will have a big role in the Davis melodrama. Raymond Griffith, who has a big part in Marshall Neilan's "The Eternal Three," is the fourth actor assigned to Mr. Flynn's company.

The director, Claire Windsor, Edmund Lowe and Lew Cody have arrived in New York City to complete preparation on the ground for the filming of the production. The other three leading players will arrive as soon as Mr. Flynn is ready for their services.

Vidor Begins Refilming of "Wild Oranges"

The refilming of "Wild Oranges" from Joseph Hergesheimer's novel, which will be King Vidor's second Goldwyn production, is now in active progress at the Goldwyn Studios. Director Vidor will reverse the order of taking the scenes which he pursued when James Kirkwood was playing the leading role. Mr. Kirkwood had finished the exteriors in the Georgia Swamp regions, and had returned to the Coast preparatory to the taking of the interiors, when he was thrown from a horse and injured.

Frank Mayo, who was assigned to Kirkwood's role, is acting the interiors in Culver City, before the exteriors are made.

The cast of "Wild Oranges" includes, in addition to the leading player, Virginia Valli, Ford Sterling, Nigel de Brulier and Charles A. Post.

All Universal Bill for Yoost Circuit

One of the largest "single exhibitor" contracts ever made by the Universal Pictures Corporation has just been closed with William Yoost, owner of the Yoost Circuit in New York City. Yoost signed up for the entire Universal product for 1923-24 for his six houses. This contract automatically makes the Yoost houses first run houses. The Yoost circuit includes the Chaloner Theatre, 55th street and 9th avenue, a 1,600 seat house; the Amphion, 9th avenue; the Royal, 43d street at 10th avenue; the Chelsea, 8th avenue, a 1,000 seat house; the Superior, 3rd avenue at 31st street, a 1,000 seat house, and the 34th Street Theatre.

Universal Jewels and Attractions have always been shown in all of Yoost's houses. Heretofore, however, he has been contented to play these pictures second run. When shopping around for pictures to inaugurate his new first run policy Yoost picked a few Jewels at first, then reconsidered and booked the four super-Jewels and the seven Jewels to start off with. With "Merry Go Round" and "Drifting" Yoost did some quick figuring. Yoost looked over the past records of Universal Attractions at his houses and decided he wanted the entire 41 Star Series pictures and all the comedies, two-reelers and one-reelers, the seven big chapter-plays, and International News.

"Gentle Julia" Cast Is Announced by Fox

Fox Film Corporation announces the cast which has been selected for the production of the screen version of "Gentle Julia," the famous novel by Booth Tarkington, one of America's leading fictionists.

The picture will be released under the special program as first announced in the 72-page trade paper insert some time ago, and represents the first translation by Frederick and Fanny Hatton of a story for the Fox special schedule.

The title role will be played by Bessie Love whose work on the screen is considered of the highest by many of the foremost critics. Harold Goodwin has been cast for the male lead. Frank Elliott will be the heavy and many of the film world's prominent character actors will conclude the selection. Among them are Charles K. French, Clyde Benson, Frank Narcross, Harvey Clark, Emma Tansey, Harry Dunkinson and Jack Rollins. Rowland V. Lee will direct the special.

"Daddies" Soon to Go Into Production

The Warner Brothers film version of David Belasco's successful play, "Daddies," is scheduled to go into production very shortly, as the cast who are to support Mae Marsh are being rapidly assembled and only a few minor roles must be filled.

As first reported, Monte Blue, Harry Myers and Claude Gillingwater will play the most important roles, and to these names have been added Willard Louis, Priscilla Dean Moran, Muriel Frances Dana, George Woodthorpe, Boyce Combe and Otto Hoffman. In addition, the De Briac Twins and King Evers have been signed to appear as the irrepressible triplets, William Seiter will handle the megaphone for the Warner Classic.

Under the direction of Jack Warner and H. M. Warner the studio staff are rounding the different sets into completion and the company will face the camera at an early date.

"Daddies" will be remembered as the Broadway hit from the pen of John Hobble, sponsored by David Belasco, a season or so ago.

"Merry-Go-Round" to Open Geller House

One of New York City's most popular community houses, the Harlem-5th Avenue, at 5th avenue and 100th street, has recently changed hands and soon is to open, after alterations, with the big Universal Super Jewel, "Merry Go Round." Lou Geller, one of New York's leading exhibitors, is the new owner of the famous theatre.

HARVEY B. DAY

Sales manager of the Kinogram Publishing Company producing Educational news reel Kinograms.

Miss Dean, Mexico's Favorite

"When Priscilla Dean comes to Mexico City on a personal appearance, if she does—and we have been trying to get her for a long time—she will get a bigger reception than was accorded Francisco Madero when he marched into Mexico City on horseback and overthrew the Diaz government."

Such was the statement made by Carlos Whitley, manager of the Ufa Theatre, a 1,200-seat house of Mexico City, one of the finest theatres in the southern republic, on a recent visit to Universal City, where he inspected the methods of motion picture production in the Laemmle studios. He is in Los Angeles on a vacation and as a representative of the Camus theatrical interests of Mexico.

"Priscilla Dean is the greatest individual box office attraction on the screen in Mexico," he further said. "We are looking forward now to 'White Tiger' and 'Drifting,' having played 'Under Two Flags' most successfully of any picture up to date."

Dumond Optimistic Over Conditions

G. H. Dumond, personal representative of the Warner Brothers from Coast to Coast, paid a visit last week to the Warner home office after looking over conditions and assisting in the promotion of the Warner product in the different territories. Mr. Dumond declared that the fall season should be the most prosperous of recent years and that exhibitors in all sections are looking forward to a booming business. He also stated that the Warner's mammoth advertising is already showing the looked-for results.

"Exhibitors," declared Mr. Dumond, "have already had one of the best summers since the war and the winter promises much for them. They realize that there is a wealth of production material on the market for the coming season and they are preparing to handle it and exploit it in a more elaborate way than they have ever before attempted.

"New theatres are being opened everywhere, and theatres that have been closed for a short time are being renovated and put into shape for the new season."

Premiere for Fox Film at Monroe

"Cameo Kirby," adapted from the stage play by Booth Tarkington and Harry Leon Wilson, will be given its premier showing at the Monroe Theatre, Chicago. John Gilbert has the featured role, his leading lady being Gertrude Olmsted.

Finishes Work

Percy Marmont, the Mark Sabre in the forthcoming Fox special, "If Winter Comes," has finished work in "You Can't Get Away With It" at the Fox West Coast Studios.

Hodkinson Star Wins Popularity Contest

Pretty little Pauline Garon, known in the film circles as "the sweetest girl on the screen," has once more demonstrated the hold she has on patrons of the silent drama, by winning a popularity contest staged by George J. Wehner in his twelve motion picture theatres in New York, Brooklyn, and Jersey City.

Miss Garon won her distinction particularly for her work in two recent W. W. Hodkinson Corporation features, "The Man from Glengarry" and "The Critical Age."

"Monna Vanna" Listed on Fox Program of 25 Specials

"Monna Vanna," the screen adaptation of the famous drama by Maurice Maeterlinck, which has been listed by Fox Film Corporation on its program of 25 specials for the 1923-24 season, will be released September 16, according to announcements this week. The Imperial Comedy, "The Two Johns," and "Sunshine and Ice," a Fox Educational Entertainment, are also to be released on the same day.

The special production is a spectacular romance of the days when Florence and Pisa were the contesting centers of civilization.

A cast of noted performers support the beautiful Lee Parry.

Apfel to Direct

Oscar Apfel will direct Viola Dana in her newest starring picture, "Angel Face Molly," a crook romance written by Fred Kennedy Myton. This marks the third successive Viola Dana screen offering directed by Mr. Apfel and indicates the measure of success he secured in the filming of the previous two, "In Search of a Thrill" and "The Social Code." Milton Sills has the leading male role.

Bessie Love to Star

Bessie Love has been selected for the title role in the screen version of Booth Tarkington's "Gentle Julia," which William Fox is producing at his West Coast Studios. Harold Goodwin is playing Noble Dill. The scenario is the work of Donald Lee. Rowland V. Lee is the director.

First National Has Six Films Scheduled for October Release

Starting with "Ashes of Vengeance," Norma Talmadge's ten-reel production which is also her most elaborate screen effort, First National has scheduled six releases for the month of October. This marks the heaviest First National program of any month during the present year.

Following "Ashes of Vengeance" Sam Rork's production of "Ponjola," directed by Donald Crisp, will be released. Then comes "The Bad Man," Edwin Carewe's screen version of the stage play, starring Holbrook Blinn. "The Meanest Man in the World," the Principal Pictures production; "Thundergate," a Chinese-American drama directed by Joseph de Grasse; and "The Wanters," a John M. Stahl production presented by Louis B. Mayer, follow in order.

The month's program, it is said, illustrates the variety as well as the strength of the First National releases, and is typical of the productions to be issued during the coming season. These pictures cover the field of costume drama, comedy drama, light comedy, society drama, melodrama and heart interest drama.

"Ashes of Vengeance" is adapted to the screen from an English novel which will shortly be published in this country.

Cynthia Stockley, author of "Poppies," has created a best seller in "Ponjola," which in screen form is enacted by a cast headed by Anna Q. Nilsson, James Kirkwood and Tully Marshall.

In "The Bad Man" Holbrook Blinn re-enacts the role that he made famous for an entire year on Broadway and for two seasons on tour. "The Meanest Man in the World" is an adaptation of the George M. Cohan play. Sylvia Breamer, Owen Moore, Virginia Brown Faire, Tully Marshall, Robert McKim and Malcolm McGregor head the cast of "Thundergate." The story is by Sidney Herschel Small and was originally published under the title, "The Lord of Thundergate."

"The Wanters" is the work of John M. Stahl, director of "The Dangerous Age." It was adapted by J. G. Hawks and Paul Bern from Leila Burton Wells' story of the same name.

Shaw Gets Chance to Cash in on Experience

For the first time since his return from England, Harold Shaw will have an opportunity to cash in on his foreign directorial experience when he soon begins work on "The Living Past," the screen version of William J. Locke's novel, "The Tale of Triona." This will be one of the series of Metro Premier Features for the coming season.

Mr. Shaw's first production following his return was "Rouged Lips," starring Viola Dana, a story of New York stage life. His second was "Held to Answer," a special production which had its setting in Oakland, California.

"The Living Past," however, has its locale in Russia and England and Mr. Shaw is familiar with every foot of ground mentioned in the story. He is assisting in the designing of all the sets and scores of photographs from his collection are being used by the architects.

"White Rose" Opens Cleveland Fall Season

Big box-office lines in Euclid avenue signalized the real opening of the fall amusement season in Cleveland, Ohio, with D. W. Griffith's "The White Rose" as the premier attraction at the Stillman theatre, and so strongly did this United Artists release appeal that the Stillman management held the picture over for a second week.

"The White Rose" had a strong advertising campaign, though not far in advance of the opening. The picture dominated in the Sunday and Monday newspapers of September 9 and 10.

M. A. Malaney, of the Loew's Ohio Theatres, used liberal newspaper space to introduce "The White Rose," and in addition put across an unusual exploitation tie-up. This was with the National Refining Co., which has 10,000 filling stations, garages and supply stores throughout the United States.

No Modification of Pathe Policy

Announcement is made that Pathe's established booking policy will not be modified in any way by its recently announced campaign in behalf of all-Pathe programs and extra-Pathecomedy days. All releases appearing on the Pathe program will continue to be available to exhibitors on an individual basis, just as the theatre owner prefers to arrange his bookings. Under this booking policy, contracts will not require the inclusion of any additional subjects in order that the theatre owner may secure the picture or the series that he especially desires. The open-booking policy will be pursued consistently with reference to all forthcoming Pathe releases.

From the viewpoint of the theatre owner, the Pathe policy of selective booking becomes of highest importance in view of the huge production schedule now under way at the studios of Pathe's producing companies on the West Coast. This schedule is the most elaborate in point of variety and numbers that has yet been undertaken under the Pathe banner.

Pathe News Scores Beat on Italy-Greece Fracas

Demonstrating again its record for initiative and resourcefulness, Pathe News announces an exclusive beat in pictures of the Italian occupation of Corfu, Greece.

On Sept. 1st, acting at Mussolini's ultimatum, the Italian troops shelled the town, landed from Italian warships, and occupied Corfu, Greece. Through a fortunate chain of circumstances, and at the risk of his life, a Pathe News cameraman got aboard an Italian warship with the troops and landed at Brindisi, near Corfu.

The Pathe pictures show exclusive scenes of the landing of the troops and the seizure of the town by the Italian marines. Additional shots are shown of the wrecked buildings and the devastation of the Italian bombardment.

After taking, these pictures were rushed back to Italy from Corfu, from Italy to Paris, and there placed upon the first outgoing steamer, arriving in New York the afternoon of Friday, Sept. 14th. They were shown in the New York theatres for matinees of Sept. 15th.

Just two weeks elapsed from the day of the occupation to the day of the showing on Broadway.

Prints of this exclusive story were also rushed to the nearby key cities by aeroplane and other fast conveyances, and the big first run houses all over the country were served in this manner in less than two days.

"Green Goddess" Heads List of Best Pictures

"The Green Goddess" has been placed first on the honor role of the great feature specials of the last three months by F. W. Mordaunt Hall, motion picture critic of the New York Times. In a three column editorial article in the issue of September 16, Mr. Hall analyzes all of the productions which have been shown in legitimate theatres on Broadway, and then says:

"Summing it up, weighing the pros and cons, giving marks for good work and taking some of them away for deficient stories and miscasting we humbly conclude that the four best pictures of the quarter are (as they are still being exhibited): " 'The Green Goddess,' 'Rosita,' 'Little Old New York.' and 'The Hunchback of Notre Dame.' "

In an earlier part of the editorial Mr. Hall says: "To our mind the best picture of the three months, one that possesses excellent titling, photography and compelling sets, with splendid acting and story that runs without the slightest hitch is 'The Green Goddess.' "

"The Green Goddess" is to be released at once for exhibitors throughout the country. This special featuring George Arliss with Alice Joyce, was produced by the Distinctive Pictures Corporation for distribution by Goldwyn Cosmopolitan.

Carter Melodrama

Lincoln J. Carter's production "The Eleventh Hour" has proved one of the most talked of motion pictures on this year's list of William Fox releases. "The Arizona Express," another of the king of melodrama's sensational stage successes, soon will be produced on the screen by the Fox organization.

"Why Worry" Proves Record Breaker in Key Cities Throughout Country

The release on Sept. 16th of "Why Worry." starring Harold Lloyd. found the supreme comedy achievement of Pathe's master comedian booked in practically every key city of the country and reports of audience and box-office records smashed, coming in from theatres where pre-release engagements of the production have been played.

The Strand Theatre, New York, where the picture opened on Sunday, Sept. 2nd, held the picture over for an additional week to satisfy the overflow crowds, which day after day waited in long lines before the theatre for a chance to get in. This is doubly remarkable in view of the extraordinary opposition offered along Broadway at this time, where some of the houses are showing what are conceded to be the great pictures of the greater movie season.

From the Eastman Theatre, Rochester, N. Y., where the picture also opened Labor Day week, comes word that the comedy has smashed every previous box-office record. William Fait, Jr., managing director of the Eastman Theatre, wires: "The total attendance for the week was sixty-four thousand, nine-hundred and thirty-two paid admissions. Short footage made this attendance possible.

A wire from St. Louis informs of the opening of "Why Worry" at the West End Lyric on Wednesday, Sept. 12th, to a capacity house with an overflow crowd of two-thousand people and every indication of all records being toppled for the engagement.

Among the leading first-run theatres and prominent circuits throughout the country that have closed first-run bookings on the Harold Lloyd feature-comedy special are: Crandall's Metropolitan, Washington, D. C.; Stanley Amusement Company of America, Philadelphia, for their entire circuit; Newman Theatre, Newark, N. J.; Shea's Hippodrome, Buffalo, N. Y.; Ruben and Finkelstein Circuit in Minneapolis; the A. H. Blank circuit, Omaha, Nebr.; Saxe's Enterprises, Milwaukee; the Southern Enterprises for the Dallas, Atlanta, Memphis and Oklahoma City territories; Skouras Brothers Circuit, St. Louis; and the J. S. Libson circuit, Cincinnati.

On the Coast Universal's new first run house, the Cameo, located in San Francisco, used the Harold Lloyd comedy production as the premier feature of its gala opening. The Cameo has booked "Why Worry" for an indefinite run.

Large Contracts

Contracts on the new season's group of fifteen Preferred Pictures are coming in from all territories in unprecedent quantity, according to an announcement by Al Lichtman, president of Preferred Pictures Corp. Exhibitors everywhere are highly enthusiastic about this product, the announcement says, and all agree that, to judge by the success of those which have already been released, the fifteen will be one of the most successful groups ever issued by any company.

In "Silent Command"

Betty Jewel, who is one of the trio of beautiful women in the cast of "The Silent Command," now being shown at the Central Theatre on Broadway, is the Molly of the cast supporting Tom Mix in his latest Fox picture "The Flyin' Fool."

Day Sales Head of Kinograms

Harvey B. Day, who for a year has been sales manager of the International News Reel Corporation, has resigned from this organization and is now sales manager for the Kinogram Publishing Company, producers of Educational's News Reel, Kinograms.

Mr. Day is well known by exhibitors throughout the country through many years of sales work. He was head of the Day Film Company of Pittsburgh and Cleveland for three years before beginning to specialize in the news reel work. Previous to this, Mr. Day spent four years with the Fox Film Corporation as manager of the Pittsburgh exchange, which he opened, and later as eastern district manager.

Within a few days Mr. Day will begin a tour of many key cities.

"We feel that Mr. Day is one of the best equipped men in the country to represent our news reel in cooperation with Educational's sales force," said Capt. G. McL. Baynes, head of the Kinogram Publishing Company, in announcing the appointment of Mr. Day. "His wide experience, not only in handling the news reels but in general film work, will be a great asset to us, and his association with Kinograms is evidence of the unusual progress our news reel has made in the last year."

Complete Success Is Scored by "The Gold Diggers" in New York

Seldom has the version of a highly successful stage play scored such a complete success as the Warner Bros. filmization of David Belasco's famous Broadway hit, "The Gold Diggers," by Avery Hopwood. Newspaper critics and reviewers acclaimed the presentation of the Warner Classic at the Rialto Theatre, New York, and laid particular stress on the fact that the play did not suffer in its transformation into a photoplay.

"Somehow we were very much afraid that a screen version of 'The Gold Diggers' was going to be disappointing," wrote Harriet Underhill in the N. Y. Tribune. "So it is with delight that we state 'The Gold Diggers' is quite as good a picture as it was a play. It seems to us that 'The Gold Diggers' ought to be one of those pictures which stay on Broadway for several weeks and then clean up in the provinces."

Quinn Martin wrote in the New York World, "By virtue of an exceptionally charming performance by Hope Hampton, and an unusually laughable comedy characterization by Louise Fazenda, the picture is remarkably entertaining."

"A wholesome breeziness, spontaneous gayety and genuine humor pervade the screen version of 'The Gold Diggers,' which serves as the feature at the Rialto Theatre this week," commented the N. Y. Evening Journal.

"There's a light, laugh-enticing film at the Rialto this week—the very essence of youth and fun—which tends to keep its onlookers smilingly satisfied and sends them home in happy humor," writes Irene in the Daily News. "If you don't like this picture, we don't know why not."

"Anyone with an ingrown grouch and a peeve against the world in general can lift some of these troubles by visiting the Rialto and taking a look at 'The Gold Diggers,'" writes Louella Parsons in the Morning Telegraph. "The film version is a faithful translation of Mr. Hopwood's play. It doesn't miss a laugh, or forget a trick."

"Sensational as was the success of 'The Gold Diggers' under David Belasco's magic direction, it is even more exciting as a film play, by means of the enlargment of the field of action made possible by the obliging and accommodating camera's eye," comments the Evening Telegram. "The Warner Brothers have made a remarkably interesting film of the play."

Auto Story for Van

Satisfied with the finished product of "The Drivin' Fool," distributed by the W. W. Hodkinson Corporation, it is stated that if present plans mature the Regents Pictures Corporation, producer of the "Drivin' Fool" will make arrangements to star Wally Van in another story of speed, pep, and automobiles.

MacLean's "Going Up" Scores in Pittsburgh

"Going Up," Douglas MacLean's first independently produced super-feature for Associated Exhibitors, got a flying start this week at Harry Davis's Grand Theatre, in Pittsburgh, according to reports which indicate that it opened to crowded houses.

The last few days have witnessed also the booking of this seven part feature for first runs in many other leading theatres in important cities in the country. The officials release is set for September 30th, but John S. Woody, General Manager of Associated, announces that these exhibitors, among others, already have secured the attraction for early engagements: John H. Kunsky, Madison Theatre, Detroit; Jack Partington, Granada, San Francisco, and Sam Harding, Liberty, Kansas City.

The pre-view given recently at the Writers' Club, Hollywood, proved a stimulus to heavy booking, for praise it received. The popular comedian was declared by men and women experts, in no way associated with him or his enterprises, to have reached heights of artistry far beyond any he had previously attained.

The triumph scored on Broadway and throughout the country by the musical comedy, "Going Up," which was by Otto A. Harbach and Louis A. Hirsch, based on James H. Montgomery's "The Aviator," is still fresh in the minds of theatregoers. Under the direction of Lloyd Ingraham, the translation to the silver sheet is declared to have been made with success.

Bebe Daniels Heads New Paramount Cast

Bebe Daniels, who returned to California a few days ago after a year in New York, will head the cast of Paramount's third Zane Grey production, "The Heritage of the Desert," according to an announcement made by Jesse L. Lasky. Ernest Torrence has been cast in an important role, with Noah Beery as the third member of the featured cast selected to date.

Production work is scheduled to start September 24 at the West Coast studio. Irvin Willat will direct. Albert Shelby LeVino adapted the novel to the screen.

“St. Elmo” Heads Fox Coming Sept. Releases

“St. Elmo,” the picturization of Augusta Evans’ famous novel, announced on the Fox Film Corporation list of specials in its recent 72-page insert in trade publications, heads the releases scheduled for the last eight days of the month.

The production, directed by Jerome Storm and adapted by Jules Furthman, features John Gilbert in the title role. He is supported by Barbara La Marr, Bessie Love, Warner Baxter, Nigel De Brullier, and Lydia Knott. Release date is the thirtieth.

“Full Speed Ahead” is the title of the two-reel feature comedy starring the agile Al St. John which will be ready on the same day. Clyde Cook, another laugh provoker on the Fox roster, comes in “The Pinhead,” a two-reeler also. This is Cook’s first release since the middle of August. Sept. 30 also is its release date.

The Sunshine Comedy, “The Unreal News Reel” will be distributed Sept. 23. “Ireland Today,” a Fox Educational Entertainment, is in two reels and provides a good insight into conditions that are working for the betterment of the Irish situation.

Preferred Films Make a Big Hit in Detroit

Detroit saw two of the new Preferred Pictures two weeks in succession and both were very successful, it is reported. Phil Gleichman, of the Broadway-Strand, played “The Broken Wing” first and followed it the next week with “April Showers.”

Business was big both weeks, and the critics were enthusiastic. Of “The Broken Wing” the Detroit News said: “It is a serio-comedy, with more comedy than drama. The producers have accomplished splendid results with this story.” The Free Press said: “A wise selection was made in filming this play, as it is packed full of excitement, humor, love, romance and atmosphere.”

“April Showers” was received just as enthusiastically by the critics. The Free Press said: “Radically different from the usual run of screen stories. Though the love theme is the important thing, it does not overbalance the story and the adventure, red-blooded manliness and heroism in the play are impressive.”

Reichenbach Slams Another Hot One Over

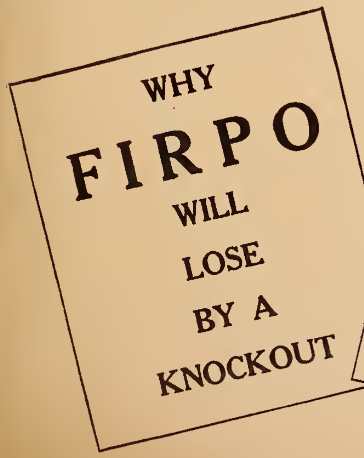
Harry Reichenbach, veteran exploiteer, put over a peach of a stunt for Samuel Goldwyn’s “Potash and Perlmutter,” in connection with the Dempsey-Firpo fight at the Polo Grounds, New York.

On the day of the fight he ran ads on the sporting pages of the dailies which, suitably displayed, read: “Firpo will lose by a knockout. He weakened himself laughing at ‘Potash and Perlmutter.’ Strand Theatre, Sunday, Sept. 23.” In addition to these effective teaser ads., Harry had printed 100,000 throwaways, the front and inside pages of which are reproduced herewith.

Twenty thousand of these were distributed in hotels, restaurants, etc. Eighty thousand were distributed to the crowds gathering for the fight at the Polo Ground.

Added to Cast

Allen Baker and Jack Terry have been added to the cast of “West of the Water Tower,” Glenn Hunter’s first picture for Paramount, which is now in production.



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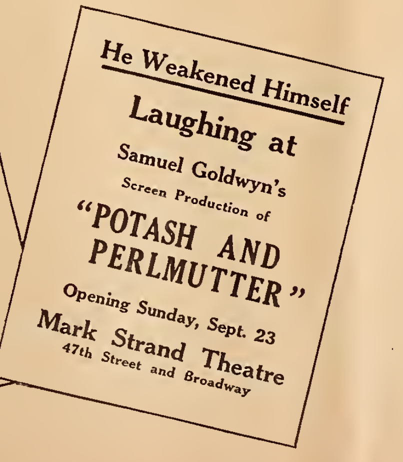

He Weakened Himself
Laughing at
Samuel Goldwyn’s
Screen Production of
“POTASH AND PERLMUTTER”
Opening Sunday, Sept. 23
Mark Strand Theatre
47th Street and Broadway

Lists Metro’s 35 Big Attractions in Page Advertisement

In the Waukegan, Ill., Daily Sun of August 20, the Elite Theatre devoted the best part of a full page advertisement to a list of Metro attractions which will be shown at that theatre during the coming season. All of the 35 productions on the Metro 1923-24 schedule were included, with Rex Ingram’s “Scaramouche” heading the list. The advertisement was an effective assurance to the theatre’s patrons that the new season was to be the most auspicious in the history of motion pictures.

Work Starts on “My Man”

Herbert Brenon, Paramount producer, is back in Hollywood after a month’s absence in New York. Leaving California immediately upon the conclusion of production work for Pola Negri’s starring picture, “The Spanish Dancer.” Mr. Brenon went east with the purpose of engaging in preparatory work for his next Paramount picture, “My Man,” in which Miss Negri will be starred.

Production of this picture, which will be Miss Negri’s fourth since she came to America, started Monday.

Preparing to Show Vitagraph Film

Arrangements are making for a pre-release showing of “On the Banks of the Wabash,” the super feature inspired by Paul Dresser’s famous song classic and produced for Vitagraph by J. Stuart Blackton, at Indianapolis, the capitol of Paul Dresser’s native State.

Mr. Blackton is in correspondence with the committee in charge of the Paul Dresser Memorial Association, Inc., and with Gov. Warren T. McCray concerning this showing which has the support of members of the Indiana Society of New York.

Universal to Produce “The Pony Express”

Preparations are under way at Universal City for the beginning of work on what is to be a great historical western picture of the Pony Express era. Hoot Gibson is to be starred in it, and it will be the biggest picture in which he has ever appeared. The picture will be called “The Pony Express.” The story is being prepared under the direction of Bernard McConville.

A cast to support Hoot, and a director to handle the picture have not yet been selected. It is highly probable, however, that Edward Sedgwick will direct it. Sedgwick has directed all of Gibson’s recent successes.

“The Ramblin’ Kid” recently played a week in the Broadway Theatre, New York, to good business and later was booked over the entire U. B. O. circuit, comprising the Keith, Moss and Procter houses in and around New York. On the strength of this picture and several which preceded it, the U. B. O. signed up for an entire year’s supply of Hoot Gibson Productionss. Gibson’s current production, soon to be ready for release, is called “The Extra Man.”

First 6 of Vitagraph’s 26 Specials Finished

With the completion last week of “On the Banks of the Wabash,” a J. Stuart Blackton Production, and “The Leavenworth Case,” a Whitman Bennett Production, the first six of the twenty-six specials announced by President Albert E. Smith of Vitagraph for release during the season of 1923-4, have been made available to the exhibitors. The other four are “The Man Next Door,” “The Midnight Alarm,” “Loyal Lives,” and “Pioneer Trails.” “The Man from Brodney’s” is now being produced at the Hollywood Studios under the direction of David Smith.

President Smith will announce shortly the second production to be made by J. Stuart Blackton and a new super-feature which will be produced at Hollywood. It is Mr. Smith’s policy that only pictures of tense dramatic power and exceptional entertainment value, with all-star casts shall be released under the Vitagraph banner.

In addition to the twenty-six specials, Vitagraph will release four Larry Semon comedies, the first of which is “The Gown Shop.”

Completes Production

George Melford has completed the production work on his most recent Paramount picture, “The Light That Failed,” and is now cutting and editing the film of this adaptation of Rudyard Kipling’s famous novel. Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence head the cast.

Pathe to Release a Series of Historical Films

Pathe is preparing to release a series of great human dramas having to do with American history from its earliest time. The first of these film dramas is called "Columbus," and is the initial release of these productions which have been prepared by the Yale University Press. "Columbus" will be presented to the public for the first time on Columbus Day.

The Yale University Press intends to make 33 productions under the title of "Chronicles of America" for release through Pathe.

Police Have to Curb Crowd at "Hunchback" Premiere in Boston

"The Hunchback of Notre Dame" held its second premiere on Monday night, September 17, at the Tremont Temple Theatre, Boston, and repeated the wonderful success scored two weeks previously at the world premiere at the Astor Theatre in New York.

At 3 o'clock in the afternoon every seat in the house was sold and the sale of tickets for the next two weeks started. At seven-thirty there was a line of one hundred and at eight-fifteen a double line a block long. Col. Foote, director of public safety, arrived at eight to attend the performance and at once phoned for eight patrol men to handle the crowd. Col. Foote stated that it was the first time he had ever had to do this and complimented Universal on the success achieved.

The Tremont Temple is the largest theatre in Boston and this is the first time, it is said, that it has been packed from second gallery right down to the last box seat.

Society was well represented. A symphony orchestra of thirty pieces played. The Boston opening was made with the same elaborate presentation that marked the world premiere at the Astor. H. Elliott Stuckel handled it for J. V. Bryson, managing "The Hunchback" presentation. The morning and evening papers of Tuesday, September 18, carried glowing notices and reviews.

"The Hunchback" is still holding up its remarkable run at the Astor Theatre, New York. Every night since its opening three weeks ago has been a sell-out. The advance sale is great and indicates that the big spectacle will run for many weeks to capacity houses.

The next big "Hunchback" opening will be in Pittsburgh, where a premiere will be held Monday afternoon, September 24, in the Pitt Theatre, and during the following week in Philadelphia, where "The Hunchback of Notre Dame" will be presented in the Chestnut Theatre October 1. In each of these cities, as in New York and Boston, the picture is scheduled for a long run. Openings are planned for Baltimore later in October, and in Washington, early in November.

"Potash and Perlmutter" to Have Indefinite Run in New York House

Samuel Goldwyn's screen version of the famous "Potash and Perlmutter" stories will occupy the screen of the Strand Theatre in New York for an indefinite run, beginning September 23. This picture follows Constance Talmadge in "Dulcy," another First National picture, which is now completing a week's run.

The showing at the Strand will be the official New York premiere of "Potash and Perlmutter," although Mr. Goldwyn has previewed the picture in three different suburban houses, each with a different type of audience. These previews established the picture as one of universal appeal inasmuch as all three houses gave it a warm reception and demonstrations of approval at its conclusion.

The only other previous showing of the picture was at Guy Wonders' Rivoli Theatre, Baltimore, where the picture opened on September 10 and broke all existing records both for admissions and for general satisfaction. For the first time in the history of that theatre the audience applauded loudly at the end of the feature.

The Strand Theatre has never before offered a picture an indefinite run, but because Joseph M. Plunkett, manager of the Strand, witnessed the try-outs and saw the remarkable effect upon audiences produced by the comedy-dramatic story of the New York garment business he has left open the number of weeks which the picture will play. Simultaneous with the New York premiere "Potash and Perlmutter" will start its run at the Chicago Theatre, Chicago.

"Potash and Perlmutter" is Samuel Goldwyn's first independent production to be released through First National. It was directed by Clarence Badger, and features Barney Bernard and Alex Carr, creators of the stage characters, and Vera Gordon. Others prominent in the cast are Martha Mansfield, Ben Lyon, Hope Sutherland, De Sacia Mooers, and Lee Kohlmar.

Goldwyn's Elinor Glyn Film Goes Over Big at the Capitol

Goldwyn's productions of Elinor Glyn's screen story, "Six Days" directed by Charles Brabin, lived up to the producers' rosiest expectations when it received its first showing in New York at the Capitol Theatre this week. It is said to rank in every way with the five pictures already released this season by Goldwyn Cosmopolitan — "Three Wise Fools," "The Spoilers," "Enemies of Women," "The Green Goddess" and "Red Lights."

It did a great business at the Sunday performances and Monday's business showed the effect of the excellent reviews and the word of mouth advertising it had received from those who saw it on Sunday.

The New York American said: "A throbbing, colorful picture that assuredly should keep spectators guessing from the introduction to the final fade-out. Corinne Griffith makes a beautiful American heiress and there is compelling force in her acting too." The New York Tribune says: "Six Days" will make money —plenty of it. It is worth recommending to one's friends, worth taking the children to."

The New York Morning Telegraph wrote: "'Six Days' is a film so tense in its drama that the agony of the characters is actually communicated to the audience. Corinne Griffith makes the leading part live in some good acting." New York World: "Undoubtedly it will be a success. Charles Brabin has taken hold of it and pictured everything the author wrote in quite workmanlike and effective fashion."

"Virginian" Players in Other Films

When Tom Forman finished his screen version of Owen Wister's prose epic of the West, "The Virginian," the members of the cast set a record unique in the history of motion pictures. Four of the players immediately signed contracts to play leading roles in feature pictures.

Kenneth Harlan, playing the title role in "The Virginian" was selected for the principal male role in the picturization of "White Man," Tom Forman will direct this Preferred picture. Florence Vidor, was selected for "The Winning of Barbara Worth." Pat O'Malley has just begun work in the leading male role of "My Mamie Rose," playing opposite Mary Philbin.

Sam Allen will play the leading role in "Lightnin'" on the stage in the original company which supported the late Frank Bacon.

"Be Square" Buttons Exploit Picture

The attractive "Be Square" buttons, the novelty accessory devised by the exploitation department of the W. W. Hodkinson Corporation for "Michael O'Halloran," a picturization of Gene Stratton-Porters' novel, have been shipped to the various Hodkinson branches where they will be distributed at a nominal cost to the exhibitors booking this production.

The buttons, it is felt, will make an appeal to boys and girls and can also be used in conjunction with the suggestion made in the clip sheet for the establishment of a "Be Square" Club in every locality in which this production is played.

French Novelist Here in Counselor Capacity

Valentin Mandelstamm, French novelist and theatrical man, arrived here on the S. S. France last Saturday. Only a few months ago he was here in the capacity of delegate for French authors to the First International Congress on Motion Picture Arts held under the auspices of the Authors League of America in co-operation with Famous-Players-Lasky Corporation.

Mr. Mandelstamm will doubtless give part of his time in counseling producers who are making pictures with French backgrounds.

Vitagraph Film in 48 Theatres

"The Man Next Door" by Emerson Hough, one of Vitagraph's 1923-24 specials with Alice Calhoun, James Morrison, David Torrence and Frank Sheridan, was picked for simultaneous showing in forty-eight Cleveland theatres beginning Sept. 2.

In commenting on this remarkable booking, the "News-Leader" said, "This we believe establishes a record for a simultaneous run on any feature play in Cleveland."

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Two-Reel Stan Laurel Travesty Heads Pathe September 23 List

Heading the Pathe program for September 30 is "Roughest Africa" a travesty of the African Jungle adventure features. It is in two reels and marks the debut of Stan Laurel in a series of two-reel comedies. The exploits of an intrepid hunter in the jungle is burlesqued—is a series of laugh-provoking situations in which wild animals play a prominent part.

Included in the list of eight diversified subjects is another of the Dippy-Do-Dads series entitled "Stepping Out" in which the clever all-animal cast again indulge in an entertaining "four-footed mimicry of life on two feet."

The Hal Roach ten-episode serial "Her Dangerous Path" starring Edna Murphy reaches its eighth episode in which the heroine is confronted with the question as to what would happen if she should marry a scientist and accompany him to the tropics.

"Love in a Cottage" is the amusing offering in Cartoonist Paul Terry's series of Aesop's Film Fables. Pathe Review No. 39 has a beautifully photographed section entitled "Down on the Farm" another "Phantom Proofs" showing wierd effects produced with chemicals which assume fantastic forms. Another section shows views of former German splendor and royalty and the section in color deals with a quaint town in Brittany, France. Topics of the Day 39 and two issues of Pathe News complete the bill.

Big Circuit Books Pathe Two-Reelers

The Lubliner and Trinz Circuit in Chicago have booked the entire two-reel Pathe product for the 1923-24 season which will be given extensive presentation in the chain which includes sixteen of the leading neighborhood houses in Chicago and its suburbs. The product contracted for includes "The Spat Family," the "Our Gang," the Will Rogers, Stan Laurel, Mack Sennett, and Ben Turpin groups of comedies.

Luddy Will Direct "Buddy"

Edward Luddy, who was recently elevated to directorship will direct Buddy Messinger's next for Century Comedies.

The decision to turn the Messinger unit over to Luddy came when Al Herman, Buddy's former director, started work on an all-star two reel comedy.

Luddy, has been writing and co-directing comedies for many years. Until he joined Century in 1922, Luddy had been free-lancing for many of the independent companies on the coast.

Educational Offers New Series of Twenty-Four Cameo Comedies

Educational Film Exchanges, Inc., announces it will distribute a second series of twenty-four single-reel Cameo comedies during the 1923-24 season just beginning. A year ago, E. W. Hamons, president of Educational, in response to a growing demand for good single reel rough and tumble comedies, contracted for the first series, and these comedies produced by Fred Hibbard have met with an enthusiastic reception from exhibitors whom it is said felt the need for a single reel of fast action comedy to complete their programs particularly because of the growing length of a number of feature productions.

The new series will also be produced under Mr. Hibbard's supervision. The first releases under the new contract will be "Simple Sadie" and "Heads Up" in October and will follow the September releases, "His New Papa," "Moving" and "The Limit," released under the old contract in September.

Jimmie Adams, Virginia Vance Cliff Bowes played the leads in the former series. Adams is now with Christie, but Bowes and Miss Vance will continue in the Cameo Comedies for the new season.

Tommy Grey Finds Topical Comedies Most Successful

The topical comedy, one based on some current happening or current craze of note, is the most successful picture comedy today, according to Tommy Grey, supervisor of comedy production at Universal City, following a tour of the country that took him to New York, Chicago and many other cities, where he interviewed exchange officials and exhibitors.

"Opinions were widely divergent," says Mr. Grey. "Some cities prefer one comedian, some another, but out of it I arrived at a sort of average conclusion that I think is enlightening.

"Topical comedies — that is, comedies based on widely known happenings or new crazes, seem to be the best sellers. The old-style of comedy chases and mishaps has passed; the day of the custard pie in pictures is gone forever. Hokum seems dead."

Pathe Picks Force for New Two-Reel Comedy Department

Following the recent inauguration of a special department to handle two-reel comedies, Pathe announces the members of the sales staff and exchanges from which they will work are as follows:

Norris Wilcox, New York; H. M. White, Boston and New Haven; Thomas Cooper, Pittsburgh; Harry Devere, Buffalo; Leon Medem, Minneapolis; G. L. Stiles, Cleveland; Albert Lachnit, Indianapolis; H. D. Hondorf, Detroit; Oscar Kuchner, Milwaukee; J. O. Rhode, Dallas; D. E. Boswell, St. Louis; Frank Cassill, Kansas City; Jack Auslet, Charlotte and Atlanta; E. H. Wachter, San Francisco, and C. D. Beale, Portland, Seattle and Spokane.

These assignments were arranged so as to have the men in the territories with which they are most familiar and to assure the maintenance of cordial relations with exhibitors. The two-reel product will include the following series: "Our Gang," Will Rogers, Stan Laurel, Spat Family, Mack Sennett All-Star and Ben Turpin.

Hammons Does Not Believe Radio Will Hurt Pictures

Just as the advent of the motion picture was looked upon by the operators of the legitimate theatre as a menace to their welfare and business future, so the coming of the radio into thousands of homes is regarded as a menace by some of the producers and distributors of motion pictures.

But E. W. Hammons, president of the Educational Film Exchanges, takes a different view. "I do not consider radio a menace to the future of the motion picture industry," said Mr. Hammons at a recent convention of branch managers of the Educational Film Exchange, at which a radio set was presented to him by the exchange managers. "Radio appeals only to the ear; motion pictures appeal to the eye.

"I will say, however, that radio will compel the motion picture theatre operator to pay more attention to programs he sets before his patrons."

Fox Has New Film "Ireland Today"

"Ireland Today" is the Fox Educational Entertainment scheduled for September 30. It is reported to be one of the most interesting short reel subjects on the schedule for the new season, and one of the first comprehensive pictures of the Emerald Isle, its people, customs and famous scenic spots, since before the Great War.

Special cameramen, with David Pincus as director, made the trip to Ireland to take the picture. Not only does it show the Ireland of today with its interesting modern features, but the lakes, castles and other historic spots made famous in songs and stories.

Hipp's "Poodles" Gets Into Movies

Edwin "Poodles" Hannaford, famous New York Hippodrome clown, equestrian and juggler, will soon make his debut in motion pictures in Tuxedo Comedies, released through Educational.

"Poodles," as he is generally known, is of the fifth generation of circus clowns in the Hannaford family, which has been in the circus business in England for the last 150 years. His father has had his own circus in the British Isles for forty years.

Hannaford's first picture will be titled "Handy Andy." "Poodles" will be supported by George Davis, another circus and vaudeville clown, and by Cy Jinks and pretty Molly Malone of the Hollywood film colony.

"Roughest Africa"

(Pathe—Comedy—Two Reels)

Stan Laurel, recently seen in single reel comedies makes his debut as a two-reel comedy star for Pathe in this offering which is a highly amusing travesty on recent features dealing with big game hunting in Africa. It is all done in a good-natured vein, and is good burlesque. Laurel as a hunter meets with many absurd but very funny situations and does excellent work. It should prove highly amusing to the great majority of patrons, particularly those who have seen the features which it burlesques.—C. S. S.

"Long Live the Ring"

(F. B. O.—Series—Two Reels)

Rather slow-moving in the first part. Round 3 of the Second Series of Fighting Blood improves and holds its own in the last reel. The Hollywood studio scenes have nothing definitely original about them but the fight which is exhibited as a benefit for the newsboys is up to the usual interesting standard of this series. There is considerable romantic interest as the champion has two charming girls on his side.—M. K.

"The Trail of the Wolf"

(Universal—Western—Two Reels)

Human interest is much stronger here than in the average two-reel feature. Jay Morley is a different type from the average strong man hero of the Western and together with the small boy and the dog arouses a sympathetic response. At the same time there is plenty of physical action. The capture of a bandit is the theme and provides good entertainment.—M. K.

'Bringing Up Buddy'

(Universal—Comedy—Two Reels)

Century's latest comedy, starring Buddy Messinger, is fairly amusing, although not as distinctive as some of the young comedian's efforts. The first reel is concerned with the blunders of Buddy and his folks who have just broken into society. Buddy's misbehavior results in his being sent to military school where he eventually wins honors in a boxing match.—M. K.

"Hard Luck Jack"

(Universal-Western—Two Reels)

Pete Morrison in this Universal Western has the role of a good-natured cowboy who is mistaken for a rustler and given the choice of death or marrying the disliked lady boss. This situation introduces amusing comedy material and there is the usual punch provided by an attack on the ranch by real rustlers who are defeated by the hero. The lady boss turns out to be an attractive young woman who has adopted a disguise, and everything turns out O. K. Altogether, it is a picture that should please the average patron.—C. S. S.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

- Bringing Up Buddy (Universal)
- Cuckoo (Universal)
- Derby Day (Pathe)
- Hard Luck Jack (Universal)
- Hodge Podge (Educational)
- Limit, The (Educational)
- Long Live the Ring (F. B. O)
- Love in a Cottage (Pathe)
- Pathe Review (Pathe)
- Rain Storm, The (Fox)
- Roughest Africa (Pathe)
- Seeing Double (Arrow)
- Stepping Out (Pathe)
- Trail of the Wolf (Universal)

"Seeing Double"

(Arrow-Comedy—Two Reels)

In this comedy, Eddie Lyons plays a dual role as a foreign prince and a ganster who masquerades as the prince. While there is nothing particularly original in this idea it affords opportunities for mistakes of identity and general confusion. These have been handled in such a manner that there is something doing every minute and many laughable situations result. Altogether, the average audience will find it a highly amusing comedy.—C. S. S.

"Hodge Podge"

(Educational—Novelty—One Reel)

This issue of Lyman Howe's one reel Hodge Podge distributed by Educational shows how the globe trotter trots and takes the spectator to various parts of the earth. It has a lot of clever material, some photographic and some cartoon work, and is well up to the standard of previous issues.—C. S. S.

"Love in a Cottage"

(Pathe—Cartoon—One Reel)

Notwithstanding the large number of previous films in this series of Aesop's Fables, Cartoonist Paul Terry continues to inject into them highly amusing situations that will delight almost everybody and which will make a welcome addition to the average program. This one deals with the marital affairs of a couple of cats. Wifie's biscuits upset the peace of the household, but all is fine when hubby returns and finds the stork has preceded him, that is, all is fine until he finds his family has increased not one, but many fold.—C. S. S.

Pathe Review 39

(Pathe—Magazine—One Reel)

One of the most strikingly beautiful series of scenes recently seen in this magazine of the screen are the leaves from memory's scrapbook showing views on a farm. They are superbly photographed and are artistic gems. Other interesting sections deal with weird spirit-like figures produced with chemicals, the catching of sword-fish, scenes of the Germany that was, and a color section of a quaint town in France. —C. S. S.

"Cuckoo"

(Universal—Comedy—One Reel)

Neely Edwards and Bert Roach offer another interesting number showing their careers as barbers and otherwise. They take the silk hats and frock coats of two customers and Ned receives an invitation to marry a beautiful girl who agrees to pay him one thousand dollars. Many amusing things happen before the ceremony is over and Ned discovers that his valet and he have been in a lunatic asylum. This should be enjoyed where the rest of the series has pleased.—M. K.

"The Sleepwalker"

(Grand-Asher—Comedy—Two Reels)

Quite a bit of "human fly" material sensationally uses up considerable footage in this screen skit. Joe Rock plays the part of the messenger boy somnambulist. Sliding and slipping along the gutter of the floor quite near the top of a skyscraper, and leaving in his wake nine or ten cops, is just a flash of all the entertainment Rock affords in this amusing comedy.—T. M. W.

Gets Thanks of His Patrons and Doubles Receipts with "All-Short-Subjects" Bill

J. A. McGill, owner of the Liberty at Port Orchard, Wis., is a strong booster for the "All-Short-Subject" program. Why? Because he tried as an experiment the following Pathe pictures and more than doubled his returns: "Fruits of Faith," a Harold Lloyd reissue, a Pathe Review, an Aesop's Fable and Topics of the Day. Read what he wrote to Pathe:

"The total cost was about the same as I usually pay for a feature program. The returns were more than double. For two weeks I advertised a special laugh show. Now box office receipts are of course important. But just as important in my estimation is that grand and glorious feeling that comes to an exhibitor when his patrons crowd around him after the show and tell him that was the best show they had ever seen. And when they pull him up on the street the next day and tell him to do it again."

As a result, Mr. McGill announces his patrons will be given an all-short-subject program once each week.

"The Rain Storm"

(Fox—Comedy—Two Reels)

This should be a successful comedy where slapstick is liked. It has a good cast, including Charles Conklin and Harry Sweet; interesting material and some screamingly funny incidents. Various travellers take refuge in a deserted house during a storm. The height of the fun is realized when a theatrical troupe—an angel, a devil, Santa Claus and a skeleton appears and adds disastrously to the fright of the others. The scene where the detached head and beard floats around will bring howls of laughter.—M. K.

"The Limit"

(Educational—Comedy—One Reel)

Filled with action of the rough-and-tumble order, this single reel Cameo comedy distributed by Educational, featuring Cliff Bowes and Virginia Vance will afford a lot of amusement to all classes of patrons. There is plenty of pep and a large number of laughs. The action deals with two lovers who go duck hunting, meet with all sorts of experiences and incidentally mistake each other for their quarry. Considerable cleverness has been shown in devising the situations.—C. S. S.

"The Covered Schooner"

(Grand-Asher—Comedy—Two Reels)

A fake gorilla is effectively brought into play in this comedy. Monty Banks as the sissified lover, although shanghied by his sea-going competitor, turns out to be bunk on suicide but a genius in defeating the captain in the game of unseen bow and arrows. The picture will appeal especially to the fan who likes a quantity of variety.—T. M. W.

"Stepping Out"

(Pathe—Comedy—One Reel)

Here is another clever and amusing "Dippy-Do-Dad" comedy with a cast composed entirely of animals. It is just as laughable as the previous issues in this series and is sure to please the majority of audiences. A monkey and a goose engage in a love affair which is almost spoiled by another monkey that is jealous. A goat, and other animals have prominent parts.—C. S. S.

"Derby Day"

(Pathe-Cartoon—One Reel)

A horse race sponsored by the animals familiar in this cartoon series, furnishes Cartoonist Terry with opportunities for some of the most laughable situations he has employed recently. Though there is good comedy in the way the conspirators seek by unfair means to win the race, the best thing in the picture is the manner in which the various animals aid each other in getting into the enclosure free. These situations will cause almost anybody to laugh out loud.—C. S. S.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres	Max Linder	Sept. 9		3,800
Garrison's Finish	Jack Pickford	Jan. 27	May 12	8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3	May 5	8,000
The Shriek of Araby	Sennett Prod.-Turpin	Apr. 28	Aug. 18	4,150

AMERICAN RELEASING

Solomon in Society	Strauss Prod.	Jan. 6	Aug. 4	6,000
Milady	Featured Cast	Feb. 3	Apr. 7	7,622
One Million in Jewels	Helen Holmes	Feb. 10	Mar. 24	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	Mar. 24	6,462
The Grub Stake	Nell Shipman	Mar. 17	Apr. 14	8,061
Son of the Desert	W. Merrill McCormick	Mar. 24		4,144
Quicksands	Chadwick-Dix	Apr. 7	July 21	6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14	Aug. 11	6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28	Aug. 4	4,753
The Truth About Wives	Betty Blythe	June 9		5,973

ARROW

Spawn of the Desert	Wm. Fairbanks	May 5		4,500
Little Red Schoolhouse	E. K. Lincoln	May 26	Aug. 25	5,700
Sheriff of Sun Dog	Wm. Fairbanks	June 2		4.949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts
The Santa Fe Trail	Historical serial	Aug. 11		15 parts
The Devil's Dooryard	William Farnum	Aug. 25		4,838
Almost Married	Eddie Lyon	Sept. 22		2,000
Through Yellowstone Park With Our Late President Warren G. Harding	Instructive	Sept. 22		2,000

ASSOCIATED EXHIBITORS

The Tents of Allah	Mary Alden, Monte Blue	Apr. 7	June 9	7.864
Alice Adams	Florence Vidor	Apr. 28	Aug. 25	6,000
Is Divorce a Failure?	Leah Baird	May 5	Aug. 18	5,448
The Destroying Angel	Leah Baird	July 14		6,000
The Man Between	Allan Forrest	July 21		5,176
Stormy Seas	J. P. McGowan	July 21		4.803
Tea—With a Kick!	20-star cast	Sept. 8		5,950

EDUCATIONAL FILMS CORP.

		Review	Concensus	Footage
Traffic	Jimmie Adams	Apr. 28		1,000
Winter Has Came	Christie Comedy	Apr. 28		2,000
F. O. B.	Lloyd Hamilton	May 5		2,000
Speed Demons	Howe Hodge-Podge	May 5		1,000
From Windows of My House	Bruce Scenic	May 12		1,000
Exit Stranger	Cliff Bowes	May 12		1,000
Roll Along	Jimmie Adams	May 19		2,000
Small Change	Cameo Comedy	May 19		1,000
This Way Out	Mermaid Comedy	May 26		2,000
Between Showers	Cliff Bowers	May 26		1,000
Their Love Growed Cold	Cartoon comedy	June 2		1,000
Plumb Crazy	Christie comedy	June 2		2,000
Golf	Special	June 9		1,000
Shooting the Earth	Novelty	June 9		1,000
Mixed Trails	Bruce Scenic	June 9		1,000
Back to the Woods	Neal Burns	June 16		2,000
Sea of Dreams	Special	June 16		1,000
Backfire	Jack White prod.	June 23		2,000
Kinky	Cameo comedy	June 30		1,000
Three Strikes	Jack White prod.	June 30		2,000
A Lyin' Hunt	Novelty	July 7		1,000
Tail Light	Cliff Bowes	July 14		1,000
The Gray Rider	Bruce Scenic	July 14		1,000
Snooky's Treasure Island	Snooky"	July 21		2,000
Close Harmony	Sing Again series	July 28		1,000
Wrecks	Cliff Bowers	July 28		1,000
The Cat and the Fiddle	Howe Hodge-Podge	Aug. 4		1,000
West Is West	Cliff Bowes	Aug. 11		1,000
Dipping in the Deep	Hodge-Podge	Aug. 11		1,000
Plus and Minus	Cliff Bowes	Aug. 11		1,000
The Busher	Lee Moran	Aug. 18		2,000
Dark Timbers	Bruce scenic	Aug. 18		1,000
Navy Blues	Dorothy Devore	Sept. 1		2,000
Hold Everything	Bobby Vernon	Sept. 1		2,000
Yankee Spirit	Ben Alexander	Sept. 8		2,000
Companions	"Sing Them Again"	Sept. 8		1,000
His New Papa	Cliff Bowes	Sept. 8		1,000
Moving	Cliff Bowes	Sept. 15		1,000
The Optimist	Lloyd Hamilton	Sept. 15		2,000
Running Wild	Mermaid comedy	Sept. 22		2,000
High Life	Mermaid comedy	Sept. 22		2,000

FAMOUS PLAYERS-LASKY

The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7	9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31	July 14	5,695
The N'th Commandment	Cosmopolitan	Apr. 21	Aug. 25	7,339
The Glimpses of the Moon	Dwan-Daniel	Apr. 7	May 12	6,562
The Leopardess	Alice Brady	Apr. 7	July 14	5,621
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621
The Go-Getter	T. Roy Barnes	Apr. 21	July 21	7,740
Prodigal Daughters	Gloria Swanson	Apr. 28	July 21	6,216
You Can't Fool Your Wife	Star cast	May 5	July 14	5,703
The Ne'er Do Well	Thomas Meighan	May 12	Aug. 4	7,414
The Rustle of Silk	Betty Compson	May 19	July 21	6,947
The Snow Bride	Alice Brady	May 26	Aug. 4	6,000
Sixty Cents an Hour	Walter Hiers	May 26	July 14	5,632
Fog Bound	Dorothy Dalton	June 9		5.692
The Heart Raider	Agnes Ayres	June 16		5,075
The Exciters	Bebe Daniels	June 16		5,039

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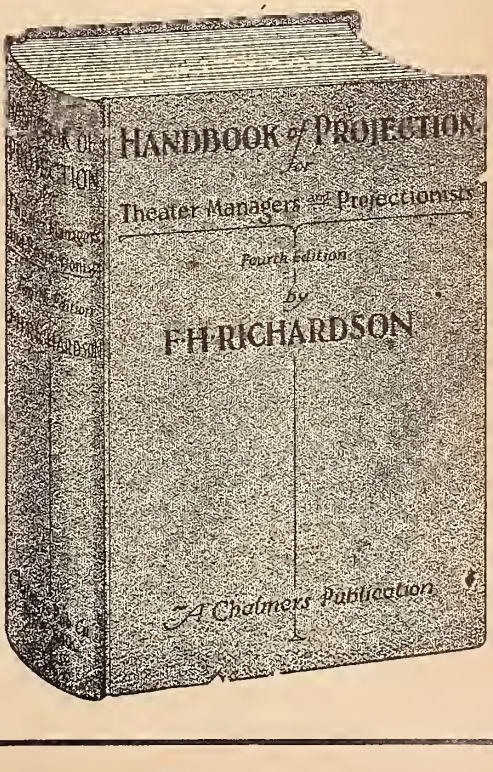

(Continued from preceding page)

		Review	Consensus	Footage
Only 38	Wm. De Mille prod.	June 23	Sept. 8	6,175
Law of the Lawless	Dorothy Dalton	June 30	Aug. 4	6.387
Woman With Four Faces	Betty Compson	June 30	Aug. 18	5,700
Peter, The Great	Emil Jannings	July 7		7,000
Children of Jazz	Theodore Kosloff	July 21	Aug. 18	6,080
A Gentleman of Leisure	Jack Holt	July 28		5,695
The Purple Highway	Madge Kennedy	Aug. 4		6,574
Lawful Larceny	Four stars	Aug. 4		5,565
Hollywood	Fifty stars	Aug. 11		8,100
Homeward Bound	Thomas Meighan	Aug. 11		7,000
Bluebeard's Eighth Wife	Gloria Swanson	Aug. 18		5,900
The Silent Partner	Leatrict Joy	Sept. 1		5.806
To the Last Man	Richard Dix	Sept. 8		6.965
Salomy Jane	Jacqueline Logan	Sept. 15		6.270
The Cheat	Pola Negri	Sept. 15		7,323
Ruggles of Rep Cap	Ernest Torrence	Sept. 22		7.500

FILM BOOKING OFFICE OF AMERICA

		Review	Consensus	Footage
Westbound Limited	Ralph Lewis	May 5	Aug. 25	5,100
Wonders of the Sea	Williamson Undersea	May 19		5,000
Mary of the Movies	Star cast	June 2	Aug. 11	6,500
Pop Tuttle's Russian Rumor	Dan Mason	June 2		2,000
The Remittance Woman	Ethel Clayton	June 9	July 14	6,000
Divorce	Jane Novak	June 16		5,900
A Grim Fairy Tale	"Fighting Blood"	June 16		2,000
Rice and Old Shoes	Carter De Havens	June 23		2,000
End of a Perfect Fray	"Fighting Blood"	June 30		2,000
Desert Driven	Harry Carey	June 30	Aug. 18	5,840
The Mysterious Witness	Robert Gordon	June 30	Aug. 25	4,850
Human Wreckage	Mrs. Wallace Reid	July 14		7,215
Itching Palms	Tom Gallery	July 28		6,000
Judy Punch	"Fighting Blood"	July 28		2,000
The Flying Dutchman	Lloyd Carlton prod.	Aug. 4		5,800
The Miracle Baby	Harry Carey	Aug. 18		6,000
So This Is Hollywood	2d Fighting Bloods	Aug. 25		2,000
She Supes to Conquer	2d Fighting Bloods	Aug. 25		2,000
Daytime Wives	Dorelys Perdue	Sept. 8		6,651

FIRST NATIONAL

		Review	Consensus	Footage
Day Dreams	Buster Keaton	Feb. 24		
Scars of Jealousy	Thos. Ince Prod.	Mar. 17	Apr. 7	6,246
Daddy	Jackie Coogan	Mar. 17	May 5	5,738
The Love Nest	Buster Keaton	Mar. 17		2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24	June 2	7,425
Refuge	Katherine MacDonald	Apr. 14	Aug. 18	6,000
The Bright Shawl	Richard Barthelmess	Apr. 28	July 7	7,500
Wthin the Law	Norma Talmadge	May 12	Aug. 25	8,034
Slippy McGee	Wheeler Oakman	May 12	Aug. 25	6,299
The Lonely Road	Katherine MacDonald	May 26		5,102
Girl of the Golden West	Edwin Carewe prod.	June 2	Aug. 4	6,800
A Man of Action	Douglas MacLean	June 9		6,400
The Sunshine Trail	Douglas MacLean	June 9		4,500
Children of Dust	Frank Borzage prod.	June 23	Aug. 18	6,228
Penrod and Sam	Star cast	June 23		6,275
Circus Days	Jackie Coogan	June 30	Aug. 18	6,000
Wandering Daughters	James Young Prod.	July 7	Aug. 25	5,471
The Scarlet Lily	Katherine MacDonald	July 21		6,000
The Brass Bottle	Tourneur prod.	Aug. 4		5,290
Trilby	R. W. Tully prod.	Aug. 4		7,321
Ashes of Vengeance	Norma Talmadge	Aug. 18		10.000
Dulcy	Constance Talmadge	Sept. 8		6,850
Her Reputation	May McAvoy	Sept. 15		7.000
Potash and Perlmutter	Carr-Bernard	Sept. 22		7,700

FOX FILM CORP.

		Review	Consensus	Footage
Schooldays in Japan	Educational	Apr. 21		500
Wild Waters	Scenic	Apr. 21		500
The Madness of Youth	John Gilbert	Apr. 28	July 21	4.710
Algeria	Educational	Apr. 28		1,000
The Author	Al St. John	Apr. 28		1,000
Lovehound	Shirley Mason	May 19	July 21	4,407
Clothes and Oil	Chester Conklin	May 19		2,000
An Alaskan Honeymoon	Scenic	May 19		500
Stepping Fast	Tom Mix	May 26	July 14	4,608
Three Gun Man	Hilliard Carr	May 26		2,000
Sentinels of the Sea	Scenic	May 26		1,000
Boston Blackie	William Russell	June 2	**July 7**	4.522
The Mummy	Sunshine Comedy	June 2		2,000
Crystal Jewels	Instructive	June 2		1,000
Snowdrift	Charles Jones	June 9	Sept. 8	4,617
Land of Tut-Ankh-Amen	Instructive	June 9		1,000
Red Russia Revealed	Special	July 21		1,600
Soft Boiled	Tom Mix	July 28		7,054
Hell's Hole	Charles Jones	July 28		6,000
Where There's a Will	Sunshine comedy	July 28		2,000
Roaring Lions on a Steamship	Harry Sweet	July 28		2,000
Circus Pal	Sunshine comedy			2,000
Apple Sauce	Sunshine comedy			2,000
Tropical Romeo	Al. St. John			2,000
Skid Proof	Charles Jones			
St. Elmo	John Gilbert	Aug. 18		6.000
Skid Proof	Charles Jones	Aug. 25		5,565
Alias the Night Wind	William Russell	Aug. 25		4,145
Mysteries of Yucatan	Instructive	Aug. 25		1.000
Bag and Baggage	Gloria Grey	Aug. 25		6,000
The Man Who Won	Dustin Farnum	Sept. 1		5,500
Jungle Pals	Features apes	Sept. 1		2.000
Monna Vanna	Star cast	Sept. 8		9,000
Does It Pay?	Hope Hampton	Sept. 8		6.652
If Winter Comes	Percy Marmont	Sept. 15		10,000
The Silent Command	Edmund Lowe	Sept. 15		
Why Pay Rent?	Sunshine comedy	Sept. 15		2,000
The Gun Fighter	William Farnum	Sept. 22		5.000
The Two Johns	Harry Sweet	Sept. 22		2,999
A Goldfish Story	Instructive	Sept. 22		1,000

GOLDWYN

		Review	Consensus	Footage
Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24	5.760
The Christian	Tourneur Prod.		Mar. 17	8,000
Mad Love	Pola Negri	Mar. 10	June 9	5,518
Lost and Found	House Peters	Mar. 31	Apr. 14	
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5.644
Sherlock Holmes	John Barrymore	May 20	June 3	8,233
Look Your Best	Rupert Hughes prod.	Apr. 14	Sept. 8	5,314
Vanity Fair	Mabel Ballin		July 14	7,600
Souls for Sale	Rupert Hughes Prod.	Apr. 7	July 14	
Backbone	Edward Sloman Prod.	Apr. 7	July 7	6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12	10,501
The Last Moment	Star cast	June 2	Aug. 18	6.000
The Ragged Edge	Mimi Palmieri	June 16	Sept. 8	6,800
The Spoilers	Jesse D. Hampton Prod.	July 7		8,928
Three Wise Fools	Claude Gillingwater	July 14	Aug. 25	6,946
The Love Piker	Anita Stewart	July 21		6,237
Little Oold New York	Marion Davies	Aug. 18		10,000
The Green Goddess	George Arliss	Aug. 25		9,100
Red Lights	Marie Prevost	Sept. 22		6,841

HODKINSON

		Review	Consensus	Footage
Fun from the Press	Issued Weekly			1,000
Just Like a Woman	Marg'ite DeLaMotte	Mar. 17	Apr. 21	4,900
Winner Take All	Ernest Shipman prod.			6,000
The Rapids	Ernest Shipman prod.			6,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
So This Is Hamlet	Comedy	May 12		2,000
Romance of Life	Educational	May 12		1,000
The Critical Age	Pauline Garon	May 19	Aug. 4	4,500
Youthful Cheaters	Glenn Hunter	June 2	Aug. 4	5,700
The Mark of the Beast	Robert Ellis	June 16		5,988
Michael O'Halloran	True Boardman	June 23	Sept. 8	7,000
The Rapids	Harry T. Morey	June 30	Aug. 18	4,900
The Ex-Kaiser in Exile	**Special**			2,000
The Immortal Voice	Bray-scientific	July 14		1,000
Wild and Wicked	Raymond McKee	July 14		2,000
The Cuckoo's Secret	Btau-instructive	July 14		1,000
Helpful Hogan	Charles Murray	July 14		2,000
Radio-Mania	Grant Mitchell	July 28		5,400
Pat's Patents	Comedy	Aug. 25		2,000
Fiddling Fool	Raymond McKee	Aug. 25		2,000
Col. Heezaliar in the African Jungle	Bray Comedy	Sept. 1		1.000
The Drivin' Fool	Wally Van	Sept. 8		5,800
Puritan Passions	Glenn Hunter	Sept. 15		6,000

METRO

		Review	Consensus	Footage
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17	Apr. 14	7,000
Where the Pavement Ends	Rex Ingram Prod.	Mar. 24	Apr. 21	7,706
Your Friend and Mine	Enid Bennett	Mar. 24	Apr. 21	5,750
The Handy Man	Stan Laurel	Mar. 24		2,000
Woman of Bronze	C. K. Young	Apr. 14	July 14	5,643
A Noise in Newboro	Viola Dana	Apr. 14	July 21	5,200
An Old Sweetheart of Mine	Elliot Dexter	Apr. 28	July 21	5,400
Soul of the Beast	Madge Bellamy	May 5	July 14	5,300
Her Fatal Millions	Viola Dana	May 5	Aug. 18	6,000
Trailing African Wild Animals	Martin Johnson	May 19	July 14	6,500
Cordelia the Magnificent	Clara K. Young	May 26	July 21	6,800
The Fog	Featured cast	July 14		6.500
Rouged Lips	Viola Dana	Sept. 8		5,150
Three Ages	Buster Keaton	Sept. 8		5,500
The French Doll	Mae Murray	Sept. 15		7,028
Strangers of the Night	Fred Niblo prod.	Sept. 15		8,000
The Eternal Struggle	Renee Adoree	Sept. 22		7,374

PATHE

		Review	Consensus	Footage
Dogs of War	"Our Gang"	June 23		1,000
The Burglar Alarm	Terry cartoon	June 23		1,000
Collars and Cuffs	Stan Laurel	June 30		1,000
The Beauty Parlor	Al-Falfa cartoon	June 30		750
Where's My Wandering Boy This Evening?	Mack Sennett	July 7		2,000
The Covered Pushcart	Cartoon	July 7		1,000
Steel Shod Evidence	Leo Maloney	July 7		2,000
The Uncovered Wagon	Paul Parrott	July 7		1,000
Kill or Cure	Stan Laurel	July 14		1,000
The Pace that Kills	Aesop Fable	July 14		1,000
Her Dangerous Path	Serial-Edna Murphy	July 21		20,000
Yellow Gold and Men		July 21		2,000
Mysteries of the Sea	Cartoon	July 21		750
Jack Frost	Snub Pollard	July 21		2,000
For Guests Only	Paul Parrott	July 21		1,000
Lodge Night	Our Gang	July 28		2,000
A Thoroughbred	Cartoon	July 28		1,000
Gas and Air	Stan Laurel	Aug. 4		1,000
The Green Cat	Snub Pollard	Aug. 4		2,000
The Marathon Dancer	Terry cartoon	Aug. 4		1,000
In Wrong Right	Leo Maloney	Aug. 4		2,000
The Pearl Divers	Terry cartoon	Aug. 11		1,000
Oranges and Lemons	Stan Laurel	Aug. 11		1,000
Nine of Spades	Special on "bridge"	Aug. 11		1,000
Nip and Tuck	Sennett comedy	Aug. 11		2,000
Post No Bills	Paul Parrott	Aug. 11		1,000
The Mystery Man	Snub Pollard	Aug. 18		2,000
Be Honest	"Dippy-Doo-Dada"	Aug. 18		1,000
Warned in Advance	Leo Maloney	Aug. 18		2,000
Live Wires	Paul Parrott	Aug. 25		1,000
July Days	"Our Gang"	Aug. 25		2,000
Man of Position	Sid Smith	Aug. 18		2,000
Rolling Home	Joe Rock	Aug. 18		2,000
The Bad Bandit	Aesop's Fable	Aug. 25		1,000
Pitfalls of a Big City	Ben Turpin	Sept. 1		2,000
Short Orders	Stan Laurel	Sept. 1		1,000
Cat That Failed	Aesop Fable	Sept. 1		1,000
The Great Explorers	Aesop Fable	Sept. 1		1.000
Call of the Wild	Hal Roach prod.	Sept. 8		7.000
Take the Air	Paul Parrott	Sept. 8		1,000
The Walrus Hunters	Aesop Fable	Sept. 8		1,000
Skylarking	Harry Gribbons	Sept. 8		2,000
Why Worry?	Harold Lloyd	Sept. 15		6.000
Let's Build	"Spat Family"	Sept. 15		2,000
The Walkout	Snub Pollard	Sept. 15		2.000
Is Conan Doyle Right?	Special	Sept. 15		2.000
A Man About Town	Stan Laurel	Sept. 15		1,000
The Cat's Revenge	Felix, the Cat	Sept. 15		1,000
Ruth of the Range	Ruth Roland ser.	Sept. 22		
No Noise	"Our Gang"	Sept. 22		2.000
Finger Prints	Paul Parrott	Sept. 22		1.000

(Continued from preceding page)

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11	June 9	4,622
The Man and the Moment	Hayford Hobbs	Nov. 18	May 12	4,470
The Inner Man	Wyndham Standing	Dec. 30	July 7	4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14	4,885
The Man Who Waited	Star cast	May 12		5,000
Counterfeit Love	Featured cast	June 30		6,000

PREFERRED PICTURES

The Hero	Gasnier Prod	Jan. 13	May 12	6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5	5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,963
Girl Who Came Back	Miriam Cooper	May 12		6,100
Daughters of the Rich	Gasnier prod.	June 30	Sept. 8	6,075
Mothers-in-Law	Gasnier Production	Aug. 25		6,725
The Broken Wing	Miriam Cooper	Sept. 1		6,216

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16	July 7	5,000
Rupert of Hentzau	Hammerstein-Lytell	July 21	Aug. 18	9,400

UNITED ARTISTS

Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649
One Exciting Night	D. W. Griffith Prod.	Oct. 21	Aug. 11	11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100
The White Rose	Mae Marsh	June 2	Sept. 8	11,000
Rosita	Mary Pickford	Sept. 15		8,800

UNIVERSAL

Fare Enough	Century Comedy	June 9		2,000
The Drifter	Harry Carey	June 9		2,000
The Kid Reporter	Baby Peggy	June 9		2.000
Better Than Gold	Roy Stewart	June 9		2,000
Railroaded	Herbert Rawlinson	June 16		5,390
In the Days of Daniel Boone	Serial	June 23	Aug. 25	4,900
Sawdust	Gladys Walton	June 30	Aug. 18	1,000
In Hock	Neely Edwards	June 30		2,000
Don't Get Fresh	Buddy Messinger	June 30		
Shootin' for Love	Hoot Gibson	July 7	Sept. 8	5,100
Lonesome Luck	Jack Dougherty	July 7		2,000
Hold On	Billy Engle	July 7		2,000
Taking Orders	Baby Peggy	July 7		2,000
The Merry-Go-Round	Featured cast	July 14	Aug. 25	9,178
McGuire of the Mounted	William Desmond	July 14	Aug. 25	5,020
A Self-Made Wife	Ethel Gray Terry	July 14	Sept. 8	4.960
Bum Slickers	Neely Edwards	July 14		1,000
Speed Bugs	Fred Spencer	July 14		2.000
The Homeward Trail	Pete Morrison	July 14		2,000
Forgetting the Law	Jack Dougherty	July 14		2,000
A Radio Romeo	Walter Forde	July 14		1,000
Hunting Big Game in Africa	H. A. Snow	Jan. 27	Mar. 17	10,000
Won't You Worry?	Bert Roach	July 21		1,000
Buddy at the Bat	Buddy Messinger	July 21		2,000
Tempest Cody Rides Wild	Marie Walcamp	July 21		2,000
The Victor	Herbert Rawlinson	July 28		4,880
The Host	Neely Edwards	July 28		1,000
True Gold	Jack Dougherty	July 28		2,000
		Aug. 4		2,000
The Eleventh Hour	Charles Jones	Aug. 4		6,819
Out of Luck	Hoot Gibson	Aug. 4		5,518
Legally Dead	Milton Sills	Aug. 4		6,076
Columbia—The Gem and the Ocean	"Leather Pushers"	Aug. 4		2,000
Nobody's Darling	"Baby Peggy"	Sept. 9		2,000
Double Suspicion	Neal Hart	Aug. 4		2,000
Spring Fever	Comedy	Aug. 4		2,000
The Love Brand	Roy Stewart	Aug. 11		4,832
The Steel Trail	Duncan serial	Aug. 11		15 parts
Shadows of the North	William Duncan	Aug. 25		4,943
Rustlin'	Jay Morley	Aug. 18		2,000
Lots of Nerve	Century comedy	Aug. 18		2,000
So Long, Buddy	Buddy Messinger	Aug. 25		2,000
Strike of the Rattler	Pete Morrison	Aug. 25		2,000
The Pencil Pusher	Chuck Reisner	Aug. 25		1,000
Blinky	Hoot Gibson	Sept. 1		5,740
Drifting ..W	Drifting	Sept. 1		7.394
High Kickers	Doris Eaton	Sept. 1		2,000
Sing Sing	Neely Edwards	Sept. 1		1,000
Fighting Fists	Jack Ford	Sept. 1		2,000
The Untamable	Gladys Walton	Sept. 8		4.776
Uncle Bim's Gift	"The Gumps"	Sept. 8		2,000
His School Daze	Bert Roach	Sept. 8		1,000
Hunchback of Notre Dame	Lon Chaney	Sept. 15		11,000
A Chapter in Her Life	Jane Mercer	Sept. 15		6,330
Back to Earth	Century comedy	Sept. 15		2,000
Face to Face	Western	Sept. 15		2,000
Dancing Love	Dancing comedy	Sept. 15		1,000
Where Is This West?	Jack Hoxie	Sept. 22		4,532
Round Figures	Jack Cooper	Sept. 22		2,000
Jollywood	Chuck Reisner	Sept. 22		2,000

VITAGRAPH

Masters of Men	Earle Williams	Apr. 21	May 12	6.800
The Barnyard	Larry Semon	Apr. 21	Aug. 25	2,000
Roving Thomas in Banff	Urban Classic	Apr. 21		5,400
Playing It Wild	William Duncan	Apr. 28	July 21	
Forward, March	Jimmy Aubrey			
The Inner Chamber	Alice Joyce			
A Guilty Conscience	Antonio Moreno			
Divorce Coupons	Corinne Griffith			5.249
The Man Next Door	Alice Calhoun	June 9		2,000
A Midnight Cabaret	Larry Semon	June 9		2.000
Smashing Barriers	William Duncan	July 7	Sept. 8	5,660
The Midnight Alarm	Alice Calhoun	Aug. 11		6.000
Loyal Lives	Whit. Bennett Prod.	Aug. 18		5,950

Consensus Footage

WARNER BROTHERS

Main Street	Star cast	May 12		8,600
Heroes of the Street	Wesley Barry	Dec. 23	Aug. 4	6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9	6,300
Where the North Begins	Rin Tin Tin (dog)	Aug. 25		6,200
Little Johnny Jones	Johnny Hines	Aug. 25		6.000
The Gold Diggers	Hope Hampton	Sept. 22		6,500

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

Mine to Keep	Bryant Washburn	Aug. 18		5,761
Pagin's Love	Monty Banks	Aug. 18		2,000
The Love Trap	Bryant Washburn	Sept. 15		5,710

AYWON FILM CORP.

The Cowboy King	"Big Boy" Williams	Apr. 21		4,900

B. B. PRODUCTIONS

Queen of Sin	Lucy Doraine	Apr. 7		8,000

CHARLES C. BURR

The Last Hour	Milton Sills	Jan. 13	May 12	6,000
Luck	Johnny Hines	Mar. 31	June 9	6,000
You Are Guilty	Edgar Lewis prod	Mar. 31	June 9	5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Temptation	Featured cast	Apr. 28		6,500
Her Accidental Husband	Forrest Stanley	Mar. 24		5,800
Lamp in the Desert	Gladys Jennings	June 2		4.900
Yesterday's Wife	M. De La Motte	Sept. 22		6,500

CLIFFORD S. ELFELT PROD.

Crimson Gold	James B. Warner	June 30		5,000
Flaming Hearts	James B. Warner			4,300
Big Stakes	James B. Warner			4,600
Danger	James B. Warner	July 7		6,000

IRVING CUMMINGS PROD.

Broken Hearts of Broadway	Colleen Moore	July 28		6,000

EQUITY PICTURES

The Daring Years	Mildred Harris	Aug. 4		7,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12	6,200

PHIL GOLDSTONE

Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5.000
Thru the Flames	Richard Talmadge	June 30		5.000
His Last Race	"Snowy" Baker	Sept. 1		5,800

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept. 22		5,000

LEE-BRADFORD

Squirrel Comedies				2,000
Is Money Everything?	Miriam Cooper	Apr. 7		5.800
Call of the Hills	Maud Malcolm	May 5		5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28		

PRINCIPAL PICTURES CORP.

Mind Over Motor	Trixie Friganza	Mar. 24		5.000
East Side, West Side	Eileen Percy	Apr. 28	Aug. 18	6,000
Temporary Marriage	Mildred Harris	May 5	Aug. 25	7.000
Secrets of Life	Instructive	Sept. 8		1,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5.000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

RED SEAL PICTURES CORP.

Bill	Maurice de Ferandy	Sept. 15		

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19	Aug. 25	8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30		4,940

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19		6,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May 12		5,000
The Prairie Mystery	Bud Osborne	June 16		5,000
Broadway Gold	Elaine Hammerstein	July 28		6,800

WEBER AND NORTH

Marriage Morals	Will Nigh prod.	Aug. 11		6.400
Don't Marry for Money	House Peters	Sept. 1		5.563

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Letting the Supply Man Handle the Job
The Music Roll in a New Role

A. M. P. E. D. A. Dines—Good News from the Coast—Built to Stand Earthquakes

A. L. BEARDSLEY is a Washington exhibitor who owns a chain of houses in Snohomish, Monroe and Sultan, the management of which occupies his time to a thoroughly comfortable extent.

Recently, Mr. Beardsley made up his mind that he would add a Seattle house to his chain and after selecting the district which he favored as a location, put into effect a time-saving campaign which consisted of turning over to B. F. Shearer, Simplex distributor, all the details of the new theatre.

Under the arrangement, Mr. Shearer purchased the site, arranged the building contract, employed the architect and is now completely equipping, furnishing and decorating the house, which, when ready for opening, he will turn over to Mr. Beardsley.

The building construction started September 10, and the theatre, a six hundred and fifty seat house, when complete, will cost approximately $90,000. This is Service with a capital "S," and is but another indication of the importance of the right kind of a supply house to the exhibiting branch of the industry.

NED PEDIGO is the owner and manager of the eight hundred seat Pollard Theatre of Guthrie, Okla.

Mr. Pedigo has a player piano in his house and became weary of searching through his music rolls for suitable pieces to accompany the picture. So he wrote to a music roll manufacturer and outlined eight selections to be placed all on one roll.

The roll was made up and sent to Mr. Pedigo and he writes us that it serves his particular requirements admirably. Also that he believes it is just the idea for which many other proprietors of small houses have been looking for some time. It looks as if it would be a mighty good stunt.

THE Crandall Amusement Company's new house, the Ambassador, is a credit to the District of Columbia. Incidentally, it represents an expenditure of $500,000.

From the description of the construction method employed, we should judge that a fairly well grown earthquake would do little to disturb the show.

The installation of the Typhoon Fan cooling system, Ward Leonard dimmers, Power's projector and a Raven screen are guarantees that the audience will be pleased and comfortable and the picture well projected.

WE are in receipt of a recent issue of a Middle West daily, in which a special supplement is given over to an illustrated description of the $40,000 renovation of a local picture house.

In the explanation of where the $40,000 went, two items struck us rather forcibly. They were the expenditure of $750.00 for four foyer chairs and of $1,800.00 for projection equipment.

We are beginning to understand why in photographic layouts of theatres, we receive so many showing foyers in all their glory and have to dig so hard and persistently to accumulate the occasional one of the projection room.

L. E. BARTH, national secretary of the Associated Motion Picture Equipment Dealers of America, was in town last week and the Eastern Zone of the association celebrated the occasion by tendering him a dinner, at which all the leading lights of the aforesaid Eastern Zone were present, and H. H. Cudmore gave a practical demonstration of how a toastmaster should toast.

Everyone had a good time and Mr. Barth explained most convincingly the benefits conferred by membership in the Association, at the same time gently intimating that the dues would probably be doubled next year.

GOOD news reaches us from the Photo Player Company of San Francisco, successor to the American Photo Player Company. It is to the effect that the new concern will continue right along with the manufacture of the Foto-Player, the Number Forty-nine pipe organ and the Robert-Morton orchestral and cathedral organs and that shipments are expected to be made from both the Berkeley and Van Nuys plants within the next week or two.

And we believe that our readers will be as glad to read the announcement as we are to make it.

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C. R. BAIRD CO., 243 E. 151st Street, New York
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Crandall's 1800 Seat Ambassador Is a Notably Magnificent House

CRANDALL'S new Ambassador Theatre at Eighteenth street and Columbia Road, northwest, Washington, D. C., was thrown open to the public September 20. Located in a populous section of northwest Washington, it will undoubtedly prove a popular link in the chain of houses operated by the Crandall Amusement Company.

The Ambassador is built upon the cantilever system of steel construction, with no interdependence between the steel framing and the walls. The steel structure is reared from cement footings imbedded deep in the earth, and is not at any place wall-bearing. One of the most important departures from usual practice is the distribution of the weight of the building over the earth at the rate of three tons per square foot, instead of four tons.

The exterior of the theatre is of limestone in straight lintel construction, surmounted on the upper portion of the building by a stuccoed wall with delicate pilasters projecting therefrom in a highly ornamental and very light cornice. The marquise extending over the main entrance on Eighteenth street to the curb line is low and rich in design, affording both weather protection and beauty.

Lobby Finished in Marble

The main entrance lobby is finished in marble, with handsome pendant lighting fixtures and decorative poster frames, in which ample display of current and coming attractions can be made. There is only one marble staircase leading to the balcony, rising from the Columbia Road end of the foyer and leading directly into the promenade lounge, where comfortable chairs and divans will always be at the disposal of patrons. The balcony is broad and low and extends only a short distance over the rear of the orchestra floor, is domed at the back and distinctive in character and beauty of its lighting fixtures.

The auditorium is in an Italian Renaissance design with soft, blue-grey and buff tints, set off with gold leaf and black, to produce an effect that is almost Oriental in its dignified beauty. The seats are leather with backs of embossed velvet of old gold, which, with the black and gold carpet, heavily padded, and with an exceptionally deep pile.

One especially beautiful feature of the new house is the unique main ceiling lighting fixture. The entire center of this huge dome is of leaded work with draped crystal trimming and amber glass, susceptible of polychrome effects by reason of the three-color lighting system with its series of Ward Leonard dimmers and blenders. This fixture, although it appears of the lightest and most fragile construction, has an entire inner frame of structural steel upon which a man may stand to relamp the fixture or for any other necessary purpose.

There will be matinees at the Ambassador on Saturdays, Sundays and holidays only, with night performances seven days a week. There will be four changes of bill a week with one-day showings on Saturday. At the Saturday matinees, prices will be: Adults, 25 cents for any seat in the house up to 5 p. m.; children, 20 cents. Nights and holiday matinees: Orchestra, adults, 40 cents, children 30 cents; balcony, adults 25 cents, children 20 cents. All prices include the war tax and none will be varied regardless of the magnitude of the feature projected upon the screen.

Power's Equipped Projection Room

The projection room is equipped with two 6-B improved Power's projectors, with G. E. high intensity lamps, which throw the picture on a Raven half-tone screen.

The Ambassador Grand Orchestra of twenty solo artists is under the conductorship of Bailey Alart, who, in addition to being a violinist and pianist, has two light opera scores and many symphonic and lighter concert forms for full orchestra to his credit. Mr. Alart has served in the capacity of musical director in many of the most representative theatres in this country and Canada. His concert master and assistant conductor is James N. Nash, who formerly served in the same capacity at the Portola Theatre in San Francisco. In addition to the splendid orchestra, the Ambassador is equipped with a mammoth new triple-manual pipe organ.

The theatre is ventilated by latest model of Typhoon cooling system, such as has operated with such conspicuous success in the other theatres comprising the Crandall chain, which, with the addition of the Ambassador and the Tivoli, under construction at Fourteenth street and Park Road, northwest, will number ten houses of the first rank in Washington and five outside.

The new Ambassador is under the resident managership of Robert Etris, with Paul Hurney serving as assistant manager. The total seating capacity is approximately 1,800, and is unique in that there are no boxes on either floor. The completed, furnished and equipped theatre represents a total cost of about $500,000.

The Week's Record of Albany Incorporations

A half dozen motion picture companies received charters from the Secretary of State during the week ending September 15 permitting them to engage in the motion picture industry in New York State. The six companies revealed a total capitalization of but $35,500.

These companies included the Efrem Zimbalist, Inc., $500, with Joseph L. Greenberg, Joseph M. Berk and Martha Tischler, New York City; Danube Film Corporation, Buffalo, $10,000, Michael Kosztin, George Takaos, Buffalo; Julius Zakany, Lackawanna; Columbus Cinema Production Co., Inc., $5,000, N. Scalya Minolfi, Mario A. Sola, Alfred Gandolfi, New York; Sims Amusement Corporation, $5,000, Jonas and Mary Sims, New York; L. D. Adolph, Brooklyn; Kelly & Company, Inc., $5,000, Harry A. Kelly, Edward G. Gonzales, F. A. Lavin, New York; Foto Topics, Inc., $10,000, Harold and Charles A. Stein, William T. Hennessy, New York.

Hoffman Bros. to Build Washington House

The proposed erection of a new moving picture theatre in the northwest section of Washington, D. C., has been announced by Clare E.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39th ST. NEW YORK

and Graham Hoffman, known in theatrical enterprises as Hoffman Brothers.

A long lease has been secured on a site on Fourteenth street, at Buchanan, on which the house, which will have a seating capacity of 1,200, will be built.

The new theatre will be named the Park. Construction will be strictly fireproof. The cost is placed at more than $200,000.

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Howells Cine Equipment Co.,
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Lockport Hi-Art Has Been Remodeled

The remodeled Hi-Art Theatre in Lockport, N. Y., opened September 24. The house is owned by John J. Lanigan, and is managed by Robert H. Kane. The seating capacity has been enlarged to 1,000 on the ground floor, with nearly as many seats in the balcony. The interior color scheme has been carried out in gray, mahogany and gold, the stage trimmings being of the latter. The new stage has an opening of 30 feet, with a depth of 21, and a new screen has been placed.

The new theatre will be located in the big stone and steel addition erected north and west of the former playhouse. The addition is 170 feet long, 75 feet wide at the stage, 125 feet wide in the center and 150 at the front.

While the stone walls are of ample width to support the roof, no part of the latter will rest on them, its weight being supported by big steel pilasters. There are four aisles on the ground floor, with an opening through the seats leading to the exits, of which there are six, in addition to the main entrances.

The entrance to the theatre will be, as formerly, on West avenue; but a beautifully arranged corridor, 100 feet in length, will lead from the box office to the playhouse proper. The ceiling of the main part of the theatre will contain sunken lights, while group lights will be prominently placed on the walls. Arrangements have been made for an augmented orchestra.

Seattle Is to Have New $15,000 House

Construction starts soon on a $15,000 house at 5633 Duwamish avenue for W. A. Peterson, on a lot 96 x 40 feet. L. J. Hellenthal is the contractor and W. E. Dwyer architect.

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SITUATIONS WANTED

THOROUGHLY experienced manager seeks position with good motion picture theatre or motion picture and vaudeville. Five years' experience in both in first run theatres. P. S. Honeyman, 6 St. Ledger Apt., Cincinnati, Ohio.

ORGANIST of highest attainments wishes Southern or Eastern location. Experienced on large Mortons and Wurlitzers. Expert cuing, novel and original effects. Splendid library. Box 316, M. P. World, N. Y. City.

INTELLIGENT young man, 22, with initiative, originality, and some experience, desires position in theatre in or about New York. Box 315, M. P. World, N. Y. City.

A-1 PROJECTIONIST at your immediate call. 8 years' experience, 1 year management theatre. Own tools and can repair any type machine. References. Married. Prefer eastern location. V. Groetzinger, Box 306, Denton, Maryland.

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RAVEN
HAFTONE
SCREEN
HAS BEEN CHOSEN FOR THE
NEW FOX THEATRE
OAKLAND, CAL.
RAVEN SCREEN CORPORATION
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FIRE!
May result from badly installed electrical equipment or poorly chosen materials.
Hallberg's Motion Picture Electricity
$2.50 *Postpaid*
is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.
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TO GREATER VISION THROUGH OPTICAL SCIENCE
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This is the SEPT-Camera

It takes standard width motion picture film.

It is automatically spring operated and **every-one** can take motion pictures with it.

With it you take short lengths of parades, athletic meets, tournaments, and all local happenings and put them on your screen while they still interest your patrons.

It costs but $150.

Any laboratory can give you twenty-four hour developing and printing service.

Send for full particulars.

Sept Cinema Camera Distributors, Inc.
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Time
Is Money—
Save It!

Globe Tickets with Inventory Numbers will help you save time.

The Inventory Number is the one that shows exactly how many tickets you have on hand. There is absolutely no counting or figuring for you to do. You simply look at the Inventory Number, and you know how many tickets you have in stock. Think of the time saved!

Are these Inventory Numbers working for you?

GLOBE TICKET COMPANY
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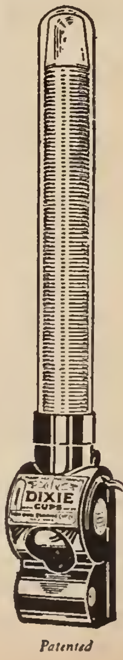

The name of Keith is synonymous with the best in vaudeville

Similarly, in the equipment of Keith Houses nothing is omitted that will contribute to the comfort and convenience of Keith patrons.

And, as a matter of course, all of the Keith Houses are liberally equipped with

DIXIE CUP
Penny Vending Machines

Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

Write for sample Dixies and details of Dixie Cup Penny Vendor Service.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original Makers *of the* Paper Cup
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With Branches at Philadelphia, Chicago, Cleveland, Baltimore, Los Angeles.

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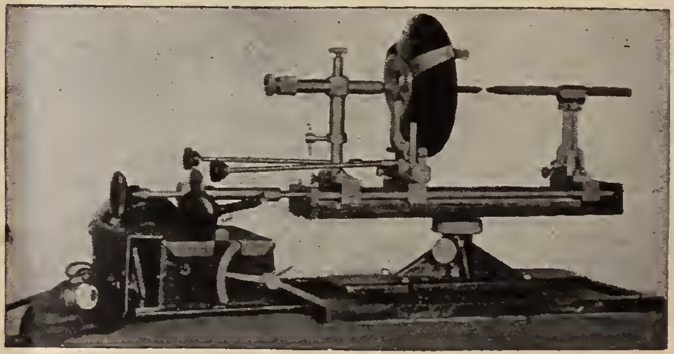

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Moving Picture WORLD

Vol. 64, No. 6 October 6, 1923 PRICE 25 CENTS

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>
> —*Quinn Martin,*
> N. Y. World

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6 DAYS

Goldwyn-Cosmopolitan

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PRISCILLA DEAN

DRIFTING

UNIVERSAL JEWEL
with
Wallace Beery
Matt Moore and
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From W. A. Brady's Production
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Directed by Tod Browning

Presented by
CARL LAEMMLE

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First Motion Pictures

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JAPANESE EARTHQUAKE

A Paramount Picture

Not just flashes of scenes but a continued negative 2500 feet long * * * secured on the spot by Paramount's representatives * * * scenes of Tokio and Yokohama being shaken to the ground, with the fire and indescribable events that followed * * * by express steamer from Kobe to Vancouver, by seaplane to Seattle, by fast airplane to New York * * * all records for quick transportation of film smashed * * * as usual, Paramount leads the world.

Wire your nearest Paramount Exchange as to when you can secure a print

First Showing in New York Now

RIVOLI RIALTO

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Every woman always is in love with Love, and every man pretends he likes to laugh at Love. Mae Marsh, in "Paddy-the-Next-Best-Thing," gives both women and men their chance as she returns to the film in the greatest picture of her entire career.

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Women love tears, when not too long sustained by emotion. Mae Marsh, in her great screen version of "Paddy-the-Next-Best-Thing," a story millions have read, brings up tears only to quickly dissolve them into laughter that will sweep any audience.

Thrills and Chills

There are enough thrills and creepy sensations in Mae Marsh's new picture to satisfy any audience. In "Paddy-the-Next-Best-Thing" there is action so fast and swift, adventure so thrilling, that patrons are certain to talk about the picture to their friends.

Fast-moving Drama

Mae Marsh, in the role of the-next-best-thing to the son that never came, gives an intensely human portrayal in a film that never lags nor sags, but keeps moving rapidly to a sane and logical climax. Every human emotion is roused by her great art.

Graham Wilcox Productions, Ltd.

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MAE MARSH

in

"Paddy - the - Next - Best - Thing"

By Gertrude Page

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
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A Branch Office located in every United Artists Exchange

How Often Do Your Theatre Audiences Win Their Bets?

When your patrons enter your theatre every one of them is betting you fifteen cents, or twenty-five, fifty-five, or even eighty-five cents—whatever it may be—that he will see a good picture.

You ought always to let them win those bets.

When you don't, you lose—no matter how profitable the week may be.

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You Both Win With "The White Rose"

You can be sure your patrons win their bets when they see D. W. Griffith's new picture, "The White Rose," for here is a film that has more than gowns, more than sets, more than a few interesting scenes and clever titles.

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HOPE HAMPTON

Robert T. Haines, Mary Thurman,
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CHARLES HORAN
Production
Story by Garrett Parker

1-2-3
He gave up home and family for her
He rescued her from poverty
He surrounded her with luxuries

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HARRY MILLARDE PRODUCTION

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20 YEARS OF PROGRESS FOX FOX FILM CORPORATION
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PAY?
4-5-6
He signed away a fortune to her
He brought her fame and position
He clothed her in costly silks
~and this is how she repaid him.
R COMES
"MIGHTIER THAN THE BOOK"
20 YEARS OF PROGRESS
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William Fox presents

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JOHN GILBERT
master interpreter of
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from the famous story by
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First of SIX stirring film
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Featuring this romantic star

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Two reels of
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Coming Soon —
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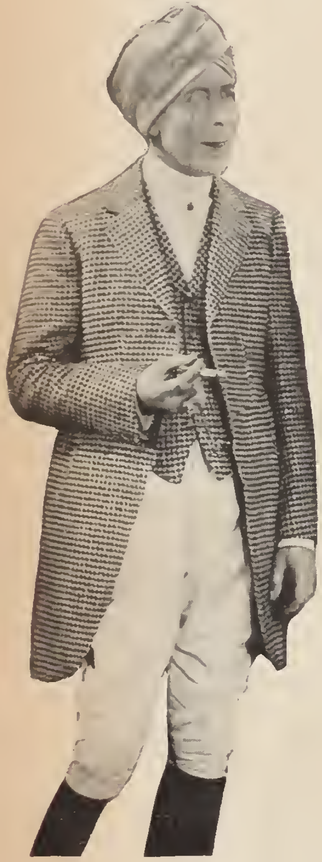
On into the Rajah's courtyard swept the horde of frenzied natives!



"Vengeance! Sacrifice!" they shouted. On the whim of this hysterical mob rested the fate of the beautiful Lucilla.

Drama! Thrills! Suspense! Against a spectacular background of Oriental splendor, one of the most dramatic romances of theatrical history is unfolded. William Archer's melodrama made into a superb photoplay by Forrest Halsey.

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NEW YORK HAS EVER KNOWN

George Arliss, Alice Joyce, Harry T. Morey, David Powell, Jetta Goudal and Ivan Simpson—a marvelous cast for a marvelous picture.

Meanwhile the Rajah of Rukh smiled sardonically

Lucilla writhed—her courage was glorious

George Arliss

in that sensational story of adventure

THE GREEN GODDESS

with ALICE JOYCE

Directed by SIDNEY OLCOTT

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presents

Viola Dana

in

Rouged Lips

With

Tom Moore

AND A REMARKABLE CAST

Adapted from
RITA WEIMAN'S *story*
"UPSTAGE" *which appeared*
in the Cosmopolitan Magazine

Directed by HAROLD SHAW

Jury Imperial Pictures Ltd, Exclusive
Distributors thruout Great Britain—
Sir William Jury, Managing Director

A Metro Picture
REG U.S. PAT OFF

"Packs the Capitol and

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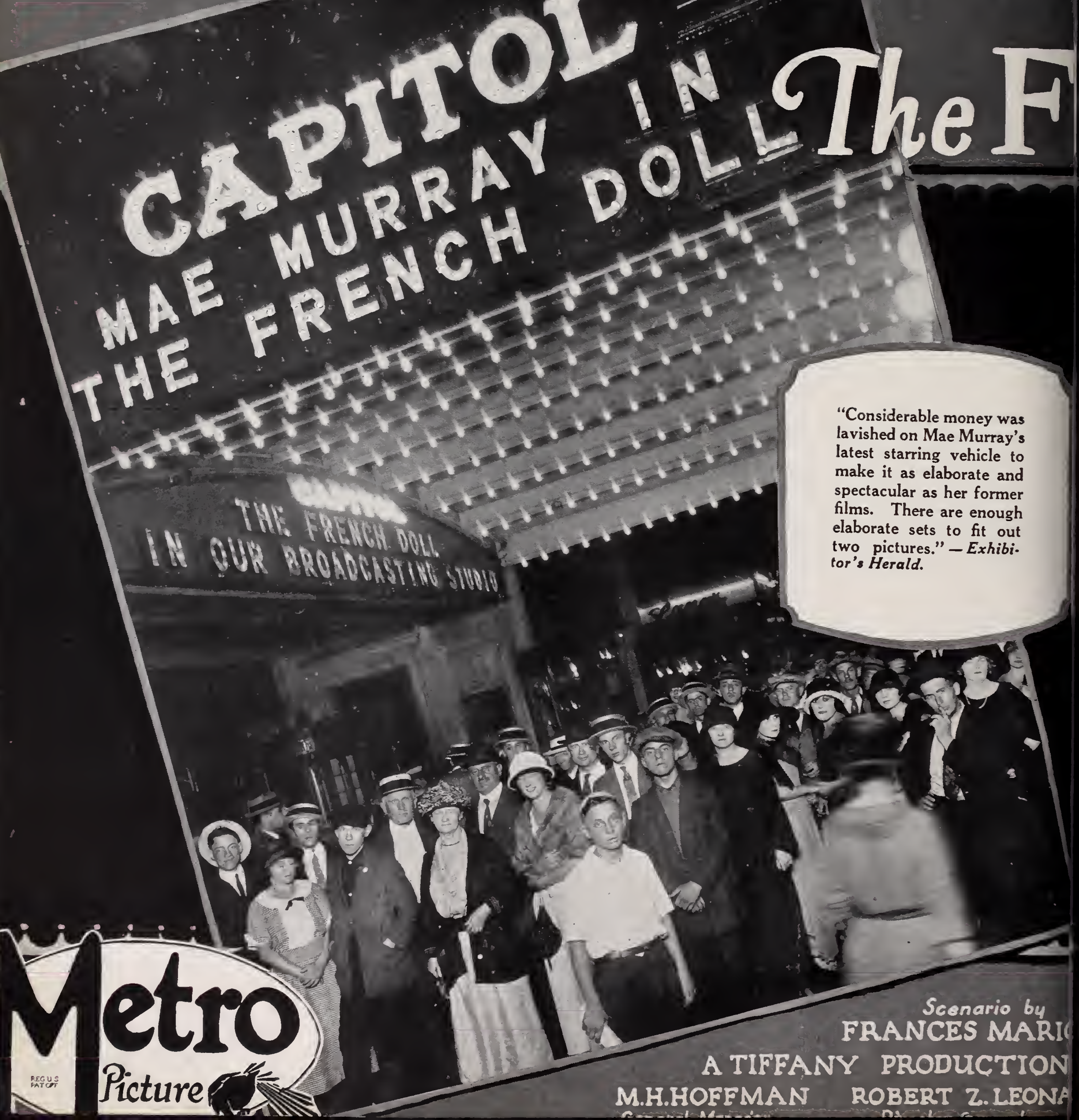
MAE M



The F

> "Considerable money was lavished on Mae Murray's latest starring vehicle to make it as elaborate and spectacular as her former films. There are enough elaborate sets to fit out two pictures." — *Exhibitor's Herald.*

Metro
REG U S PAT OFF
Picture

Scenario by
FRANCES MARI

A TIFFANY PRODUCTION
M.H.HOFFMAN ROBERT Z.LEONA

Endorsed by the Press

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URRAY
in
RENCH DOLL

ALL THE CRITICS AGREE

"It is wonderfully made. Feminine population will be deeply interested. Miss Murray displays a countless collection of French gowns." —*N. Y. Morning World.*

"Miss Murray's costumes alluring. Sets are good "—*N. Y. Times.*

" 'The French Doll' contains romance, adventure, gorgeous costumes and sumptuous settings. Suited to the particular bright talents of Miss Murray."—*N. Y. Evening Telegram.*

"Miss Murray appears in some of the most fascinating garments it has ever been our good fortune to behold. Miss Murray looks like a French Doll herself."—*N. Y. Tribune.*

"Miss Murray is a good drawing card. Her ability second to none in wearing exotic costumes, and here again she is more lavish than usual." —*N. Y. Morning Telegraph.*

"Miss Murray is as beautiful as ever—if not more so—and her gowns are as remarkable as usual."—*N. Y. Evening Journal.*

" 'The French Doll' has been directed in a manner aimed to extract from the original several excellent farcical incidents. In its new form it should have more financial success than it had on the stage." —*N. Y. Evening Mail.*

"The star at her prettiest. Mae Murray at her best. The captions are exceedingly good. Almost every city audience will laugh uproariously." —*Moving Picture World.*

"Mae Murray looks most adorable in her close-ups. Many expensive and classy sets give this excellent production value. Star has established herself as sure-fire draw." —*Wid's*

"Lively comedy — gorgeous gowns and other startling sartorial effects. Easy picture to look at and enjoy. Possesses all the Gallic smartness and speed of the original. Remarkable interior of cabaret. Bright, crisp comedy." — *Exhibitor's Trade Review.*

"Star makes an attractive French Doll and will please her admirers." —*Film Daily.*

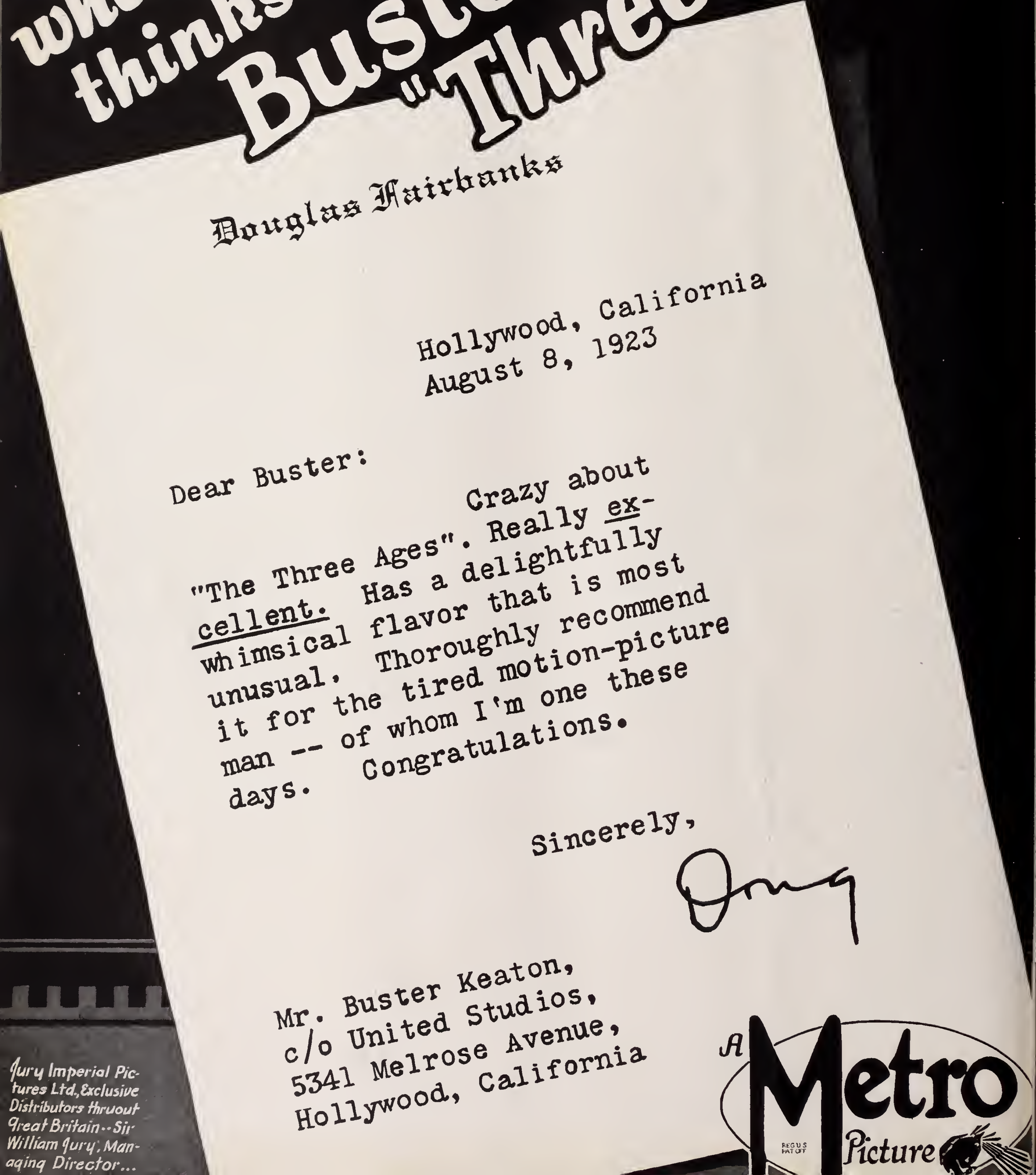
TOOK RECORD MONEY ON BROADWAY AGAINST STRONGEST OPPOSITION THE STREET HAS EVER KNOWN

Adapted by
A.E. THOMAS *from the*
French by PAUL ARMONT
and MARCEL GERBIDOU

A Metro Picture
REG U.S. PAT OFF

Jury Imperial Pictures, Ltd., Exclusive distributors thruout Great Britain - Sir Wm Jury Mng. Director

This is what "Doug" thinks of Buster's "Three Ages"



Douglas Fairbanks

Hollywood, California
August 8, 1923

Dear Buster:

Crazy about "The Three Ages". Really excellent. Has a delightfully whimsical flavor that is most unusual. Thoroughly recommend it for the tired motion-picture man -- of whom I'm one these days. Congratulations.

Sincerely,

Doug

Mr. Buster Keaton,
c/o United Studios,
5341 Melrose Avenue,
Hollywood, California

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A Metro Picture

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UNIVERSAL SUPER JEWEL

MERRY GO ROUND

Directed by
RUPERT JULIAN

UNIVERSAL JEWEL

A CHAPTER IN HER LIFE

A LOIS WEBER PRODUCTION
With a brilliant cast ◆ Based on the story of "JEWEL" by Clara Louise Burnham

UNIVERSAL JEWEL

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Starring PRISCILLA DEAN
From the play by John Colton and Daisy H. Andrews
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UNIVERSAL JEWEL

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Starring REGINALD DENNY
Story by Byron Morgan ◆ Directed by Harry Pollard

UNIVE
HAS THE

AN AVALANCH

IN the whole wildly exciting career of th
Universal, no such flood of contracts ha
poured into our office as we are now recei
ing day after day and week after week!

It's an avalanche! It's a tribute to th
fact that Universal is setting the pace fo
the whole industry as never before. Fo
many years I thought Universal's busines
was big, but it was nothing compared wit
the genuine BIG BUSINESS which is liter
ally burying us now.

Our organization, even though enlarge
time after time, is taxed to its capacity i
checking and verifying contracts. I hav
no way of knowing whether other pro
ducers are having equally exciting experi
ences; but if they are, it is an indication o
the biggest year in the history of the in-
dustry. If they are not, it is only an addi-
tional proof of what I have already tol
you, namely, that UNIVERSAL HAS THE
PICTURES!

Not only are the exhibitors grabbing the
Universal product more quickly and more
sweepingly than ever, but they are volun-
tarily passing the word along to others
Long before our salesmen are able to cove
their territories word has reached thei
customers that Universal has the pictures

The eyes of the whole trade are on Universal!

Why not? Who else has anything t
equal "The Big Ten," our first supply of
big pictures for the new season?

Who else can match "Merry Go Round"

DATE THE

Presente
CAR

RSAL
PICTURES

F CONTRACTS

and "A Lady of Quality" and "A Chapter n Her Life" and "The Acquittal" and 'Morality" and "Thundering Dawn" and 'The Darling of New York" and "The Spice of Life" and "Drifting" and "White Tiger"?

Any one of the big ten would be a triumph n itself, but to have a single company pro- uce TEN OF THE BEST PICTURES AT ONE CRACK is something unheard of in he annals of the trade!

So much for our Jewels. As for our Star eries productions, there is simply no com- etition. No other company that I know f is even attempting to compete with this emarkable line of pictures. I believe our tar Series productions have made MORE PROFIT FOR EXHIBITORS than any lass of pictures in the market. The con- racts on these are piling in, in an endless tream.

Serial contracts, comedy pictures, news eel contracts, and, in fact, contracts for verything we produce, are fairly swamp- ng us.

Why? Well, it's not because we part our air in the middle. It's simply because Universal has the pictures, and, more im- ortant, the majority of the exhibitors KNOW IT!

In a big season of big things, Universal is he biggest bet of all. We're in the midst f an avalanche, but golly, we love it!

Carl Laemmle

G TEN NOW

AEMMLE

UNIVERSAL
SUPER
JEWEL

A LADY OF QUALITY

Starring VIRGINIA VALLI
with MILTON SILLS and an extraordinary cast
A HOBART HENLEY PRODUCTION
From Frances Hodgson Burnett's famous novel and play

UNIVERSAL
JEWEL

MORALITY

Starring MARY PHILBIN
From a story by Owen Kildare
Directed by Irving Cummings

UNIVERSAL
SUPER
JEWEL

THE ACQUITTAL

with
CLAIRE WINDSOR and NORMAN KERRY
Directed by Clarence Brown ◆ From COHAN & HARRIS' Production of Rita Weiman's play

UNIVERSAL
JEWEL

WHITE TIGER

Starring PRISCILLA DEAN
Directed by TOD BROWNING

UNIVERSAL
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BABY PEGGY

in THE DARLING OF NEW YORK
Directed by KING BAGGOT

Every Picture a Separate Unit

"Every production distributed by Anderson Pictures Corporation will be handled as a separate and distinct unit.

"This policy applies particularly to exploitation. Every picture will have a definite basis of public appeal, upon which will be built nation-wide campaigns of advertising and publicity.

"Likewise, every picture will be offered the exhibitors on its own merits. Block selling has no place in our plan of distribution.

"Unit handling in every detail of operation is fundamental to our policy of exhibitor service."

CARL ANDERSON, *President.*

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An Absolute Service

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← Producers of →

CHAS. DICKENS
"Cricket On the Hearth"
with
Jos. Swickard
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Waterfront Wolves

As the first of a series of action melodramas

starring

ORA CAREW

supported by

JAY MORLEY

Written and directed by **TOM GIBSON**

ONE PICTURE PER MONTH
THE PRICE and QUALITY WILL SUPRISE YOU.

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Don't Pass This Up!

The story of a girl's vain effort to save her father from himself. No risk was too great; the depths of Chinatown held no terror for her. If necessary she did not hesitate to risk the life of the man she loved.

◆

EXCHANGES

Get Busy!

Our salesmen are in the field now, closing territories. Our offer of this series of quality pictures at rock bottom prices will amaze you.

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BY

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It costs $6.00, and it's worth that price times over for the benefits you and your show will derive from its pages.

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City

On the screen at last !

Samuel Goldwyn *presents*

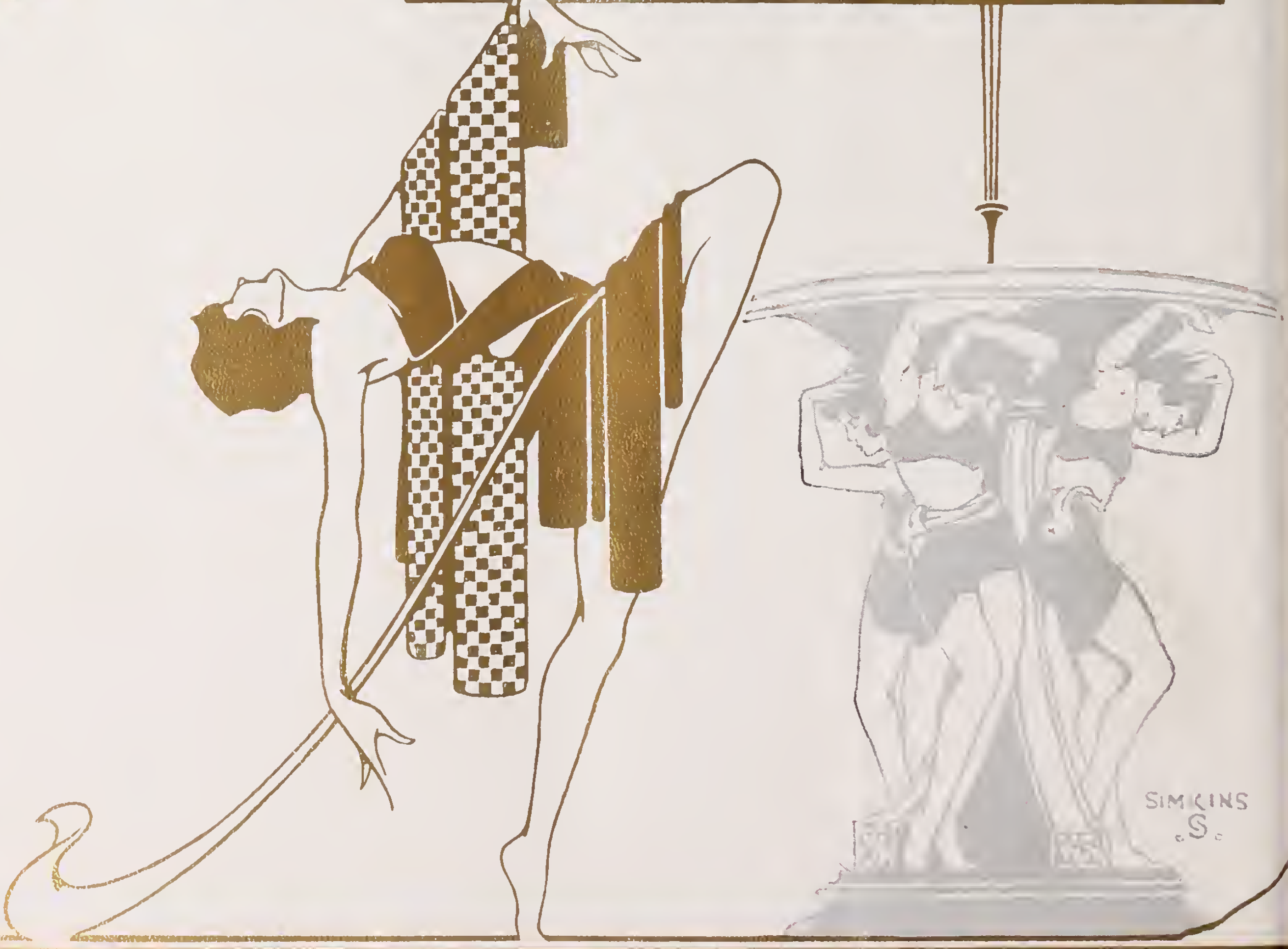
"Potash and Perlmutter"

The most popular story of stage or fiction.

FIRST NATIONAL PICTURES

A First National Picture

Roars of laughter come so fast, the occasional tear must hurry to make room for the smiles.



GREAT though expectations were for "Potash and Perlmutter"—with its popular appeal proved throughout the world by record after record as stage-play, book and story-series—every expectation has been exceeded by "Potash and Perlmutter's" positive screen triumph.

The utmost in entertainment has been achieved!

Samuel Goldwyn *presents* -

POTASH *and* PERLMUTTER

By Montague Glass and Charles Klein
with
BARNEY BERNARD ALEX CARR VERA GORDON
Martha Mansfield , Ben Lyon , Hope Sutherland , De Sacia Mooers , Lee Kohlmar and twenty others
Directed by CLARENCE BADGER -
From scenario by FRANCES MARION -
Produced by arrangement with A·H·Woods
A First National Picture

It will attract millions of people into thousands of theatres

Partial Record of "Potash and Perlmutter"

2557 nights on Broadway.

6627 nights on tour.

175 stories in the Saturday Evening Post during the past nine years.

225,000 books sold.

60 great Daily Papers carry a story each week.

Those figures prove what "Potash and Perlmutter" means to your audience. They've read the stories or seen the play or heard the nation laugh They *want* the picture.

Don't keep your patrons waiting.

A Whole Show From Frills to Thrills

Imagine all this in one picture!

The stars of the Broadway cast.

Laughs you never laughed before; the throb of genuine drama, too.

Gowns to gasp at—next season's models, by Mme. Francis, in radiant display.

Broadway's dandiest dancers and the Sixteen Tiller Girls—wonderful they are.

A stunning follies show by units from Ziegfeld Follies and the Music Box Revue!

"Potash and Perlmutter" presents entertainment unsurpassed.

Samuel Goldwyn's

initial independent production has the creative experience of ten years, the talent of world-renowned artists, the literary genius of four masters — blended for the box office!

A First National Picture

FIRST NATIONAL PICTURES

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THE GOLD RUSH OF '49

PRAIRIE schooners on burning plains, bearing brave men, oak-hearted women, happy children, all lured by the mirage of GOLD!

INDIANS on the warpath! A hopeless battle against cruel odds—the MASSACRE!

YOUTH'S Loyalty, Hope, Love, tested by Hate's treachery—the ever living romance of the Builders of the Glorious WEST!

A David Smith Production with an All-Star Cast

VITAGRAPH
ALBERT E. SMITH PRESIDENT

An Epic of the West

–that *Thos. H.* *is there* Big

May McAvoy and Lloyd Hughes in one of the many exciting scenes in Thos. H. Ince's latest success.

"Her Repu

with

May McAvoy

FIRST NATIONAL PICTURES

Ince punch
in his latest presentation

If there is one man that exhibitors can always depend upon to have that "kick" in his pictures, the wallop that hits audiences right on the nose and leaves them spellbound with the thrill of the incident—It Is Thos. H. Ince.

"Her Reputation" is no exception to this standard. It certainly has the punch. The forest fire; the episode where an automobile is driven over a cliff; the great flood scene and its thrilling rescues; the wonderful restaurant affair where the police stage a chair gripping raid—and the tremendous climax, where the presses of a great metropolitan newspaper are stopped that a girl's reputation might be saved.

There is enough material in "Her Reputation" to provide thrills for ten pictures. A wonderful title for exploitation—a great cast to promote and a never-fail box-office producer. There's a combination hard to beat.

Distributed by Associated First National Pictures, Inc.

You like me, don't you, Mr. Carewe?

EDWIN CAREWE
PRESENTS
The BAD MAN
by PORTER EMERSON BROWNE
WITH
HOLBROOK BLINN

AND AN ALL STAR CAST
DIRECTED BY EDWIN CAREWE
SCREEN ADAPTATION by JOHN LYNCH
SCENARIO by FINIS FOX
PHOTOGRAPHY by SOL POLITO, A.S.C.

AND well he might. Edwin Carewe's direction of Holbrook Blinn, in the role he made famous on the stage, is a magnificent piece of work.

He has made "Pancho Lopez," that delightful *Robin Hood of the Desert,* one of the most fascinating characters the screen has seen for a long time.

"The Bad Man" contains every element that makes for theatre patronage; a most interesting and engrossing story; a corking title for exploitation and a cast you can advertise.

Open the book and make room for "The Bad Man" now!

Foreign Rights Controlled by Associated First National Pictures, Inc., 383 Madison Avenue, New York

FIRST NATIONAL PICTURES

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Marking Time

"YOU are right in saying that the new season hasn't started for us small fellows," writes a Middle Western theatre owner, who goes on to present the most interesting exhibitor letter we have received in months.

Because he speaks frankly of rental dollars and cents and in clear words reveals his own shopping psychology it is obvious that the writer's name must be withheld.

For an open accounting of "what the small town exhibitor is thinking" the letter is undoubtedly of value. We present the following extracts without comment, and in the belief that at this stage of the film season its spontaneous frankness makes far more instructive reading than could be offered by any New York editorial opinion.

* * *

"YES," declares our exhibitor friend. "We fellows in the small towns have not been able to get the season started.

"I made a little jaunt to five of the neighboring towns recently and without an exception they had not bought nor were they able to buy a single new picture of the so-called big features. Such is the case with us at the present time with the exception of Universal's Jewels.

"So-and-So wants to sell twenty-nine or none with unheard of rentals for the business conditions we are encountering; with ——— we were close to agreement, but the next time they came around they had nine mediocre pictures from last year which they insist New York says must be played.

* * *

"ANOTHER leading producer is so busy protecting his neighboring 'key' run that he is letting pictures get old so far as my house is concerned.

"When they have played a week's run in a neighboring city and we can get on to them within forty or even sixty days a picture is worth more than when they hold them until the flush of the national advertising is over.

"Even in a small town this business, as far as pictures are concerned, is a case of 'the king is dead; long live the king.' You never hear them raving about a picture that has played; they wonder in a small town when you are going to have the picture that is making its run in Chicago or some nearer key city.

* * *

"I WANT to be fair with the distributor, but he must let me have my 'nut' and a fair profit besides; not putting the price of his productions so high that a Summer storm or bad roads in the winter will absolutely annul any chance that I have to make a legitimate profit.

"This season has not seen a ten, twenty, or twenty-five per cent increase in asked rentals, but in most cases from fifty to one hundred and fifty per cent.

"The business is not here to pay such prices. The result will be that the fellow who controls his town will hold off until such time as they begin to listen to reason—and then he will buy them a little old but at his own price.

"Some time ago I had a leading star's best release under consideration. They started at $300 (more than I ever netted on a three-day run, with the exception of two pictures) and at that time I would have given them $100.

"Thirty days later they offered it for $125—but by that time its value had shrunk to less than I offered originally. Why? Because the print would not have been in first class shape and the flush of the public's interest had been taken by other productions.

* * *

"A FEW days ago I had one of the boys in to see me on a block of pictures. We could not get together on the price and a picture or two that I wanted eliminated—mainly due to local conditions.

"After we agreed to disagree I asked him how things were breaking over the territory. He knows that I do what the salesmen call 'shoot straight' so he told me that he had landed but one small town on his route. The balance of them are in the same boat that I am—too much money for the known facts of the house's ability to pull."

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheremoya Avenue, Los Angeles, Cal.

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WORLD

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This Week

New York's department stores were visibly hit by the newspaper strike, but it was pretty hard to notice any serious effect at the theatre doors. The eight-page papers issued allowed the theatres space for their usual card ads and this may have helped, but when the stores were limited to two hundred lines—they might just as well have had nothing.

It is never fair to draw a line for the country on the basis of New York, but it is certainly worth noting that the big pictures never got off to such a flying start. Where on earth do the box-office line-ups come from? Are they being drawn from the neighborhood theatres, visitors from out of town, or what?

"The Hunchback of Notre Dame" seems to be leading the way, with "Rosita," "The White Sister" and "If Winter Comes" right on Lon Chaney's heels. And the miracle of miracles is the way "The Covered Wagon" holds up—going into the Fall season with all the vitality of a picture just starting its run.

If the other big city and road showings hold to New York's pace then Mr. Exhibitor had better face this fact: He need not worry about million dollar productions as one of his troubles because the million dollar picture will not reach him for months and months —and years, maybe. And this: When he does get a chance at these big ones he is going to play percentage. Because if he pays a rental—it will be the top figure. Which is the better choice: A top quota rental or a percentage basis?

All the time the two-dollar top houses are turning them away—the regular screen theatres are establishing new figures. Imagine the Capitol doing $54,000 last week with "Six Days." And holding to it this week.

Between the million dollar pictures and the program pictures there is the happy medium—and, boys, what a happy medium when you can list such productions as "Potash and Perlmutter," "Why Worry," "The Gold Diggers," "Three Wise Fools," etc.

Joe Plunkett met the strike by issuing his own newspaper-size "Mark Strand Bulletin." "New York Threatened" was a headline that surely caught the eye and made them read on further to find that the city was threatened with an avalanche of laughs from "Potash"—a very exciting time with "The Bad Man," etc.

First National must have a whale in "The Bad Man." That never-failing source, the underground buzz of advance tips, says that everything the play had has been retained on the screen. That's saying something.

Off with the Tax!

"I am with you heart and soul for the repeal of the Admission Tax this year or any year. Just so it is repealed. The sooner the better," writes Charles H. Smith, of the Empress Theatre, Arthur, Iowa.

"The Iowa legislators at their last session planned to add a tax of their own on moving picture houses but this did not become a law. I have been informed by our own representative that this subject again will come up for discussion at the next General Assembly session. If the State of Iowa and the Federal Government insist upon a tax on admissions the theatre owners will have to hire a bookkeeper to accommodate these taxing bodies.

"So I am with you in having the tax repealed by the Federal Government, and the Iowa-Nebraska association will look after our State troubles."

Two weeks or so ago every personality item consisted of saying "So-and-So is on his way to Los Angeles." Starting this week we have standing in type "So-and-So has returned from Los Angeles."

J. D. Williams is back, looking very satisfied with the results of his stay in Los. Every possibility that the latter part of next week will bring some more news.

Carl Anderson returns after a hurry up trip to get the production end of his new organization set.

Harry Ascher is another arrival in the city with much to talk about in the way of production activity. This Grand-Ascher outfit is plugging on a pretty big line-up of product, backed by the knowledge of men with a lifetime experience selling film.

George Utassy has returned to the newspaper end of the Hearst activities. H. O. Davis, one-time of Triangle, succeeds him at the Cosmopolitan helm.

Edward Kraupa, of the Monarch Film Corporation, Philadelphia, dropped in the office to say "Hello" and it was just our hard luck to be out. Better luck next time.

It is now ten-forty on Thursday morning and we have to call quits on this job soon. An aspiring young director whose first feature production opens next Monday at the Lyric is due at Grand Central at ten-forty-five. Let's see? What's his name? Oh, yes, Charles Chaplin. The prophets say the young man has a great future before him as a director.

Just to keep the traffic from getting one-sided, Louis B. Mayer is announced as starting back to Los Angeles this week. Louis is showing 'em something in production this year. We'll say so. Have you seen "Strangers of the Night?"

Those letters from Easterners who migrate to Los Angeles are always the same. First letter, "not so happy"; second letter, regular native son stuff. Lou Marangella is the latest. Can't use enough adjectives talking about the wonders of the Warner studio and the Coast in general.

R. E. W.

Kansas Theatre Owners Convene; Plan to Help Farmers

ONE of the most successful conventions in the history of the motion picture theatre owners of Kansas was held at the Broadview Hotel, Wichita, Kas., September 24 and 25. A great amount of business was transacted and the convention was well attended by exhibitors from over the State.

Probably the biggest thing that members of the association will do is to help stricken wheat farmers buy seed wheat by joining the Kansas Seed Wheat pool. Wheat farmers in sixteen counties are unable to buy seed wheat, so the Kansas showmen will work in conjunction with people in charge of the wheat fund by giving the proceeds of their houses taken in October 9.

This is in line with the constructive work being done by the theatre owners over the State and their belief that the organization should get behind every civic movement which will help to advance community life. The committee which worked out the plans and which will be instrumental in the success of the project is composed of M. B. Shanberg, Kansas City, chairman; R. G. Liggett, Kansas City; Conrad Gabriel, Garden City; Stanley Chambers, Wichita; Ed Frazier, Pittsburgh; Harry Keefer, Salina; Carl Mensing, Leavenworth; R. R. Biechele, Kansas City; Fred Fees, Parsons; E. R. Ruch, Claflin; H. H. Woody, Lincoln Center; W. S. McDowell, Wellington, and Harry McClure of Emporium.

The fight being made by the Motion Picture Theatre Owners of Kansas on the admission war tax gained impetus when the following telegram was received from Senator Arthur Capper:

"I see by this morning's paper your association meeting in Wichita is planning a campaign for repeal of the ten per cent. admission tax. I will be glad to have you say to members of your association that I am in hearty sympathy with this move and will be glad to assist them in securing favorable action by Congress on this matter. Arthur Capper."

The conclusion of the reading of this message by President R. G. Liggett was the signal for an outburst of enthusiasm on the part of all those assembled. Work of preparing petitions asking the repeal of the tax will go forward at once, every theatre in the State pledging itself to assist in the work.

In his talk at the banquet Monday evening, Ex-Governor Henry J. Allen forecasted the ultimate end to censorship of motion pictures because of the keenness of the producer and the exhibitor to sense the public demand and to produce clean pictures. He took a good natured rap at high salaried actors and actresses, declaring that if their salaries were a little more reasonable the cost of films to the exhibitors would be materially reduced.

He impressed upon his hearers the importance and dignity of their mission as educators of the masses. He commented on the marked improvement of films, morally, mechanically and intellectually.

Other speakers at the banquet were: C. M. Price, United States Commissioner of Ft. Scott; A. H. Cole, a representative of the Kansas City Film Board of Trade, who predicted great things for the theatre owners because of their organization, and M. B. Shanberg, owner and director of the Midland Theatre enterprises over Kansas, added a word of praise and stressed the marked advance in the industry.

Sam A. Houdy of Kansas City, attorney for the theatre owners, submitted his report on the progress of the fight against the music tax levied by the American Society of Authors, Composers and Publishers, and indicated that the Kansas movie men virtually have won their fight against the payment of the tax. Two cases involving the issue will be heard in the United States District Court next month.

Committees appointed were Registration, Fred Mein, Kansas City, Willard Frazier, Paola; Promotion and Research, R. R. Biechele, Kansas City; G. L. Hooper, Topeka; R. G. Liggett, Kansas City; H. L. Gees, Mulberry; Roy Burford, Arkansas City; Stanley Chamers, Wichita; Tom Brown, Leavenworth.

Resolutions, M. B. Shanberg, Kansas City; Ed Frazier, Pittsburg; J. B. Tackett, Coffeyville; Charles Bull, Wichita; J. R. Burford, Arkansas City.

Investigation, Stanley Chambers, Wichita; G. A. Kubach, Abilene; Fred Fees, Parsons; Bob Holmes, Emporia. Taxes and Insurance, R. R. Biechele, Kansas City, G. A. Kubach, Abilene; G. L. Hooper, Topeka; W. H. Weber, Great Bend; Raymond Gear, Florence; J. Hershman, Franklin; R. R. Hansen, J. R. Burford, Arkansas City; Stanley Chambers, Wichita; R. G. Liggett, Kansas City.

Ways and Means, A. F. Baker, Kansas City; Ed Frazier, Pittsburg; M. B. Shanberg, Kansas City; Harry A. McClure, Emporia. Special Committee, C. M. Smith, Kansas City; A. H. Cole, Kansas City; Charles Barron, Wichita.

Insurance was an important topic of discussion. After thorough investigation, the association presented to its members the plan of a large reciprocal company. Members approved of the company and by taking out this insurance they not only save for themselves, but help finance the theatre organization at the same time.

A resolution advocating the establishment of a central department at Kansas City for shipping and receiving film was adopted. It was explained that by combining shipments considerable saving on express charges could be effected. It was pointed out that Detroit was trying out the plan with success and considerable saving to both exhibitors and exchanges. Parcel postage of film was also discussed.

The convention went on record objecting to the useless duplication of expenditures that saddles the entire business with burdens, and deploring the waste and extravagance in production and distribution and that the publicity of excessive salaries paid stars be curtailed and every possible means be utilized to gain and retain the confidence and good will of the people.

Another resolution urged the elimination of the padding of feature productions as it prevented the showing of a diversified program which is the increasing demand of patrons.

M. B. Shanberg of Kansas City pointed out that no organization can hold any more respect than the individual members of that organization are entitled to and for this reason alone the exhibitor should be an outstanding personage in his community, backing every worthy civic movement, protect civic rights, advance interests and promote the general welfare of all.

New Jersey Body Takes an Active Stand Against Tax

RELATIVE to the seat and admission tax a campaign, similar to that of the Motion Picture Theater Owners of America, was laid out by the Board of Directors of the Motion Picture Theatre Owners of New Jersey at the last meeting held September 25 at the Hotel Trent, Trenton, N. J. As the result a special legislative committee will be appointed.

Those in attendance were: R. F. Woodhull, President; Peter Adams, Vice President; Henry P. Nelson, Secretary, and the following members of the Board of Directors: Charles Hildinger, Trenton; Ben Schindler, Camden; D. J. Hennessey, Newark; Arthur B. Smith, Salem; Henry Manus, Lyndhurst; W. C. Hunt, Wildwood, and A. J. Moeller, General Manager of the Motion Picture Theatre Owners of America.

The Service Division maintained by the Motion Picture Theatre Owners of New Jersey, under the supervision and direction of A. J. Moeller, is showing consistent progress, it was reported.

Extensive National Motion Picture Day activities were reported and Peter Adams of Newark and Paterson, Charles C. Hildinger of Trenton, Ben Schindler of Camden and R. F. Woodhull of Dover are arranging for special campaigns in this relation, and from the reports received from these men it would seem that National Motion Picture Day will be an outstanding event in those particular communities and their action undoubtedly will be followed by theatre owners generally throughout the State of New Jersey. President Woodhull has appointed the chairmen and committees for New Jersey for National Motion Picture Day.

William Keegan was elected treasurer to serve the unexpired term owing to the resignation of Mr. Louis Bollinger of West Hoboken on account of Mr. Bollinger's retirement from the business. Mr. Bollinger's resignation was accepted with regret.

A special public service program was also inaugurated under the direction of President Woodhull, which should be conducive to the interests of theatre owners throughout the State of New Jersey.

The activities regarding insurance were reported and theatre owners in the State of New Jersey may look forward to a reduction in premium rates on liability insurance within a comparatively short time.

The next meeting of the board of directors will be held in Trenton at the Hotel Stacey Trent on Wednesday, October 17, 1923.

Daly Succeeds White

J. A. Daly, recently with the Universal Pictures Corporation, Philadelphia office, has been appointed press representative of the Louis B. Mayer Productions, succeeding R. M. White, resigned.

Laemmle Home-Coming Week to Be Held Sept. 28 to Oct. 6

THE return to America of Carl Laemmle, Universal chief, from a three months' tour of Europe, during which he supervised the enlargement of Universal's European organization, will be marked in this country by Laemmle Home-Coming Week, a gala week in all Universal exchanges. In addition to its other features, the week will be a sales drive week, in which the Universal sales force, under Edward J. Smith, newly appointed general manager of sales, expects to hang up a new sales record for Universal pictures.

Mr. Laemmle returned this week aboard the Aquitania, accompanied by his secretary, Harry Zehner, Miss Rosabelle and Julius Laemmle, his children, and Miss Estelle Cohen, a friend of Miss Rosabelle. Though suffering from an attack of laryngitis, the Universal president was in good spirits and exceedingly cheerful over business, both here and abroad. It looks like Universal's banner year, he says.

Laemmle Home Coming Week, September 28 to October 6, marks the peak of Universal's Fall sales activity. With eight of the ten scheduled Jewel productions already in the East, and the other two booming along in production at Universal City, the big film company finds itself in a remarkably strong position for the first half-year of the 1923-1924 season. Universal officials themselves have been surprised at the wide-spread demand for Jewel pictures this Fall.

Universal's two subsequent Jewel releases, "A Chapter in Her Life," and "Drifting," also have gone over the top with the picture public. "A Chapter in Her Life," Lois Weber's screen adaptation of the Clara Louise Burnham novel, "Jewel," is highly regarded by exhibitors who have shown it and by those who have seen it. "Drifting," the Priscilla Dean Jewel adapted from the celebrated stage play by that name, did a $40,000 week at the Capitol Theatre, New York, a regular Winter-time record, during one of the worst weeks of the late Summer season.

The next release under the Laemmle banner will be "Thundering Dawn," a Harry Garson production being put out as a Universal Super Jewel. J. Warren Kerrigan and Anna Q. Nilsson are the featured players. It is a stirring melodrama of the Orient, in which a destructive typhoon and tidal wave, such as recently ravaged the China Coast, and later added to Japan's earthquake woes, are reproduced with remarkable fidelity.

Among the other Jewel pictures completed and ready for inspection by the exhibitors are "A Lady of Quality," Virginia Valli's photo-drama of the famous Frances Hodgson Burnett novel and play, directed by Hobart Henley; "The Acquittal," another strong adaptation from the stage, with Claire Windsor featured, by courtesy of the Goldwyn company; "The Darling of New York," Baby Peggy's first feature production, which has been made into a wonderful heart-drama by King Baggot and "White Tiger," Priscilla Dean's great melodrama of crookdom, with Wallace Beery, Ray Griffith and Matt Moore in prominent roles.

The two Jewels rapidly approaching completion at Universal City for release around the first of the year are the initial Jewel vehicles of Reginald Denny and Mary Philbin. Denny's picture is called "The Spice of Life," and is a virile drama with Laura LaPlante in the chief supporting role.

Miss Philbin's first Jewel will be called "Morality," and is based on an appealing story by Owen Kildare, "My Mamie Rose."

Collecting Film Library of Roosevelt and His Times

A FILM biographical library of Theodore Roosevelt and his times is being compiled by the Roosevelt Memorial Association, and on the anniversary of Roosevelt's birth, October 27, the nucleus of this library will be lodged in fireproof vaults in Roosevelt House, 28 East Twentieth Street, New York, the restored birthplace of Theodore Roosevelt, which will be open to the public as a national museum and perpetual memorial of his ideals.

"Because," said the Roosevelt Memorial Association, "it reaches everyone interested in motion pictures, Moving Picture World has been asked to spread to the far corners of the earth the news that every foot of Roosevelt film is being sought by the Roosevelt Memorial Association so that it may be assembled, classified and preserved for all time. Those who feel they cannot give are being asked to put their lowest figure on their offering.

"Preceding the first public request for Roosevelt film, half year's survey was made of the possibilities. This preliminary search was made possible by a representative of the Roosevelt Memorial Association having access to the files of Moving Picture World, the first American magazine in the motion picture field."

Realizing the value which this library will have for the motion picture industry, the Roosevelt Memorial Association announces its willingness to co-operate with responsible film producers and that arrangements can be made for the use of this material in a proper manner.

Exports Are Increasing

More Moving Pictures Being Sent Abroad

Exports of moving pictures are increasing steadily, shipments during the month of July totaling more than 16,500,000 linear feet, with a value of more than $600,000, according to figures just obtained from the Bureau of Foreign and Domestic Commerce, Washington, D. C.

Included in the July exports were 6,215,733 feet of raw stock, valued at $155,096; 595,365 feet of negatives, with a value of $68,644, and 9,720,072 feet of positives, worth $393,909. Approximately 85 per cent. of the raw stock exported went to Japan, France and England, exports to those countries being 2,575,372 feet, valued at $76,607; 1,828,838 feet, valued at $31,090; and 1,004,967 feet, valued at $21,089, respectively. More than half of the negative film exported went to England, whose imports during the month amounted to 283,633 feet, valued at $45,062.

For the first time in a number of months no foreign market other than Canada imported as much as a million feet of positive film, the heaviest imports in that class being 872,315 feet, valued at $37,618, by England. Shipments to Canada during July aggregated 1,241,600 feet, valued at $48,381.

Goldwyn Shake-up

Some Territorial Districts Changed But Personnel of Circuit Supervisors Unaffected

James R. Grainger, General Manager of Sales of the Goldwyn-Cosmopolitan Distributing Corporation, has announced a number of changes in the district supervision of that office. This does not affect the personnel of the district supervisors, but does change some cities from one territory to another.

George F. Dembow has assumed supervision of the Albany office, so that the district now under him comprises Albany, Boston and New Haven with headquarters in Boston.

J. A. Koerpel, District Supervisor of the Michigan and Ohio territory, has assumed district supervision of the Buffalo office, succeeding S. Eckman, Jr., who has been transferred to the home office.

This change resulted in eliminating the Indianapolis territory from Mr. Koerpel's supervision. His revised district includes Buffalo, Cleveland, Detroit and Cincinnati, and George A. Hickey, District Supervisor of the Illinois, Wisconsin and Minnesota territory, has assumed district supervision of the Indianapolis office.

Maxwell to Australia

M. E. Maxwell, well known in the motion picture industry as able executive, salesman and general business getter, left New York Saturday, Sept. 22, for Australia where he goes to take up the duties of general manager of United Artists, Australasia, Ltd., with headquarters at Sydney. Mr. Maxwell went direct to San Francisco, whence he will leave for Sydney October 2.

Creswell E. Smith, who has been in charge of United Artists' interests in Australia for some time, will leave Sydney soon after Mr. Maxwell's arrival, and will return to United Artists' New York headquarters.

To Write Comedies

A. H. Geibler, newspaperman and a veteran screen author, has been signed by Hal Roach to write screen comedies for the Roach companies at Culver City, Cal. For the present Mr. Geibler will confine his efforts to the writing of comedy vehicles for Will Rogers, who is being starred by Hal Roach in a series of two-reelers to be distributed by Pathe.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 517.

Reorganize Units

DeMille Wafts the Broom Before Filming "Triumph"

A rerganization of the producing unit of Cecil B. DeMille, preparatory to the filming of "Triumph," his next Parabount picture, was announced by Mr. DeMille this week. Lou M. Goodstadt, for seven years casting director at the Lasky studio, has been appointed by Mr. DeMille to the post of business manager of the Cecil B. DeMille production unit. Mr. Goodstadt has interviewed 480,000 stars.

Paul Iribe, who for the past two years has been Mr. DeMille's art director, will be assistant manager. Mr. Iribe, however, will still retain supervision of the art department and will add to his duties supervision of the wardrobe and property departments of Cecil DeMille production. Mr. Iribe will be assisted by Gene Lowry and Rudolph Berliner. Mr. Lowry is probably the only native Californian among Hollywood's assistant directors. Mr. Berliner was formerly musical director for the Ritz-Carlton hotels in New York and Montreal. Paul Ferron has been appointed by Mr. DeMille is production manager to handle the important technical details that arise during a production. This new executive has been for a number of years the active owner and manager of a large motion picture theatre in a suburban Californian city.

"U" Exchange Dines

Men of Universal's New York Sales and Distributing Center Celebrate

The Big "U" Exchange, Universal's New York sales and distributing center, held an anniversary dinner last week at Zucca's Restaurant, near "film row." The anniversary marked the completion of the first year under W. C. Herrmann, the exchange manager, Dave Brill, the New York manager and Lou I. Kutinsky, the New Jersey manager. These three executives were the guests of honor. Jacob Hartman, the veteran service manager of the exchange, was toastmaster.

Increases Personnel

Doubling the capacity and increasing the facilities of the Schulberg Studios, the home of Preferred Pictures, has resulted in a corresponding increase in the personnel of the big picture plant. Sam Jaffe has been made general manager for the company. Fred Leahy has been made studio manager. Al Freudemann will serve as art director. Harry Strite has been made construction superintendent and Sid Street will serve as purchasing agent.

Filmdom Sustains Loss

The loss of Paul J. Rainey means much to filmdom. A good percentage of pictures of sensational African hunts were furnished by life material observed by Mr. Rainey on his many expeditions through untrodden lands in the dark climes. The universally known hunter, explorer and sportsman died suddenly while envoyaged from England to South Africa. He was buried at sea on September 18. Mr. Rainey was 46 years old.

Anderson Contracts with Hollywood Enterprises

CARL ANDERSON, president of Anderson Pictures Corporation, returned on Monday from a three-week trip to Los Angeles. Concerning it Mr. Anderson says:

"While my trip was not entirely on matters pertaining to product for release by Anderson Pictures Corporation, I did arrange for the distribution of a few series of pictures. The first to be announced is a contract closed with John J. Glavey of Hollywood Enterprises, who will make a series of four productions, the featured player being 'Eddie' Gribbon. Another production unit, which will likewise operate on a series basis, will be announced next week.

"Regarding our whole plan as it refers to product, it is our policy to deal with independent producers working on independent units. By this method it is possible to secure a higher degree of quality and a more careful consideration of our requirements than could be obtained from an organization which works on a quantity basis—all pictures being made on the same lot and under the same head.

"In matters of production as well as distribution, the entire thought and concern of Anderson Pictures Corporation is for the independent theatre owners of the country. We will deal only with known quantities. The producers making pictures for us will have previously made pictures recognized as successes for the exhibitor; not successes for any director, or star, or reviewer, but for the exhibitor.

"We are not concerned with lining up a tremendously long list of releases for our plan does not include quantity distribution as it is understood now."

Mr. John J. Glavey, who is referred to in Mr. Anderson's statement, is director general of Hollywood Enterprises.

Pep Club Outing

Paramount Employees go to Asbury Park to Eat, Swim, Dance and Golf

In spite of the threatening weather, more than two hundred members of the Paramount Pep Club attended the club's annual outing at Asbury Park Saturday. The headquarters of the club were at the Beach Arcade where the afternoon was spent in dancing and swimming. Luncheon and dinner were served at the Plaza Hotel grill.

Members of the club who were interested in golf were extended the courtesies of the Asbury Park Golf Club and witnessed a match between Gene Sarazen and Walter Hagen. Paul Morgan, as chairman of the general committee, had charge of the arrangements for the outing.

Pathe Shows Earthquake Films in Quick Time After Disaster

THERE has been considerable speculation in the trade ever since it was known that Japan had suffered a frightful disaster through earthquake, fire and flood, as to whether it had been possible to film anything at all, and if so who would be able to get it first.

Despatches from the Coast tell the story of the success of the Pathe News in getting some first rate pictures. On Monday, Sept. 24, the Pathe News released to regular customers pictures of the disaster which are described by exhibitors as being really wonderful. These pictures are, Pathe says, the first to be shown in this country.

The story connected with these pictures is an interesting one. Ralph Earl, one of the first cameramen that the Pathe News had, who covered the Coast territory in the old days when the News was known as the Pathe Weekly, was the man who turned the trick. He was travelling in Japan at the time of the disaster and by a stroke of luck was on the spot when the repeated shocks were levelling Tokio and Yokohama. Earl saw his opportunity and secured thousands of feet of sensational scenes. He took the first boat to the United States with his prize.

Production Work at Height; Sam Warner Visits Ill Brother

SAM WARNER arrived in New York early this week on a rush visit from the Warner Studios in Hollywood to see Abe Warner, who is ill with typhoid fever. While Mr. Warner's condition is serious, the doctors have diagnosed the case as merely a normal case of typhoid, and it will only be a question of time before he will return to his desk at the Warner home office.

While in New York, Sam Warner will confer with the Warner Organization and present important plans for the future that have been brought about by the expansion of the Warner activities on the Coast.

In speaking of production activities on the West Coast, Sam Warner was highly enthusiastic, and predicted that exhibitors will have the greatest array of pictures in years to choose from for the coming season.

"Production activities on the Coast are at their height," declared Sam Warner. "Producers feel the same way that live-wire exhibitors are feeling, that the coming season is going to be the most prosperous in the history of the industry."

Gallup Gets Cane

As a mark of respect and esteem, which they feel for George Bruce Gallup, the members of the Home Office force of the W. W. Hodkinson Corporation presented Bruce with a beautiful lacquer cane bearing a gold band suitably engraved, upon his retirement from the organization. For three years he was advertising manager.

Exhibitors Enthusiastic Over National Movie Day

CONCERTED action by theatre owners gives every assurance that National Motion Picture Day, Monday, November 19, will be one of the red letter days on the film calendar for 1923. According to officials of the Motion Picture Theatre Owners of America, the organization which is sponsoring the event, it is gaining momentum daily and no movement furthered by the national organization of theatre owners has met with such a quick and enthusiastic response from the rank and file of exhibitors as this.

"The enthusiasm shown by exhibitors in the field," declares the M. P. T. O. A., "is deeply gratifying and already proves their willingness to enter whole-heartedly into a campaign of constructive action for the good of the industry. The theatre owners look upon National Motion Picture Day as a real opportunity of establishing their theatres as centers of civic importance.

"Every day brings word of new state divisions falling in line. Indiana has taken hold and a letter from William Bender, Jr., Treasurer of the M. P. T. O. A. and also National Chairman of the National Motion Picture Day Committee, advises that sub-committees have been appointed covering the entire state and active campaigning has begun. As Indiana sponsored the original move for National Motion Picture Day, the theatre owners of that state are out to excell all other states of the Union in putting over the big event.

"Harry Davis of Pittsburgh, member of the National Board of Directors of the M. P. T. O. A., was in New York last Friday and declared that he is calling a mass meeting of the theatre owners of Western Pennsylvania, to be held at Pittsburgh, to designate sub-committees and formulate definite plans of participation.

"C. E. Whitehurst of Baltimore, member of the National Board of Directors, likewise has announced a mass meeting to be held at Baltimore for the purpose of naming committees and discussing ways and means.

"Martin Smith, President of the Motion Picture Theatre Owners of Ohio, has divided his state into 40 districts with exhibitor leaders in each district to carry on the work.

"C. E. Williams, representing the Motion Picture Theatre Owners of Nebraska, has named the chairmen for the various cities and counties of that state and is actively at work. A. B. Momand, Secretary of the Theatre Owners' and Managers' Association of Oklahoma, is laying comprehensive plans to have his state up among the leaders.

"In addition to the activity of the various states, Canada is particularly interested in the celebration. G. B. Sparrow, President of the M. P. T. O. of Canada, and Vincent Gould, Secretary of the Canadian organization, made a trip to New York last week and conferred at the National Headquarters of the M. P. T. O. A. regarding their participation. They affirm that the Canadian Theatre Owners are enthusiastically behind the project.

"General reports indicate that theatres everywhere are preparing special programs and special presentations. Those which have not already completed their plans are holding open the date of November 19 with the idea of booking an attraction of striking appeal to their patrons, in keeping with the importance of the day. Some theatres will show the advancement of the motion picture by comparing their establishments five or ten years ago with what they are today. Others will reveal the progress of the industry by similar comparative methods. Many will present special musical programs in cooperation with local musical clubs. Practically every theatre participating in the celebration is securing the endorsement of local business and social organizations and a great many will cooperate with their city departments in making it a day of particular importance."

A special department has been organized at the National Headquarters to handle the tremendous detail work of the event as well as prepare the necessary material for the theatre owners' use. The basis upon which the M. P. T. O. A. is operating indicates that the responsibility of the national body does not end with the organization of the country into effective working units for each local, county and city, but also is preparing to do much of the actual work for the theatre owners participating in the celebration. To that end a special service book is being prepared in which is lined up a complete, comprehensive and detailed campaign for the successful promotion of the exhibitors' big day. Slides, consisting of two styles, one sheet posters and a distinctive novelty suggestion will be circulated, as well as the press book.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 517.

Stern Returns

Abe Stern, vice-president of Century Comedies, arrived in New York on Friday morning, September 28. Stern and his wife were on a business-pleasure trip through Europe, where they spent the major part of ten weeks. While in England and France, Mr. Stern purchased nine original stories for production when he reaches his Hollywood studios.

Holland's Queen Meets Fox Man

John T. Parkerson, European representative of Fox News, claims the distinction of being the first motion picture man in history to be received officially by a reigning monarch. Queen Wilhelmina of Holland gave Mr. Parkerson a thirty-minute audience in the royal palace at The Hague, on Saturday, September 1, accepting from him a specially prepared news reel made in conjunction with the twenty-fifth anniversary of her accession to the throne. The reel was tendered with the compliments of William Fox.

American Minister Tobin presented Mr. Parkenson to the Prince Consort and members of the royal court and the entire gathering with Her Majesty, manifested deep interest in the film industry.

Orientals Hugely Interested in Exhibition, Says Vignola

"THE exhibition of motion pictures is beginning to be taken seriously in the Orient, thanks to American trade papers," says Robert G. Vignola, now engaged in directing "Yolanda," starring Marion Davies, for Cosmopolitan, and who recently completed a six months' tour of the world.

"Until quite recently the cinemas, as they call them out there, rendered programs that consisted wholly of pictures and a tinpanny piano much the same as we had here fifteen years ago. Then the foreign exhibitors who are always the first to bring out innovations decided that there must be something more in exhibition than merely showing an assortment of pictures, and so they began to make improvements.

"For instance, there is Mr. McGrath, manager of the Empire Theatre in Shanghai. It was a curious coincidence that the day I landed in Shanghai he should be showing 'The World and His Wife,' my first production for Cosmopolitan. McGrath not only offered an elaborate musical program but a beautiful prologue that would do credit to the best of our American exhibitors. I understood it was the first time such a thing had been done in Shanghai. The same effort to put exhibition on a higher footing was evident in the cinemas I visited in Tokio, Yokohama, Hongkong, Manila, Singapore, Calcutta, Bombay, etc.

"Of all the Oriental peoples I found the Japanese the most eager and resourceful exhibitors. Their artistic development seems to be a little higher or else they have more desire to emulate American exhibition methods. In a native cinema in Kioto they had a Japanese prologue that was beautiful to behold. It was exquisitely artistic and marvelously well put on. I should say it compared favorably with anything I've ever seen in an American theatre.

"It seems that the American trade papers are doing the propaganda work. Unwilling to be left behind, the exhibitors in the Orient vie with one another in an effort to better their theatres, taking their ideas from the American trade papers. Because they are still new at the exhibition game as it is played in America they indulge in a lot of copying, but they also have ideas of their own and from what I've seen I should say they need not take a back seat for any one."

All Government Witnesses Heard; Paramount Planning Defense

IN a short session lasting a little over a half-day, the Federal Trade Commission completed its Cleveland investigation in the matter of the suit against the Famous Players-Lasky company, developing very little that was new.

The hearing was held September 18, and those who testified were Edgar A. Hahn, attorney and one of the secretaries of Loew's Ohio Theatres, Inc.; Fred Desberg, general manager of that firm; C. L. Peavy, manager of the Hodkinson Cleveland branch; Maurice Safier, manager for United Artists; J. E. Beck, manager for Vitagraph.

These Cleveland film managers, competitors of Famous Players-Lasky, testified that the Stillman, State, Allen and Park Theatres, controlled by Loew's are the leading theatres in the city, that to book their pictures in any of these houses aided the pictures when it came to sell other runs, and that they have always received fair and equitable treatment from Loew's Ohio Theatres.

The hearing's chief purpose, it seemed, was to investigate the firm of Loew's Ohio Theatres, Inc., and whatever connection the Famous Players-Lasky has with it.

Mr. Hahn testified that Famous Players owns a small block of stock in the Ohio firm, and $100,000 worth of bonds on the Euclid-East 17th Street Co., which owns the property upon which some of the Loew theatres are situated.

He also testified that the concern is operated from Cleveland where the policies were laid down and the pictures booked; that Famous Players has no voice in the operation of the theatres, nor any other connection. Famous Players acquired the bonds, he said, after the theatres were built, in payment for pictures bought.

Similar testimony was given by Fred Desberg, general manager of Loew's Ohio Theatres, Inc., also stating he had no financial interest in Famous Players-Lasky Co.

It was expected that exhibitors might appear to testify but none showed up. Nor were there any other complaints.

At the Philadelphia hearing (the second held in that city), which was proceeded with following the Federal Trade Commission's investigation into Famous Players-Lasky business affairs at Cleveland, M. E. Comerford, of Scranton, Pa., was one of the principal witnesses.

Mr. Comerford operates a big string of theatres in Northern and Northeastern Pennsylvania. He denied that Famous Players or Adolph Zukor are interested in his enterprises. Comerford said he plays many of the First National productions, and all of those of Paramount. He said he is interested in and booked 65 theatres. In 1919, he stated, he paid $157,563 in rentals to Paramount out of a total amount of $511,333.71 to all companies. These figures show that 27 per cent. was paid to Famous. The next largest purchases were from First National; Metro was third and Fox, fourth.

Figures given out by Henry Nugent, booker of the Stanley Booking Corporation, were an interesting exhibit. He said Stanley paid out a total in rentals of $1,330,016.39 for features in 1922 and $284,028.32 for shorts. Famous Players received $481,608 of the money expended for features, First National, $289,631, and Metro, $108,928.

The Philadelphia hearing closed the taking of testimony by the Government. The defendant has thirty days to prepare its case and its counsel will take testimony from its witnesses. Most of the cities in which the Government took testimony will again be visited, with the probable exception of Dallas and New Orleans. It is reported that Famous is under an expense of $1,500 a day in conducting its defense. The Government's expenses up to the present time have been between $6,000 and $7,000 not including the traveling expenses or the salaries of the representatives of the commission who obtained data on which the Government's case was based.

Paramount Beats World with Pictures Showing Earthquake

PARAMOUNT beat the world with the first motion pictures of the Japanese earthquake disaster. Rushed across the continent by airplane from shipboard at Victoria, B. C., the pictures smashed all speed records, arriving in New York at 3:15 p. m. Wednesday, and were shown in Broadway picture houses Wednesday.

The pictures, consisting of 2,500 feet of film, were secured by Tom D. Cochrane and R. E. McIntyre, Paramount managers in Japan, and it was through the co-operation of representatives of the Japanese Government as well as Canadian and American officials that they reached Curtiss Field, Mineola, Wednesday afternoon after a record-breaking journey half way round the world.

The film, which shows the ravaging conflagration which followed the earthquake as well as the buildings of Tokio and Yokohama swaying and crumbling to the ground while the people rushed for safety, was rushed by airplane to Kobe to catch the Empress of Australia, of the Canadian Pacific Steamship Lines, only to find that the ship had sailed several hours before. The pictures were taken by seaplane and put aboard the vessel at a point 100 miles off Kobe.

The Empress of Australia arrived at quarantine, Victoria, B. C., Sunday noon and the film was rushed by seaplane to Seattle, Wash. At both points the Canadian and American customs officials gave every possible assistance to George P. Endert and William Hanscher, Paramount branch managers at Seattle and Vancouver, in obtaining rapid clearance for the pictures in order that the transcontinental journey might not be delayed a moment longer than necessary.

Plans Larger Exports

Considers Ways to Build Larger South American Trade

Comprehensive plans for more intensive promotion of exports of motion picture film from the United States to South and Central America were discussed last week at a three days' conference held at the Department of Commerce, Washington, D. C., between Director Klein and other officials of the Bureau of Foreign and Domestic Commerce and American commercial attaches accredited to the various Latin-American countries. The question of increased trade was brought up at Secretary Hoover's express desire to devote even greater attention in the future than in the past to the cultivation of closer commercial, economic and social relations among the American republics.

Total trade imports plus exports between the United States and South America jumped from a little less than a half billion dollars in the fiscal year ending June, 1922, to almost three-quarters of a billion in the fiscal year just ended.

International News Receives Films of Japanese Earthquake

INTERNATIONAL NEWS REEL pictures of the great Japanese earthquake and fire, taken from an aeroplane and amid the scenes of disaster on the day following the first quake, were shown to awed New York audiences Thursday, Sept. 27. International's great feat in obtaining these pictures and in rushing them to America stands out as one of the brightest chapters in the history of the news reel.

A complete reel in length, and comprising in full the entire current issue of the International News reel, the pictures brought home with frightful reality, the extent of Japan's tragedy, and the reign of terror during the first few days of the holocaust.

The story of International's feat is one of enterprise, effort and news reel efficiency. Captain Ariel Varges, the organization's general European representative, was in Shanghai when the earthquake took place. He obtained an aeroplane the following day and flew the 1,500 miles to Tokyo, reaching the earthquake zone while it still was an inferno of tumbling walls, buckling pavements, fire, debris and smoke.

Nebraska to Meet

The dates for the annual convention of the Motion Picture Theatre Owners of Nebraska has been set for October 16 and 17. The meeting will be in Omaha.

T. O. C. C. Waives Court's Stay and Lets Fox House Run Picture

By TOM WALLER

BECAUSE William Fox's Washington Theatre, New York City, received the notice of restraint too late to substitute another feature picture, the Theatre Owners' Chamber of Commerce, rather than darken the house, and out of consideration to the big producer and theatre owner, withdrew this particular application for an injunction which was one to restrain the Fox house from showing "Enemies of Women" until after it had appeared at the Gotham Theatre. The chamber makes it plain to the producer, distributor and all theatre owners in the territory of New York, whether members of this organization or not, that it will prosecute to the full extent of the law any theatre attempting to show this picture in violation of any contract now held by a chamber member.

This apparent concession to Mr. Fox in no way absolves him of the charge against him made within the organization and upon which he is scheduled to be tried in privacy before the chamber's Board of Directors within the next few weeks, it was learned this afternoon, Sept. 27. The picture in question is one of those for which Fox and Marcus Loew are accused of re-contracting when Goldwyn succeeded Famous Players as distributor for these Cosmopolitan productions. By such re-contracting it is reported these two theatre owners paid bigger prices than the original contract amount through Famous and in doing so also gained precedence in the showing of these pictures over the earlier exhibit dates said to have been secured by many exhibitors before Cosmopolitan changed distributors.

Chamber of Commerce Statement

Mr. Loew, who was scheduled to have been tried on this accusation last week, is now slated to appear before the directors on Monday afternoon, October 1. Secretary Moross, in explaining the cause of the postponement, said that it was partly due to the Jewish holidays and to the absence of Bernard Edelhertz, chairman of the directors. Mr. Moross has sent Mr. Loew announcement of the postponement by registered mail. He anticipates a further delay which may place the trial on the calendar for a date late in the week, in view of the fact that such a request may be made by that producer. Mr. Loew, it is reported, on Monday expects to be in Chicago for the premiere showing there of his latest production, "Scaramouche."

Respecting the withdrawal of the application to have Mr. Fox enjoined from showing "Enemies of Women," the Theatre Owners' Chamber of Commerce, through its counsel, Senator James J. Walker, issued the following statement:

"Late in the afternoon of Saturday, September 26, the Theatre Owners' Chamber of of Commerce learned that the Fox Washington Theatre was going to show 'Enemies of Women' on the 25th, 26th and 27th of September.

"The Gotham Theatre had a contract for the showing of said picture, which contract specifically provides that the Gotham should have the picture before its showing at the Washington Theatre. The Gotham has never had this picture.

Showing Stopped

"The Theatre Owners' Chamber of Commerce on Monday, by Senator James J. Walker, initiated proceedings to restrain the showing of the picture as advertised by the Washington Theatre. In view of the shortness of the time, it was impossible to present the papers to the court until the morning of Tuesday, September 25. Senator Walker presented papers seeking an injunction to Mr. Justice Whitaker on that morning. Mr. Justice Whitaker signed an order to show cause why an injunction should not be issued, returnable on Wednesday, the 26th. This order also contained a provision restraining the producer of the picture from showing it at the Washington Theatre prior to the decision of the motion for an injunction. Later in the day and on the representation that the application came so late that the Washington Theatre could not substitute any oher picture for 'Enemies of Women,' Mr. Justice Whitaker dissolved the temporary stay, but allowed the order to show cause, returnable on Wednesday, to stand. The representatives of the Washington Theatre urged that on account of the shortness of time, the stopping of the showing of the picture at the Washington Theatre would prevent their substituting another picture and would leave the house dark. Since William Fox, whose companies own and control the Washington Theatre, is a member of the Chamber of Commerce, and since the time allowed was so short that an unnecessary hardship would result, the Theatre Owners' Chamber of Commerce, in a spirit of fair play, has decided to withdraw this particular application for an injunction.

"Warning, however, is served upon the producer and distributor of the picture and on all theatre owners in the territory of New York, whether members of the Chamber or not, that in the event of any theatre attempting to show this picture in violation of any contract held by any member of the Theatre Owners' Chamber of Commerce, the Chamber will prosecute to the full extent of the law any remedies which they may be advised they possess."

F. B. O. Managers Meet and Discuss New Sales Methods

THE first of the Film Booking Offices fall sales meeting was held in New York at the home office Sunday and Monday of this week. Nearly one-third of the F. B. O. exchange heads attended the meeting in addition to several special representatives and divisional sales managers.

Presided over by J. I. Schnitzer, vice-president, and H. M. Berman, general manager of the sales department, the question of F. B. O.'s future product and policies were thoroughly discussed with a result that a complete sales campaign for 1923-24 was outlined. The future policy of the advertising and exploiting of F. B. O. pictures was outlined by Nat G. Rothstein. It was voted to increase the circulation of the F. B. O. News from ten thousand weekly to fifteen thousand. Those present at the New York meeting were L. G. Ross, Albany; U. T. Koch, Atlanta; J. L. Roth, Boston; F. W. Zimmerman, Buffalo; William Con, Charlotte; Paul Tessier, New Orleans; Charles Rosenzweig, New York; J. M. Flynn, Philadelphia; A. H. Schnitzer, Pittsburgh; F. L. McNamee, Washington, D. C.; E. C. Jensen, Divisional Sales Manager; A. R. Cherry, Division Manager; J. Safron and S. Katz, Special Representatives.

Official Sanction Given Crandall's Ambassador

CRANDALL'S AMBASSADOR THEATRE, at Eighteenth street and Columbia road, Washington, D. C., was given an official O. K. as to the stability of its construction when Major J. Franklin Bell, engineer member of the Board of District Commissioners, explained to an audience of more than seventeen hundred people who had gathered in the theatre to participate in its formal opening that the City Fathers were in strict accord with the management and the builders of the new house. His statements will have the effect of assuring the prospective patrons of the theatre that its construction is of the best.

Major Bell and the Rev. Earle Wilfley, pastor of the Vermont Avenue Christian Church, one of the best known among the city's ministers, were the speakers of the evening. They were introduced by M. D. Rosenberg, prominent attorney, who was in charge of the opening ceremonies. The presence of a minister at the formal opening of a modern playhouse also is unique and his views were of great interest to his audience.

The Engineer Commissioner explained that he had come before this audience to tell it that there had been the utmost harmony between the architect's office, with its consulting engineers, the building inspectors, and the builders and the management in the structure. The foundations, he said, are well designed, and there is a steel enclosure in the walls and roof that meets with the approval of all who have inspected it.

Dr. Wilfley confessed that it was a rather unusual occasion when the Church is called upon to participate in the opening of a great modern playhouse, but, after all, he said, perhaps it is right, because there should be a better understanding between these two great institutions—the church and the theatre.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Road Showing Big Productions Helps Exhibitors, Says Soriero

All exhibitors of moving pictures will be helped a great deal by road showing such large attractions as "The Covered Wagon," at legitimate theatres, according to Thomas D. Soriero, general manager of the Combined Whitehurst Interests, of Baltimore, Md., controlling the Century, New, Parkway and Garden theatres in that city.

Mr. Soriero was very emphatic in his views on the matter, and while he did not have the time to go into details, he gave briefly and concisely some very pointed reasons for making the statement.

"In the first place," said Mr. Soriero in his earnest manner, "when a big production like "The Covered Wagon" is given its premiere showing in any city in a legitimate theatre at $2 top price, it means that that picture is going to be seen by many theatre-goers who would never think of going to a moving picture performance otherwise.

"Due to that one thing alone, the policy of road showing big productions is in reality making moving picture fans out of many regular theatre-goers. For once they see a really big film production, they cannot help but have a desire to see other moving pictures because their minds have been given a taste of the pleasure of seeing a really worth while picture. There is a psychological principle involved which will work wonders for the patronage of the regular moving picture theatres.

"One of the great benefits that will affect the exhibitors from this procedure will be the wonderful advertising possibilities. Naturally, when the picture is shown at a legitimate theatre in any large city, a great deal of money will be spent on advertising it widely in order to bring the people to see it.

"Then, when at a later date this same picture is booked by the manager of a regular moving picture theatre at cheaper prices, he will also reap the benefit of the widespread publicity and advertising campaign that was put into effect for the premiere showing.

"But the producers must realize one thing. They must not try to road show an inferior picture; by that I mean a regular feature or a program feature, under the guise of its being a really big super production such as 'The Covered Wagon,' for if they do, it will mean killing the bee that gives the most honey.

"For from what I have observed in my many years of experience with the public, one cannot fool the public more than once and sometimes not even once, for the public can sometimes sense the irregularity in the proceedings."

That the movie fans in Maryland are broader minded than those in other parts of the country and that films are steadily improving, were the opinions voiced by Marie W. Presstman, of the Maryland Censor Board, recently. In making that assertion she mentioned the fact that all scenes showing cigarette smoking in pictures are eliminated in the Middle West. There are two other members of the Maryland Censor Board: Dr. George Heller and Col. Charles F. Macklin. It is necessary, at the present time, for the board to examine thirty reels of pictures each day to keep up with the demand in Maryland.

Programs of vaudeville acts have been introduced in two of the residential moving picture theatres of Baltimore, Md., in conjunction with the regular programs of motion pictures. At the Grand Theatre, Highlandtown, C. B. Councilman, the manager, is booking five acts through a regular booking agency and they are changed twice weekly. The Grand has a seating capacity of 1,500 persons. At the McCoy, Fulton avenue at Baker street, Frederick Clement Weber, the manager, introduced several acts of vaudeville on Monday, Tuesday and Wednesday, September 17, 18 and 19. The McCoy has 700 seats.

Through a concerted action on the part of a number of citizens at Ridgely, Md., a moving picture theatre will be built which will cost $9,000.

The Opera House at Florence, S. C., is to be repaired, renovated and improved by M. F. Schnibbens.

The building which was formerly used at the Metropolitan Billiard Parlors in Danville, Va., is to be entirely remodeled for a theatre. E. C. Arey is back of the project.

Guy L. Wonders, manager of the Rivoli Theatre, Baltimore, has become very much of a golf enthusiast. Last week he went to Bayside, L. I., to take part in the fall golf tournament at the Belleclaire Country Club.

Through the courtesy of Charles E. Whitehurst, president of the Combined Whitehurst Interests, controlling the Century Theatre, that playhouse was loaned on Sunday, September 23, to the Baltimore Press Club for a memorial service held in honor of the late President Warren G. Harding. The service began at 2:30 P. M. Speakers and ministers of prominence addressed the gathering.

Houses in North and Central New York Enjoy Prosperity

Any number of picture theatres in northern and central New York are being remodeled these days. Business with the majority of these houses has been excellent during the entire summer. There is every evidence that the fall and winter will justify the expectations of owners and managers. Never has there been a fall so brimful of business. Owners of houses realize that patronage goes to those which are neat and attractive, and which show the best pictures.

In Utica, the Park Theatre, owned by Goldstein brothers, is having a new sign as well as a $28,000 organ. The work will be completed within two weeks. The Family Theatre in the same city, owned by John Angelo, is being remodeled and improved. The Lyric, also of Utica and owned by Vincent Daniels, will benefit by an extension which gives it 300 additional seats. Robert Landry plans to remodel the Grand in Malone during October. The Graylin, repainted and otherwise improved, is scheduled to reopen soon in Gouverneur.

Once more, the Lyceum in Champlain, N. Y., is in full swing with the result that its owner, W. F. Kennedy, has added to his duties which already include those of postmaster, express agent and customs official.

The Newton Falls Paper company will operate its theatre three nights a week this winter, charging 15 and 25 cents.

L. L. Connors, a well known owner of the Victory Theatre in Cambridge, N. Y., was elected second vice-commander of the American Legion in New York State, at last week's convention in Saratoga Springs, Mr. Connors is regarded as one of the best dressed exhibitors in this part of the state, but an eighteen-button suit which he sported on a recent visit along Albany's Film Row, was almost too much for some of the knickerbocker-clad ones.

Jack Matthews, well known owner of the Plattsburg Theatre, is rapidly recovering at Saratoga Springs from an attack of rheumatism, and expects to return home shortly.

Exhibitors throughout the state, knowing Frank V. Bruner, local Pathe manager, will extend their sincere sympathy through the loss of Mr. Bruner's wife a few days ago.

Comparisons of business being done this year at many of the theatres show that this fall is running about 20 per cent. ahead of a year ago. It is a rare thing these days to hear an exhibitor complain of poor business. This goes for both the big and the little houses. Apparently they are all doing extremely well.

The Strand Theatre in Carthage, N. Y., has a new musical director in the person of E. Barbey, who comes from Crandall's Theatre in Washington, D. C.

Ministers in Watertown, N. Y., protested the past week against the Dempsey-Firpo fight pictures being shown on a Sunday. Nathan Robbins announced then that the picture would be shown only week days.

Probably the best business being done by any theatre in northern New York these days is at the Strand in Massena, owned by "Vic" Warren. There is hardly a night but that every seat is taken and the house is one of the best little money-makers along the border.

The theatre at Bolton Landing, operated during the summer, has closed for the season.

H. D. Tann, owner of the theatre in Hammond, N. Y., is making money these days. While his system perhaps is not applicable to all theatres, it nevertheless is working out extremely well in so far as Mr. Tann is concerned. Mr. Tann's family consists of himself, wife and two grown up daughters. Mr. Tann operates the projection machine. Mrs. Tann sells the tickets and the two Misses Tann act as ushers. Mr. Tann admits that business is pretty good with him.

Mr. and Mrs. Arthur Richardson, owner of the Strand in Schroon Lake, leave shortly for Forida to spend the winter. Mr. Richardson will be remembered by many as the brother of the owner of the theatre in Chestertown, who blew the whole town to a free show a few months ago when his wife gave birth to twin boys.

Tupper Lake theatres probably will see more of the film salesmen these days than in the past. A new state road leading into the village which has been two years in the making is now open and offers a short cut there.

"Connecticutians" Heavy Fans, Says Revenue Agent

An average of $31,127.40 a day was spent by the people of Connecticut for theatre tickets during the federal fiscal year from July 1, 1922, to June 30, 1923, according to figures just revealed by Collector of Internal Revenue Robert O. Eaton.

The amount of money which is spent in the state of Connecticut each year for amusements and luxuries reaches a staggering figure and is increasing constantly, Colonel Eaton declared. This is taken by internal revenue officials to indicate that the state now is in an era of unprecedented prosperity.

A total of $11,361,501.10 was spent in this state for theatre tickets alone during the past fiscal year, or nearly $1,000,000 a month. This would permit each man, woman and child in Connecticut to spend $8.26 on theatres during the twelve months' period.

The figures on theatre receipts, as computed from the internal tax records on file in the internal revenue office, prove to be an accurate barometer of theatre attendance. During the winter when the theatrical season is at its height the box office receipts are more than two and one-half times the amount recorded during the summer. In March, 1923, for instance, $1,501,325.80, or an average of $50,044.19 a day, found its way into the cash boxes of the theatres. During July, 1922, however, $623,111.90 was spent on theatre tickets, an average of only $20,770.39 a day.

A. A. Spitz of Providence, R. I., has announced that the new Palace Theatre in Norwich (Conn.) will be ready for opening early in October. Decorators now are completing their work on the ceiling and walls. Installation of the organ has been started. Marble wainscoting is being placed in the lobby and the asbestos curtain and scenery have been installed.

Fire Marshal Fleming of New Haven has announced that most of the theatres in the city have obeyed the orders to make changes in the houses in order to have them comply with the provisions of the building code. The time limit in which the changes were to be made expired on September 22.

In regard to S. Z. Poli's Hyperion Theatre, after a lengthy conference with the board of examiners and Mr. Poli, Louis M. Sagal and Architect J. T. Lamb, it was decided that temporary changes must be commenced by Oct. 10 and completed by Nov. 1 and that the permanent changes be finished by April 1, 1924.

The temporary safety measures provide that the present single entrance doors be changed to three pairs of double doors, each to be at least five feet wide; all obstructions in the passageway from the street to the theatre be removed; that the dressing rooms in the basement and above the second floor be discontinued; that the partitions in the dressing rooms on the first and second floors, including the floors and walls, be covered with metal; that automatic fire doors be installed wherever needed; that the seats in the top balcony be removed; that the present curtain be put in good condition; that the fly galleries and gridiron be covered with fireproof paint or material and that a fireproof passageway be constructed.

At the Olympic Theatre a door has been cut in one of the sidewalls of the outer lobby to provide a stairway into the rear of the balcony, another change ordered by the board of building examiners.

Closing of the DeWitt Theatre was said by the fire marshal to be part of an arrangement among all concerned which was amicable. He said the owners of the theatre were of the opinion that they could make the changes ordered in less time with the house closed.

The court injunction issued several months ago to prevent the city authorities from forthwith closing all the theatres which did not comply with the fire ordinances never has been dissolved, but theatre owners of New Haven are said to have regarded it as an emergency protective measure and do not now consider it as serving in lieu of a city playhouse license.

S. Z. Poli reopened the completely remodeled Lyric Theatre in Bridgeport on Tuesday night, September 18, presenting a legitimate attraction. The New Lyric, as it has been named, is the fifth of the Poli houses in Bridgeport and the third that Mr. Poli has opened in that city in the past year. A combination policy will prevail.

The Palace Theatre in New Britain began its new policy of exclusive pictures on Sunday, Sept. 23, with "Circus Days." An orchestra of seven men is under the direction of Earl Lambert. Pre-war prices, a reduction, went into effect.

The Garden Theatre, a neighborhood house in New Haven, is getting out a rather neat booklet program weekly. The Garden gave ye scribe a thrill not unmindful of the early days of "fillums" when he found therein on a recent visit a piano, violin and drums furnishing the music. The Garden is following close with the presentation of the newer pictures after the downtown houses.

The Community Theatre in New Canaan, which was built by popular subscription, was opened the night of Sept. 19. Officers and directors for the ensuing year are: President, Irwin Wheeler; vice-president, Walter Stewart; secretary, Emery L. Katzenbach; treasurer, George W. Yuengling; directors, Clinton W. Cruichshanks, John M. Karl, Arthur D. Pinkham and Raymond E. Streit.

Municipally Owned Hanover House Experiment Registers

When a year ago the town of Hanover, New Hampshire, purchased the single picture theatre in the community, it was in the nature of an experiment to determine how successful a municipal ownership and operation project really could be. Now, after a year's trial, the authorities declare the project has met with unstinted success. Financial profits resulting from this venture have permitted the laying of cement sidewalks of more than one half-mile in length, the expenditure of $2,000 in the care of the trees within the village, the purchase of a small chemical fire truck and the installation of a new picture machine. Plans for future improvements from the same source include the purchase of a modern fire pumping truck and the setting up of a permanent fire-fighting force, supplementing the present volunteer brigade.

The Fenway Theatre on Massachusetts avenue, Boston, which last week blossomed out into a first-run house with the showing of "Monna Vanna," is adding to its laurels and popularity this week by presenting, for its Boston Premiere, "If Winter Comes."

Admirable advance publicity and wonderful press notices aided in crowding the Tremont Temple, Boston, during the past week by a throng of people who were desirous of witnessing "The Hunchback of Notre Dame." Even at $2.20 top there appeared to be no diminution in the interest aroused in this great picture.

Despite the published announcements that "The Covered Wagon," was in its final week at the Majestic Theatre, Boston, the great interest in the production, as evinced by the deluge of mail order and personal applications for seats at the theatre, has caused the Messrs Shubert to arrange the booking at this theatre so as to allow the engagement of the popular picture to be extended. The picture has been showing here at from 50 cents to $1.50 top for evenings and Saturday afternoon matinees, and at 50 cents and $1 for other matinees. It has been crowding the house since the first production nineteen weeks ago.

George M. Powers of Worcester, the former Boston theatre man who was injured in an automobile accident at Worcester and who has been hovering between life and death, now is reported as on the road to recovery. When it became known that a blood transfusion was necessary to save his life, ninety-eight of his friends, including eighty-four of his fellow members of the Worcester branch of the Theatrical Mechanics, volunteered to give their blood.

Arrangements have been completed between the management of the Belmont-Waverley Strand Theatre and the Paramount and First National exchanges, Boston, to play at this theatre during the season of 1923-1924 all of the productions of these two producers. This practically means that there will be shown at this theatre, which is located in one of Boston's most charming suburbs, one First National picture and one Paramount picture each week, in addition to some of the best pitcures of the independent producers.

The "Autumn Revue" given last week at Loew's Orpheum Theatre, Boston, with a cast of nearly two score local boys and girls, under the direction of Victor Hyde, proved an unqualified success and a fitting successor to Mr. Hyde's last year's offering of the "Loew's Frolics."

"Strangers of the Night" proved very acceptable to large Boston audiences at Loew's State Theatre last week. Manager Joseph Brennan introduced "Dance Frivolities," a number which rounded out the program most agreeably. Eight dancers showed the latest Metropolis dances in a manner that elicited much applause.

The management of the Melrose Theatre in Melrose, one of Boston's delightful suburbs, is asking its patrons to observe the new thirty minute parking rule in vogue on Main street, where the theatre is located. Large numbers of the theatre's patrons go to the house by automobile and the management is making plans to provide parking space for these patrons during show time.

Many members of the Loew organization in Boston are making plans to attend the first annual movie ball of the Loew-Metro Club in the Hotel Astor ballroom on November 1, and will reach the Metropolis in ample time for the festivities.

Goldstein Bros. Amusement Company, operators of the Goldstein chain, with theatres at Springfield, Pittsfield, Palmer, Westfield, Northampton and Ware, Mass., has signed a contract for $1,250,000 worth of feature photoplays which have proved pronounced successes at their showings in New York. With each of these special features there will be prologues, and personal appearances of noted screen artists in some instances. Enlarged orchestras also have been arranged for. These screen features were secured to open the winter program, but as the films are all of about a dozen reels in length, additional vaudeville features are to be omitted for the present.

The State Theatre, formerly the Zeiterion and known as "New Bedford's theatre beautiful," was opened for the fall and winter season last Monday under the personal supervision and management of Theodore B. Baylies. Three shows are to be given daily, a matinee at 2:15 o'clock and evening shows at 6 o'clock and 8:15 o'clock, with prices 20 cents and 30 cents for the matinees and 30 and 40 cents for the evening shows.

Rochester

Rumors of a new theatre for Rochester have been revived with more persistency than usual, since the B. F. Keith interests have taken over the Temple. Several circumstances have given color to the conviction about town that the Keith company will eventually give the city a new theatre of the same palatial type that has been erected in Cleveland, Syracuse and other places.

All of the neighborhood picture houses which have been closed for the summer are now open full swing and enjoying good business. Most of them were closed except for a few days during the warm weather.

Vincent R. McFaul, manager of Shea's Hippodrome, toured down to Rochester on Thursday, September 20, to visit with Manager William Fait, Jr., at the Eastman. Mr. McFaul has been visiting some of the larger theatres in various cities of the country gathering new ideas for the big Buffalo house. Commencing Monday, October 8, the "Hipp" will put on its semi-annual Hengerer fashion revue which in the past has proven a big attraction for the fair patrons. All the new gowns and hats are shown on living models which promenade the "Hipp" stage to the accompaniment of the symphony orchestra. "If Winter Comes" opens at the "Hipp" Oct. 21.

The Faculty Theatre in Caledonia, which has been operated by Blouvett & Merritt of Leroy, N. Y., for the past three years, has been sold to Harry Levy and Simon Tischoff of Rochester. Mrs. Scott of Friendship, N. Y., has sold the theatre in that town to Kaiser & Potter, operators of the Lyric in Belmont, N. Y. Sam Tischoff of the Palace, Rochester, has taken over the Plaza Theatre in the Kodak Town from John Novak.

Bill Sterritt, formerly treasurer at the Teck Theatre, is now peddling films for the Buffalo F. B. O. office. Harry Dixon, F. B. O. salesman, is wearing a new low crown derby in view of which someone sent him a post card wishing him a Happy New Year. The card arrived on the Jewish New Year day.

Ralph Schwarz, conductor of the Lafayette Square orchestra, had the thrill of a lifetime when his new gasoline buggy was stolen last Monday night right in front of the big theatre. It was recovered, however, by the police and now Ralph is back to normal. He missed several notes while the police were looking for the vehicle.

Al Beckerich, manager of the Loew State, put on a local frolic in co-operation with the Buffalo Times this week and gained much free publicity as a result.

Charlie Hayman celebrated the first anniversary of his new Strand Theatre in Niagara Falls the past week with a big picture and music program. "Hollywood" was the main feature. The Strand is one of the finest houses in western New York.

The orchestra at the Bellevue Theatre, Niagara Falls, has been augmented for the fall and winter season and Manager Herman Lorence has engaged Arthur Fleury of Buffalo to conduct the ensemble.

Jacob Rosing, one of the owners of the Lafayette Square, is back from a trip through Europe and Africa. He reports conditions overseas as "zero minus." There are two classes there now, he says, the rich and those starving to death. He also reports that anyone getting out of Paris with any American money should be awarded the electric heated ear muffs. Speaking of Europe, Buffalo is a great place, says Mr. Rosing. Fred M. Shafer, manager of the Lafayette Square, was in the third row at the Dempsey-Firpo fight. It's a good thing he wasn't in the first or he might have got hurt when Dempsey fell through. Fred tried to get a seat inside the ring.

Cincinnati's Largest House Underway; Cost $1,500,000

According to an announcement just made public, Cincinnati is to have another theatre which, it is said, will be at least partially devoted to the showing of motion pictures. Plans which are now being drawn for the new Masonic Temple at the corner of Fifth and Sycamore streets, one of the most prominent downtown intersections, and immediately adjacent to the present Scottish Rite cathedral, provide for an auditorium with a seating capacity of 2,500, the total cost of the structure being estimated at $1,500,000. This will be the largest theatre in Cincinnati. A campaign will soon be started to raise necessary funds for the venture.

The Keith-Libson-Heidingsfeld interests; which already control many first-run houses in Cincinnati, and other houses in Southern Ohio, have acquired a lease on the State Theatre at Dayton, Ohio. The house, which has a seating capacity of 1,200, will be continued as a first-run picture theatre, under supervision of I. Libson, of this city. The new management took the house over as of September 30.

The building occupied by the Strand Theatre, Dayton, Ohio, has passed into ownership of Edith L. Hess, Indianapolis, Ind., through the settlement of the estate of Fred H. Wiley, who formerly owned the property. The theatre occupies a site 100 feet deep, with a 60-foot frontage on Main street. Present policy of pictures will be continued.

It seems now that the elaborate plans for the erection of a theatre at Gilbert avenue and Beecher streets, for the exclusive use of negroes, have gone awry. Advocates of the venture contend that the neighborhood is strictly a commercial section, and that the theatre would be conducted in an orderly manner. This view is likewise shared by the Technical Advisory Commission, but this position is strongly controverted by certain property owners in the immediate neighborhood, as also by the West Walnut Hills Improvement Association, and representatives of a Salvation Army hospital. Present indications point to the refusal of a license by Mayor Carroll, and it is intimated that an apartment house will occupy the site of the proposed theatre.

Word comes from Hinton, W. Va., that L. P. Dysard, president of the Allegheny Theatre Co., has consolidated his firm's houses with those operated by D. C. Meadows. It is understood that the merger takes in seven theatres located at Hinton, Ronceverte, Richwood, Beckley, Sylvia and Stanaford, all in West Virginia. This constitutes one of the largest chains of movie houses in that state. Paul Hollen, Vice-president of the Allegheny Theatre Co., looks after the theatre in Richwood, Dysard manages the two houses in Hinton, and A. D. Daly, secretary of the company, has charge of the Ronceverte house.

Mark Greebaum sends word from Cleveland, Ohio, that he has appointed Larry Jacobs manager of the Opera House at Mansfield, Ohio, where feature pictures are being offered.

The Rialto Theatre, Hamilton, is featuring three separate orchestras this week, each one being a local organization, each orchestra playing a two-day engagement.

Will Try to Repeal Film Censorship in Chicago

The censorship of moving pictures in Chicago is facing a showdown and Alderman George Maypole will introduce an ordinance at the next meeting of the City Council for a repeal of the law. He declares the censorship a farce. The cause for this state of affairs is further intensified by the showing of the Dempsey-Gibbons fight pictures at the Rose Theatre despite all objections of the other side. Most pictures pass the censors at the City Hall in ordinary routine but now and then there are some cutouts made which confuse and make the movie patrons wonder what it is all about.

Balaban and Katz devote one frame of the Topics of the Day each week to house propaganda, which is always brief and well written and tells the audience something about the policies of the organization that is of public interest.

The movie houses at Fort Madison, Iowa, are being fixed up for the fall business. The Orpheum Theatre, under the management of Waldo Ebinger, will soon be ready, as the ventilating and lighting systems are being remodeled and other improvements made. The Strand Theatre, which recently passed under the management of the Hoeffler-Thompson interests of Quincy, is doing a good business and is one of the finest movie houses of its size in the state. Fort Madison is a railroad town and the workers all make good money and are willing to spend it for good amusements.

H. C. and C. P. McDonough will build a movie house at Milford, Ill., from plans by Leonard F. Stuebe of Danville. Work will begin at an early date.

Peter Shulman, one of the old time exhibitors, plans to get back into the business and will build a modern picture house in Oak Park, the largest suburb west of Chicago. Oak Park is a six day movie town but Pete no doubt will give them a program that will keep him busy during the six days.

R. C. McMullen, manager of the Roosevelt Theatre when it was under the Ascher management, is now at Milwaukee for the Ascher circuit, in charge of the Merrill Theatre there, and is doing a good business.

The Princess Theatre at Fayetteville, Ill., has been taken over by the Cumberland Theatre interests who will make some improvements.

Some of the picture houses in Chicago that have not made changes prescribed by the building inspectors and fire prevention bureaus are in for some drastic measures, as the report from the office of the Corporation Counsel Busch is that twenty-two houses, including one loop house, may be closed for failure to procure licenses to operate and make improvements recommended by the inspectors.

The big event in movie circles at Elgin, Ill., last week was the opening of the new Crocker Theatre by Ralph Crocker after being under construction for the past eight months. The house seats 1,500 and is the last word in moving picture theatres. His many friends in the trade sent Ralph many floral remembrances for his opening, until the lobby looked like a floral shop on the opening night of the house.

The Empress Theatre, out in Englewood on the South Side, has been taken over by the Enterprise Theatre Company, and a mixed policy of vaudeville, burlesque and pictures will be followed this season.

Russell Armentrout is manager of the K. P. movie theatre at Pittsfield, Ill., and is making several improvements in the house. Clark Armentrout is the owner of the house.

Two Pittsburgh Theatre Chains Are Consolidated

P. L. Dysard, manager of the Allegheny Theatre Company, Hinton, W. Va., announced the consolidation of the chain of theatres which he operates with a similar chain operated by D. C. Medows, of Beckley. Seven houses in all, located in six different towns, come under Mr. Dysard's joint management with Mr. Medows, and the theatre chains are now operated as one concern, making perhaps the largest string in the State.

The new organization has theatres in Richwood, Ronceverte, Hinton, Beckley, Sylvia and Stanaford, the first three towns named being the chain of the Allegheny Theatre Company and the last three those into which Mr. Dysard will enter by virtue of his partnership agreement with Mr. Medows.

The Allegheny Theatre Company is composed of P. L. Dysard, President; Paul Hollen, Vice-president, and A. D. Daly, secretary. Mr. Daly has charge of the Ronceverte Theatre; Dysard operates two theatres at Hinton, while Hollen looks after the theatre at Richmond.

Louis Stoll, who conducts the Monaca Theatre at Monaca, and the Beaver Theatre at Beaver, has reopened the last named house after having had it closed down for several weeks for a general redecorating. He has placed C. E. Minard in charge.

Alex Rossmore, of the Strand Theatre, Dunbar, Pa., has sold his house to J. T. Burhans of the same town. The deal was consummated last week, the new owner having taken charge on September 15th.

J. B. Wise, who formerly operated the Arcade Theatre at Marianna, Pa., has located in the real estate business in Washington. Wise sold the Arcade some months ago to the local coal company.

F. R. Hallam has taken over the Globe Theatre at Washington. The Globe was badly damaged by fire about six months ago but has since been repaired.

Bill Lampropoulos, of the Paramount and Olympic theatres, Latrobe, Pa., has redecorated his Paramount Theatre, both the interior and the lobby. He has done away with the ticket booth in the center and has placed it on one side. This affords greater lobby space for frames. The whole presents a dandy appearance.

Philip Reich, of the Auditorium Theatre, Meyersdale, is making big preparations for the fair to be held in his town the last of September. He has two crack orchestras hired in addition to the wonderful lineup of selected pictures.

John Hando, formerly owner of the Grand Theatre at Monongahela City, and who recently returned to this country after a trip to visit his folks in Hungary, is back in the business again. John has taken over the Book's Theatre at McKeesport and has renamed it the Park.

"Friends Only" for First Show in New Philadelphia House

Friends and business associates joined in the opening celebration of the latest enterprise undertaken by the Becker Brothers, Jacob, August and Simon Becker, in the moving picture field when the doors of the recently completed Earle Theatre at Twenty-eighth and Reed streets were thrown open to the public last week. On the opening day a special showing of pictures was made for the several hundred friends and associates who gathered in the theatre and following the show a dinner was served by the host proprietors. The lobby was decorated with the many floral tributes presented by admiring friends and a special orchestra engaged for both outside and inside made the occasion a musical treat as well as good fellowship gathering.

An attractive theatre made its first showing on the site of the old Galen Theatre at Marysville, Pa., under the title of the New Galen Theatre, with J. L. Fischer as owner. The new structure replaces the one destroyed five months ago by fire and has a seating capacity of five hundred. It is a modern film house with all the comforts in the way of seating, rest-rooms and lighting facilities and is artistically decorated in both stage and wall color scheme. The New Galen replaces the theatre enterprise which Mr. Fischer has conducted for fifteen years and has been so constructed that it will also be used as a road show house when occasion requires.

Hunt's Theatres, Incorporated, closed the summer theatres known as the Plaza, Breakers, Strand and Crest in Wildwood, N. J., and Coxe's Pier Theatre at Cape May for the winter season. There will remain in operation the Palace at Cape May, under the direction of Manager Fred Frazier, which will be devoted to the showing of moving pictures during the cold season. Hunt's, Inc., is now arranging for the complete remodeling of the Logan Theatre in the Logan district, just outside of Philadelphia, which is to be redecorated and reseated. A new organ is to be installed. All will be done under the supervision of Manager E. T. Western.

The Stanley Company of America, of which Jules E. Mastbaum is president, has moved its executive and general office from the Palace Theatre Building, 1214 Market street, to 1916 Race street, in the white marble mansion which was in course of erection by the late State Senator James P. McNichol, one of the leaders of the Republican organization at the time of his death. This entire building is now devoted to the activities of this largest of Philadelphia moving picture theatre and booking organizations.

Walter Woodward, first lieutenant to John Evans, is now manager of the newly remodeled Park Theatre at Ridge avenue and Dauphin street, a link in the chain of the Greene and Altman theatres. Mr. Woodward was also manager of the Tioga and Drury Theatres, having resigned to accept the new position.

Charles C. Culshaw, proprietor of the Palace and the Eagle theatres of Hammonton, N. J., has disposed of his holdings in these amusement enterprises to Sam Frank. Mr. Culshaw will devote his time exclusively to the Mayoralty fight, the nomination for which went to him on the Republican ticket on the recent primary elections. He will retire from the moving picture industry. The Eagle and the Palace are the only two theatres in the town and they each do a lively business.

Considerable alterations are being undertaken at the Liberty Theatre in Atlantic City of which S. S. Brone of Allentown is proprietor. They will cost $10,000 and consist in the remodeling of the interior and exterior, redecorating and relighting.

San Francisco

The Herbert L. Rothchild Entertainment, which conducts the Granada, California, Imperial and New Portola theatres, all located on Market street, has secured control of the Capitol Theatre, on Ellis street, near Market. It seats about 2,000 and is very comfortable. It was built by John Cort and was known for years as the Cort Theatre, later becoming the Curran, then the Century and finally the Capitol.

The new owners will operate it as a two-performance-a-day theatre, with super-pictures when they are available and stage attractions at other times. It will be under the personal supervision of J. A. Partington. Frank Newman, the present house manager, will remain in this capacity.

The opening of the Cameo Theatre, on Market street, San Francisco, has been delayed a week in order that the house may be in a finished form, and amusement lovers are promised something entirely new in a picture house. M. H. Newman, general manager of the Western Division of Universal Theatres, has been here for some time giving the final touches in the construction work his personal attention and has recently been joined by Richard C. Fox, formerly of New York, who has been named resident manager. The opening feature will be "Why Worry?" and a long run has been arranged.

Ralph Pincus, of the Columbia Theatre, San Francisco, was the host recently at a private showing of "The Covered Wagon" made at the St. Francis Hotel.

A. G. Eustace, at one time in charge of the Larkin Theatre, San Francisco, has been appointed house manager of the Circle Theatre of Aaron Goldberg, on Market street. This house is to be remodeled, new seats installed and a new front and marquee added.

The Class A Theatre on Fillmore street, operated by Mrs. M. Muir, is to be remodeled and redecorated. This house is being conducted under the management of Abe Kahn, until recently manager of the Central Theatre on Market street.

Jules E. Smith, owner of the Butler Theatre, Tonopah, Nev., was a recent visitor on San Francisco's Film Row.

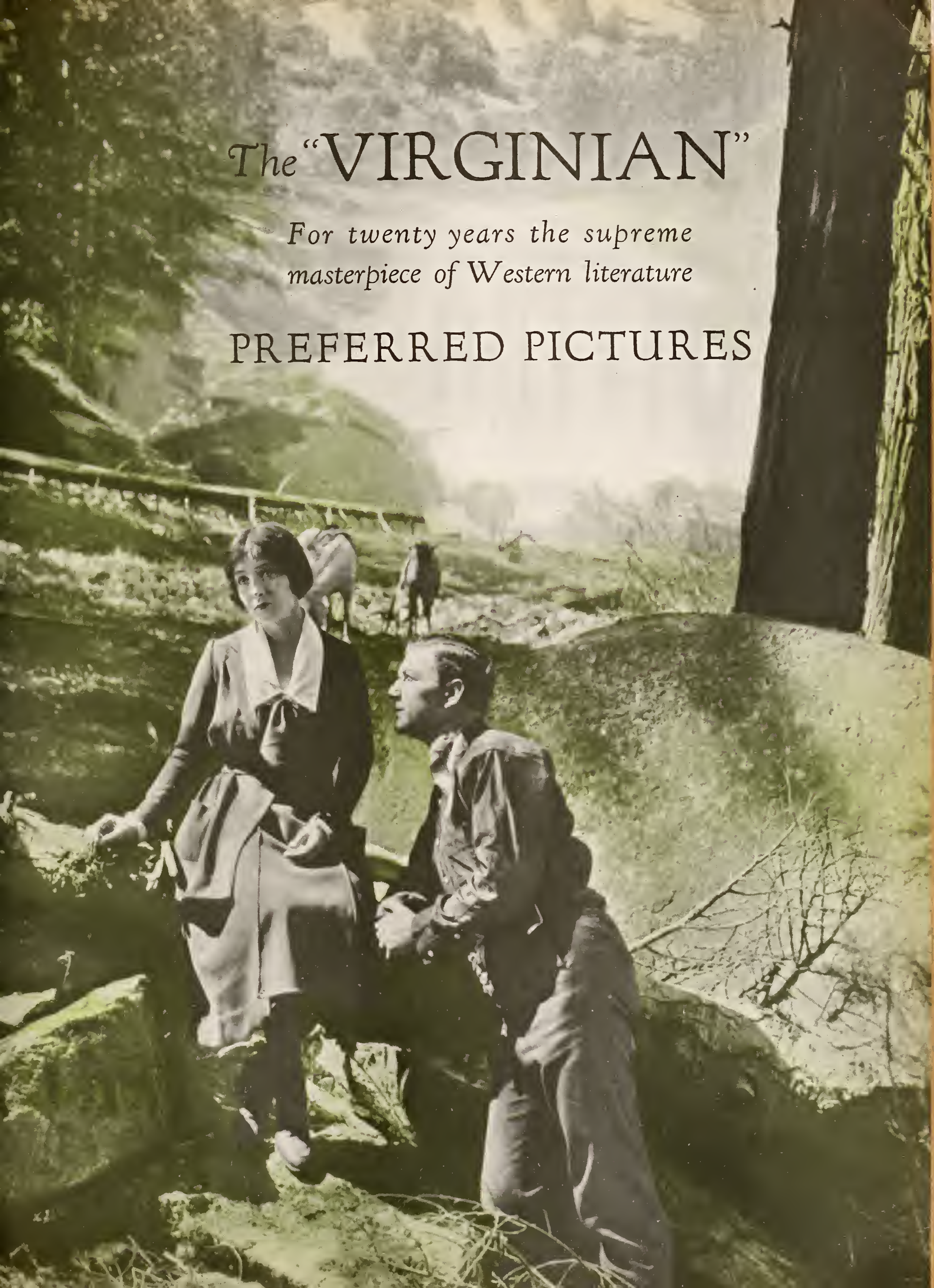
The Madera Opera House, Madera, Cal., for ten years conducted by A. C. H. Chamberlin, has been purchased by the National Theatres Syndicate through the agency of J. R. Saul, San Francisco. The new owners recently took over two houses in Modesto and plan to add others in the San Joaquin Valley field. E. V. Clover, formerly with the T. & D. Jr. Circuit and at different times manager of the Tivoli Opera House, San Francisco and T. & D. theatres at Oakland, Berkeley and San Jose, has been named manager of the Madera house. Mr. Chamberlin will relinquish control November 1 and plans to take a long rest, having had no vacation in ten years.

The Beach-Krahn Amusement Co. has purchased property in East Oakland and plans the erection of a picture theatre. This concern now operates three houses.

Godard's J Street Theatre, Sacramento, Cal., is to be closed shortly for extensive changes.

B. Getz and associates are planning the erection of a hotel, theatre and store building at San Mateo, Cal., at an estimated cost of $600,000.

L. E. Alimisis has purchased the Emeryville Theatre at Emeryville, an east bay suburb of San Francisco, from J. W. McInerney, who is planning to acquire a theatre in a country town.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Ben Alexander

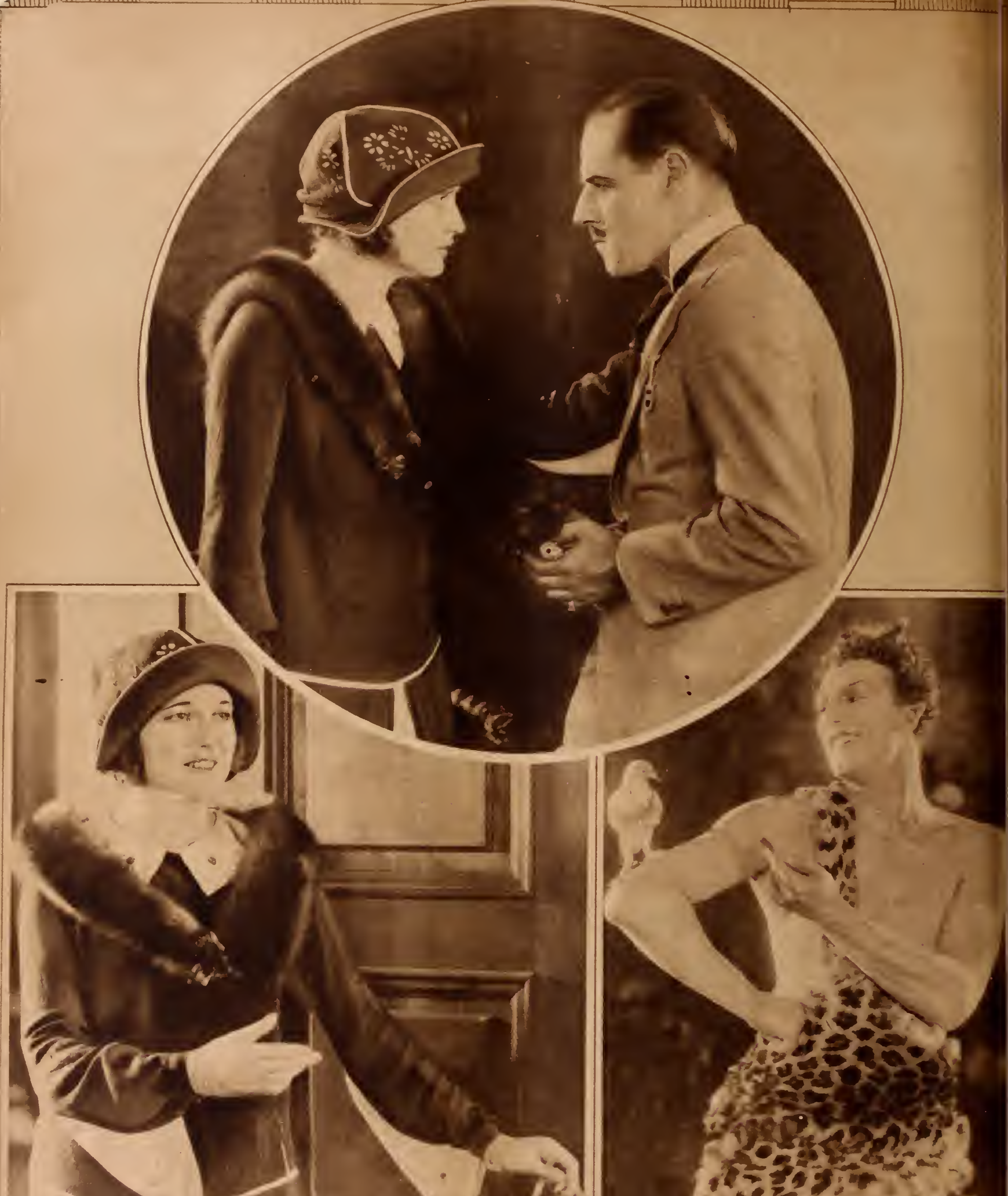
Now under contract with First National. He will soon be seen in "JEALOUS FOOLS," a Maurice Tourneur Production.

"HIGH LIFE," first of the new Mermaid Comedies to be released by Educational. A Jack White production with Lige Conley.

William Fox presents "DOES IT PAY?" with Hope Hampton and cast including Robert T. Haines, Mary Thurman and Peggy Shaw. A Fox Picture.

Louis B. Mayer presents the
Reginald Barker Production
"THE MAN THOU
GAVEST ME"
A Metro Picture

Goldwyn presents the
Clarence Badger production
"RED LIGHTS"
A
Goldwyn Picture.



"THE MARRIAGE MAKER" a William de Mille production, with Agnes Ayers and Jack Holt. A Paramount Picture

Carl Laemmle presents Hoot Gibson in "OUT OF LUCK" A Hoot Gibson production. A Universal Picture.

"NO NOISE" a Hal Roach Our Gang Comedy released by Pathe.

Milwaukee

Milwaukee picture men are watching with interest the outcome of a suit filed by M. Witmark and Sons, a New York music publishing house, against directors of the Municipal Auditorium and exhibitors at the recent Style Show there as a result of the singing of "Kiss Me Again" by Fritzi Scheff.

The suit, demanding minimum damages of $250, was filed through H. H. Heilbron, attorney through whom several Wisconsin movie men have been sued for payment of music taxes. The present suit names among the board of directors of the auditorium Mayor D. W. Hoan and other city officials. The city attorney has announced that he will fight the suit.

The Toy Theatre, downtown Milwaukee house, has been reopened by George Beyer after extensive alterations.

The possibility of a picture theatre on the state fair grounds in Milwaukee, to be operated during the entire year under private management with state supervision, is being discussed, according to Oliver E. Remey, secretary of the Wisconsin State Fair.

Minnesota

Mrs. Wallace Reid will come to Minneapolis with her picture, "Human Wreckage," on October 7 to appear at the Auditorium under the auspices of the women's club. The picture is getting much advance publicity on the society pages of Minneapolis newspapers. It will be a week's run.

Will H. Hayes will be the principal speaker at motion picture conference arranged by the Minnesota Federation of Women's Clubs here, October 18 and 19. Mr. Hays has definitely advised Mrs. T. G. Winter, president of the General Federation of Women's Clubs, that he will attend. Mrs. Winter lives in Minneapolis and is active in making conference arrangements.

The Dale Theatre, St. Paul, formerly owned by Sam Reisman, has been taken over by Finkelstein & Ruben. It is a suburban house.

The Opera House at Selby, S. D., has been taken over by W. F. Mailand and L. R. Stacy, Mobridge theatre owners.

John P. Adler, operator of the Adler and Trio theatres at Marshfield, Wis., has taken over the Lyric Theatre, Stevens Point. The house will be remodeled.

Texas

Southern Enterprises, Inc., has adopted a system of flashing policy paragaphs on the screens throughout the southwestern states. These films take the public into the exhibitor's confidence and tell some of the inner details of the producers' problems. The policy paragraphs frequently take up the percentage of pictures produced for adults and the percentage for children, showing that producers more and more are playing up to the children's wishes.

Oliver Hinsdale, newly elected director of the Little Theatre, Dallas, is to arrive in the latter city some time next week. The first offering of the Little Theatre, early in October, will be "Ice Bound."

Henry W. Hall and J. S. Hall, Jr., have bought the Mission Theatre of Beeville, Texas, from A. F. Rees. The Hall Brothers are owners and managers of the Rialto Company, a $30,000 structure erected at Beeville a year ago. Mr. Rees, incidentally, is one of the oldest exhibitors in South Texas. The Hall Brothers will operate both theatres.

W. O. Perkins has opened a new picture theatre at Holdenville, Okla. Mr. Perkins is from Wilburton, Okla. This gives Holdenville competition for the first time in many months.

Ex-school Official Makes Big Purchase a Juvenile House

A. F. Cormier, who with E. T. Robinson, recently bought out Ed. Dolan's interest in the Hub City Theatres Company, Centralia, Washington, thereby becoming active in the management of the Liberty and Rialto theatres of that city, was in Seattle this week. Mr. Cormier is enthusiastic over plans for transforming the Rialto into a juvenile house.

Mr. Robinson, formerly Superintendent of Schools, and for many years connected with the school board, has taken charge of the new project, which is being adopted extensively in the East, according to report, although it has never been done on the West Coast before.

No pictures will be shown at the Rialto which have not been endorsed by the National Educational Board in Washington, D. C. Second run features will be shown the first five days of the week at ten and twenty cent admissions. Friday and Saturday shows will be devoted exclusively to the children with five cent admissions and only juvenile and educational subjects will be screened.

Mr. Robinson has been in correspondence for some time with a number of eastern authorities on the juvenile and visual education subjects, and has the utmost confidence in the success of the venture. He will feature "Dad and Lad" days, "Mother and Maid" days and the like. This live wire exhibitor organization puts out a weekly paper called Centralia's Bargain Day Paper, for which the business men of the town carry all the expense, advertise their specials and carry publicity for the Hub City theatres.

William F. Code, owner of the Paramount Theatre, and one of the best known oldtimers on the coast, returned this week from an extended trip to California. Mr. Code visited friends in Southern California, and did not gravitate to the Mecca of Moviedom. It seems these exhibitors like to get as far away from "shop" as possible when they break out in a vacation. At any rate, Brother Code is looking fine, and is all set for a good winter's business.

Tributes which demonstrated without a doubt the esteem in which he was held by his townsfolk, marked the funeral ceremonies of Peter C. Carter, exhibitor of Plains, Sanders County, Montana. Mr. Carter operated the Green Room Theatre, together with his father and his brothers Floyd and Jim. At the conclusion of the ceremonies the school children each added a floral tribute to their departed friend. Carter was the type of exhibitor who always gave freely of himself, his money and his support to everything of public and beneficial nature in his community.

The new Brook Theatre, an up-to-date, concrete, brick-faced theatre just completed at Meadowbrook farm, between North Bend and Snoqualmie, Wash., opened this week to serve the entire community, drawing very largely from the lumber mills in the vicinity. W. A. Cochrane is owner.

A report has it that the Film Theatre, Craigmont, Idaho, Mr. Warnacutt, manager, has changed hands.

H. B. (Rasty) Wright, who last week announced his resignation from the management of the Strand Theatre here and left for Southern California, will be manager of The West Coast Theatres Co.'s Criterion (formerly the Kinema) in Los Angeles. The Criterion is due to open September 24 with two shows a day, playing only the highest type of feature productions. It will open with the latest Chaplin release and prominent members of the picture's cast making personal appearances during the first two weeks.

Jack Allender of the Allender Circuit has sold his Liberty Theatre in Pullman, Washington, to T. W. Struppler, who already owns the Grand.

Cleaner Films to Kansas City Where Women Censor

The motion picture committee of the Woman's City Club was hostess to more than a dozen representatives of the Kansas City Film Board of Trade and Kansas City exhibitors last week. Plans for the club's "approval nights" in the different movie houses for the winter were discussed.

Since the organization of the committee there has been hearty co-operation and mutual interest between its members and the exhibitors and exchangemen of Kansas City. All are working for better and cleaner pictures.

The Woman's City Club was a great factor in helping to defeat the censorship bill brought up in the Missouri legislature last term.

Among the guests at the luncheon were: A. H. Cole, of Paramount; Frank Newman of the Frank L. Newman theatres; Dave Harding, Liberty Theatre, Kansas City; Harry Graham, manager of local Pathe; Jack Roth, manager of three local theatres; Lee D. Balsly, house manager of the Liberty; Monte Williams of Vitagraph; L. W. Alexander, Universal; L. C. Walker of the Warwick, large neighborhood theatre; Adolph Eisner, president of Kansas City exhibitors and manager of the Broadmour; Milton Feld, manager of the Newman; Earle Nesbitt, and Jo Zach Miller III., vice-president of the Commerce Trust Company.

The Strand Theatre, Thirty-sixth street and Troost avenue, Kansas City, reopened recently after being closed for several months. Jack Roth, manager of the Apollo Theatre, is the new proprietor of the Strand. The lobby has been remade and is effectively lighted. Eight hundred new seats, carpets, new fixtures and decorations and a $10,000 Hope-Jones organ were installed.

C. W. Hunt, until recently owner of the Rex Theatre, located at Higginsville, Mo., was in Kansas City the other day looking for another theatre.

The Bixman Theatre at Clinton, Mo., has opened for a seven-day week.

Mark C. Read has purchased the Jefferson Theatre at Coffeyville, Kas., and will change the policy of the house by converting it to an exclusive motion picture theatre from a road-show house. The theatre has been newly decorated and opened to the public September 24.

Jack Truitt is the new manager of the Liberty Theatre at Sedalia, Mo. The Liberty has been closed for some time and was recently reopened.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Town Criers to Replace Newspapers Are the Last Word in Feature Exploitation

NOW and then an emergent condition will give rise to a wonderful opportunity. Such a condition prevailed in New York City last week when the men operating the newspaper presses went on an outlaw strike without warning. New York awoke on Tuesday morning to find the stands bare of all newspapers except a few foreign language issues.

Late in the afternoon the evening papers got out eight page sheets carrying the names of all of the papers in the Publishers Association, but offering scanty news, and while most of them carried the usual theatre advertisements, there was no chance for special publicity.

It looked rather blank for those features to open on Sunday at the Broadway first run houses, since in the unsettled condition less attention was paid to the emergency issues. Even though the advertising was carried, people did not read their newspapers with the same thoroughness. They were merely excuses for the regular issues, to be looked at and then thrown down.

Goldwyn Was "There"

Samuel Goldwyn's production of Potash and Perlmutter was to open at the Strand Theatre on Sunday. This was his big release under the First National auspices and he wanted to put it over. On Wednesday sixty men dressed in Colonial period costumes pervaded the streets, each carrying a card reading "No newspapers. The Town Crier." They covered New York, their signs catching the attention of the crowds, and at frequent intervals they cried the merits of the new presentation.

It probably would have been a good stunt in any event, but with the town talking about the newspaper famine it was a knockout, and Potash and Perlmutter was the most talked about picture of the day.

The use of the Town Crier idea is by no means a novelty. For a long time Jacksonville had a regular town crier who announced local events, auction and bargain sales and picture attractions, and the stunt has been worked elsewhere, notably in Boston, where it has been used a number of times, but this direct hook-up to a local event gave the stunt unusual emphasis.

This is just another example of watching for the breaks and taking advantage of them. Exploitation hooked to any local happening is worth a dozen more general stunts, and the appearance of these men, without any evident connection with an advertisement, gained for themselves a hearing that carried far more effect than the usual sandwich signs. The omission of any reference to Potash and Perlmutter is the last touch of genius to one of the cleverest stunts New York has ever observed.

Samuel Goldwyn surely owes someone a raise in salary.

Hollywood Contest Grips San Antonio

One of the most successful newspaper contests ever worked in San Antonio, Texas, was on Hollywood when this production appeared at the Empire Theatre. Twenty four of the stars seen in the picture were reproduced by the Evening News and prizes ranging from $25 to $1 were offered for the best replies, the total of the cash awards being $50 with ten pairs of seats and ten singles.

For this modest investment the house got publicity by the half page and that it was profitable was proven by the answers which flooded the News office. They limited the contest to three days to make it short and snappy, but hundreds of replies were received, the flood starting less than an hour after the paper was on the street.

Page Max-John

Max-John Rosenfield, who wandered from New York with his newly acquired wife several weeks ago seems to be lost. He is supposed to be in Dallas, Texas, or Charlotte, N. C.

Will anyone who comes in contact with Max-John kindly hand him a swift kick and remind him that before he left he promised to keep this department informed as to his activities. Thanks.

Cutout Letters Are Effective on Panel

Cutout letters are in very general use for lobby work, but usually they are strung on invisible wires. Changing the pace, John V. Ward, of the Allen Theatre, Stratford, Ont., worked it differently for Lorna Doone.

He cut the letters out in the Old English blackletter that has been used as a sort of trademark for this title, and he mounted them against a panel, set out from the board by means of small blocks between board and letter, giving a raised letter effect that was striking.

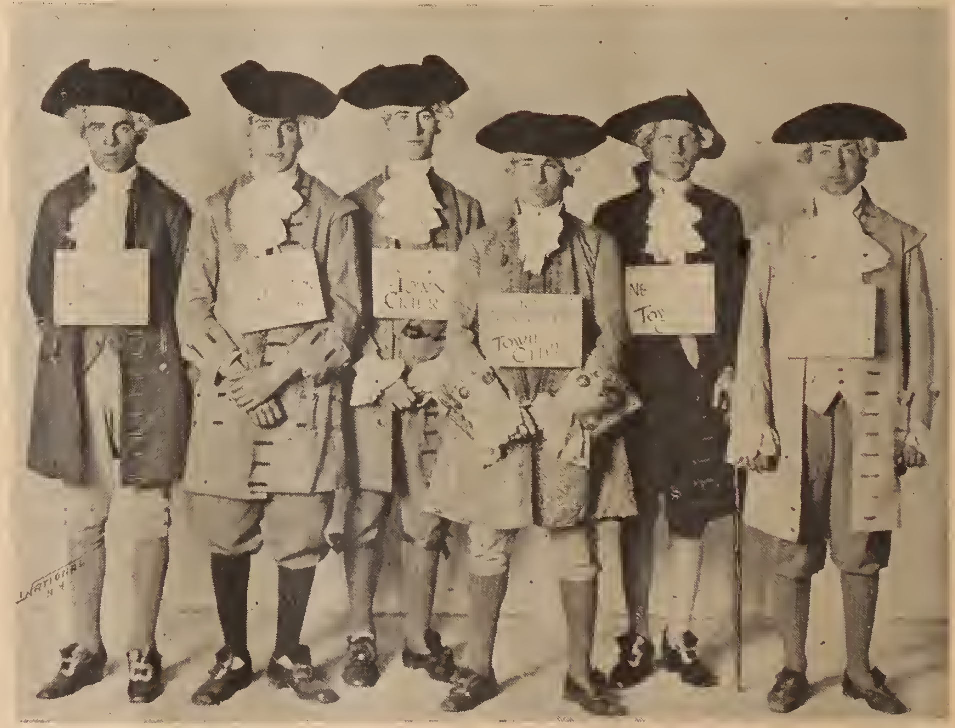
It was the only special work he did on this First National title, but he played to good business, which proved that he had done sufficient.

Grosset and Dunlap Publish The Cheat

Grosset & Dunlap have issued a very attractive photoplay edition of The Cheat, done into novel form by Russell Holman from the revised version of the Turnbull story. This runs true to the current version of the film instead of the earlier form in which the impostor was a Japanese.

It is illustrated with plates showing stills from the play and the jacket is particularly designed for window display, a colored picture of Pola Negri showing on the front with four half tone scenes on the back.

The sales possibilities of these photoplay editions are fully appreciated by Grosset & Dunlap and they are going to considerable pains to provide the bookseller with effective display material.



A First National Release

TYING POTASH AND PERLMUTTER TO THE NEW YORK STRIKE

The Samuel Goldwyn offices sent out sixty men to proclaim the opening at the Mark Strand Theatre, New York City, as soon as the newspaper pressmen declared an outlaw strike, and cleaned up on the biggest local news event in a number of years.

Does Mae Murray Wear Silk Socks?

Because a nationally advertised brand of silk stockings was hooked to Mae Murray in The French Doll, H. C. Farley, of the Empire Theatre, Montgomery, Ala., tied up the local handlers of the line to a special advertising campaign when that picture was booked in on a rush.

The stocking people distributed dodgers and bannered their cars with the statement that the star wore their brand of hosiery, and when these cars were not out on delivery, they were sent to be parked at advantageous locations in the business section. Mr. Farley reciprocated with a screen slide.

The attraction was booked in to replace another picture and only a week intervened between booking and showing so Mr. Farley had to work fast. He used the screen for a telegram worded to suggest that the picture was pushed in ahead because of its unusual excellence, and in his newspaper work he carried the same suggestion. It helped to create the right sort of an impression and the receipts were away above the average.

But somehow we don't remember seeing Miss Murray wear socks in a motion picture, do you? It's a good hook up, anyhow.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

Eddie Hyman has taken down all scrim and gauze canopies over the orchestra and sides, and has installed an entirely new decorative scheme, with llama cloth predominating. With the new floods and spots just installed, all this new equipment came into play with "Why Worry."

One of the outstanding presentations was Hurtados Royal Marimba Band, with a new silver cyclorama background. By throwing two new Mestrum floods from the dome so that they cut across the tormentor, the band was effectively lighted to a point just above their heads, the tormentor causing a shadow design to fall across the silver curtain above that point. X-rays were light blue and magenta; amber and orange floods on band; two Mestrum floods from the booth crossed green and magenta on the new llama canopy, and spots of same color on the new sides.

Divertissements Distinctive included the prison number from "Il Trovatore," with usual back drop. Soprano was spotted in blue from the booth. "The Swan," ballet, had plush cyc as background, with dancer in white spot. Toreador song from "Carmen" had bull-ring back drop, with baritone spotted amber. Two booth spots light blue were on orchestra throughout, with two dome spots on llama sides. Columns orange.

An orchestral interlude, billed as a Victor Herbert Musical Melange, introduced a new llama cloth curtain covering the big stage at the proscenium arch. At the opening two Mestrum floods from booth and two from dome were played on the curtains in color blend. As the curtains were opened during the number one dome flood picked out right half of orchestra in pink, and another dome flood threw lemon on the left half. Booth floods were on the silver draw curtains of the production stage, one orange and the other color blend. Small stage foots blue, large stage blue; large stage borders purple. Light pink spots in columns, at base and at top. New strip lights along the wings were purple. At the close all gelatines were removed from all spots.

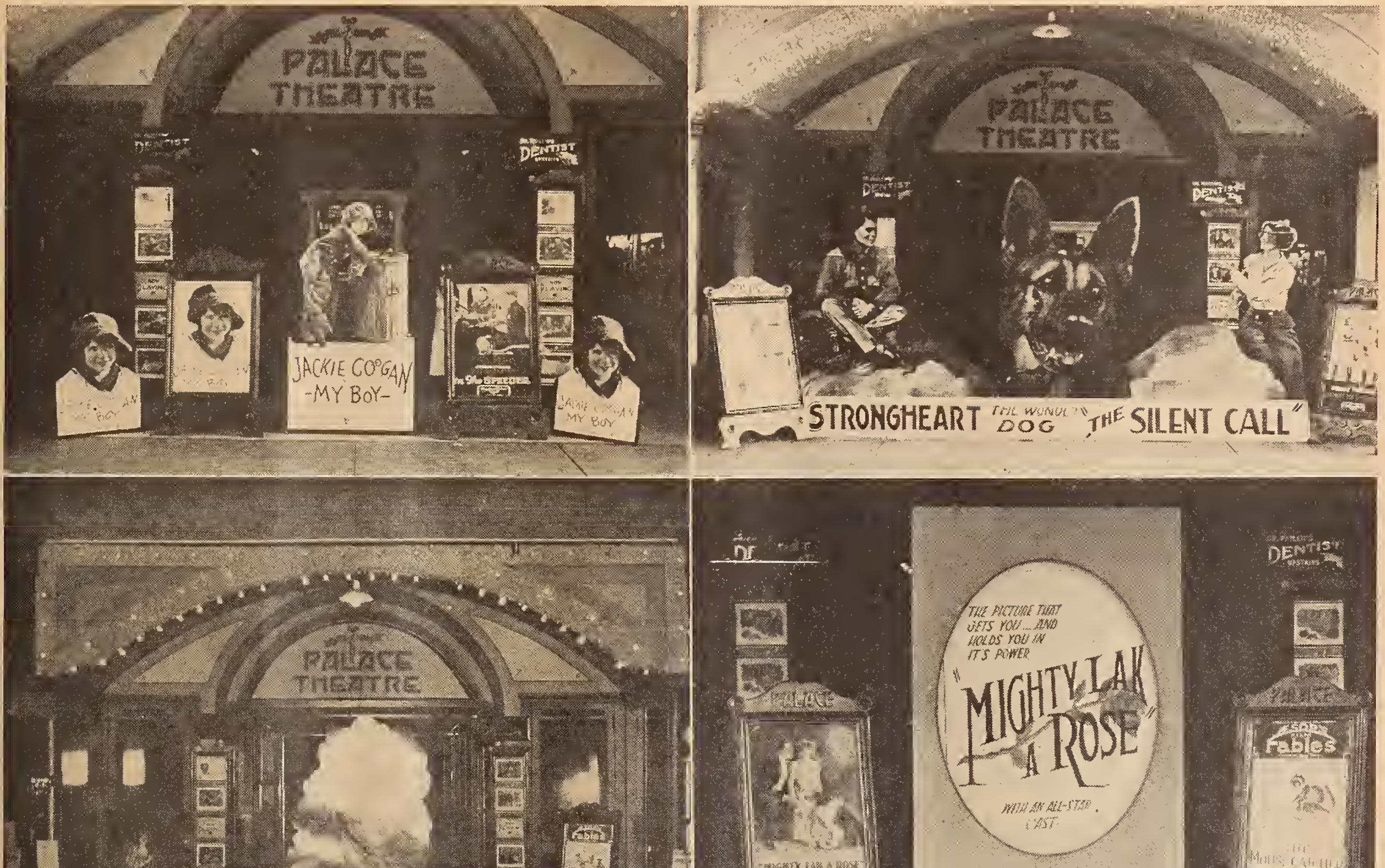
In observance of the Day of Atonement, "Kol Nidri" was sung by a tenor, with altar and candles secured from the Jewish Theatre. Soloist attired as Rabbi. At the close an electrical effect of the Jewish star appeared above the altar. No front lighting was used.

A Ringer

Here's another good stunt from J. G. Evins, of the Odeon Theatre, Savannah, Ga. He had The Midnight Alarm, and he borrowed a fire alarm telegraph box from the Fire Department. It was one of the type which sounds the number on a gong when the hook is pulled.

Mr. Evins set this in the lobby with electrical connection, but without running the wires to the regular system. There was not five minutes of the day when some small boy did not "pull the box" which was set for high number. It was as fascinating to the kids as ringing up a fare on the register of a street car, and they saved Mr. Evins the cost of an operator.

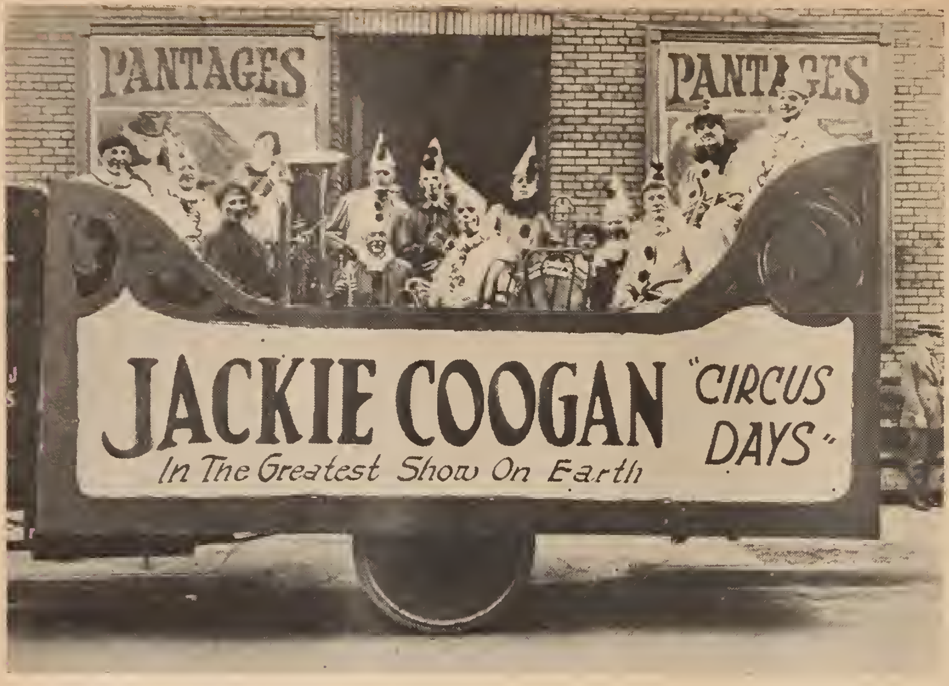
In return—and for further advertising—the firemen were the guests of the house at two specified performances.



First National Releases

FOUR INTERESTING FRONTS FROM THE PALACE THEATRE, McALESTER, OKLAHOMA

This is a Paramount Theatre, but Earl Settle gets back of every picture he shows, and these four titles happen to be First National product. The flashlamp ruined the effect of the cutout for Lorna Doone, but the other three show up well with particularly good displays for Jackie Coogan in My Boy and Mighty Lak' a Rose. All are simple, but they pack an appeal.



A First National Release

THE CIRCUS BEST BET IS THE CLOWN BAND. SO JACKIE GOT IT

N. I. Miller and Knevels, of Pantages Theatre, Toronto, masked a truck to suggest a band wagon and put a fifteen piece band aboard as part of a costume contest on Circus Days. The contest presented a new feature in its handling.

Circus Days with a Big Clown Band

No circus would undertake to do business without a clown band, and N. I. Miller and Robert Knevels, of Pantages' Theatre, Toronto, are old showmen, so they decided that Circus Days must have a clown band, too.

Being shy a chariot, they built one of profile, setting it on a truck, and providing a band of fifteen players. They also built a perambulator with room for the 24-sheets on the sides and the six-sheet on the stern.

These two not only did general ballyhoo work, and did it very efficiently, but they were used for a costume stunt that was marked by a new feature.

A week in advance ticket prizes were announced for the best clown costumes worn by children, but instead of designating the theatre as the place of judgment, several points in the city were designated as judging points and the children assembled at the station nearest their own homes. The hour of timing was arranged so that the two ballyhoo wagons could escort the judges from point to point and whoop up the excitement.

A number of tickets were awarded at each point and novelty buttons and advertising matter were given all of the assembled children. It worked better than a central point, and gave a widespread publicity that had its reflection in the business done through the week.

Clare Appel, the First National's exploiteer, helped put the stunts over.

Fine Prologue Lobby Help to Circus Days

There is a good idea for Circus Days in the handling of the foyer of the Liberty Theatre, Pittsburgh, when Jackie Coogan came along. It has a prologue value with much less than prologue cost, and it gets the patron in the proper frame of mind, no matter what the age may be.

Jerome Casper, general director of the Rowland & Clark theatres, collaborated with Harry Thomas, the resident manager of the house, and they produced not only an excellent front, but a valuable interior.

The front was circus marquise style, simply done, but backing up the banner and pennants above. One was marked "Entrance" and the other "Exit," and they flanked a painting of the red wagon ticket office which marked the ticket kiosk.

Inside there were paintings of freaks, the suggestion of a main entrance and cutouts showing a trapeze artist and a clown on the slack wire. An elephant toy was borrowed from some store, and it needed no tanbark on the floor to carry out the illusion.

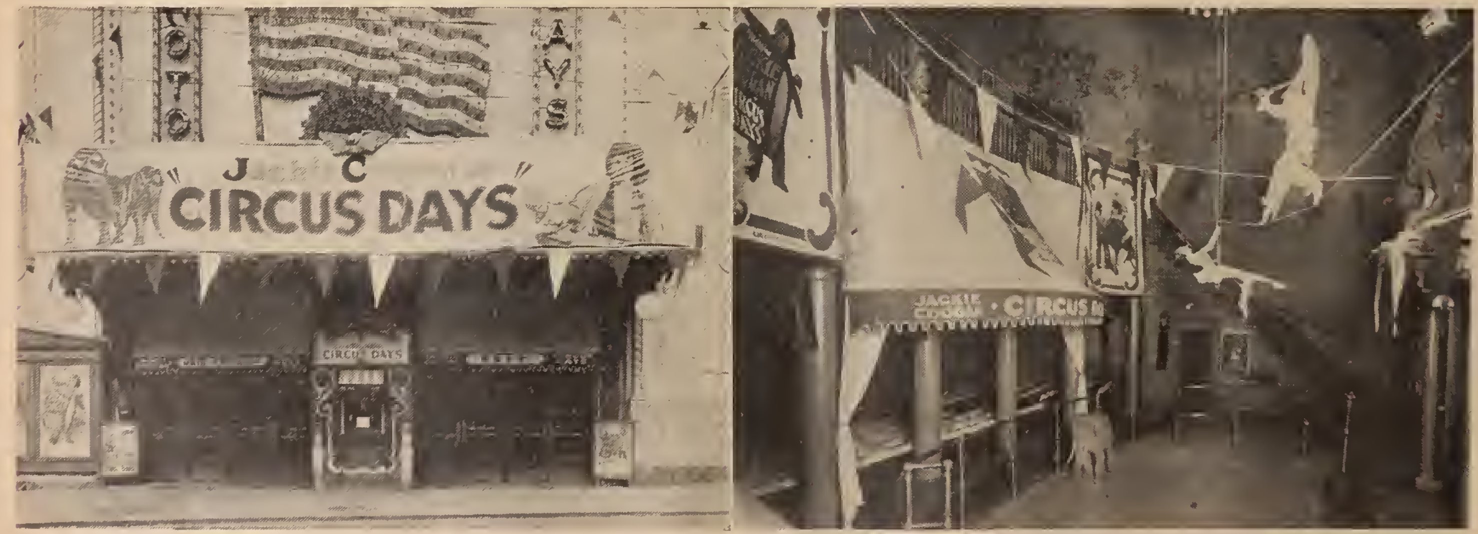
It was a clever handling of the story and the foyer was doubly valuable in that it was put in place a week in advance and sold the play to the persons who had already paid admission to the current attraction.

Postcards signed (apparently) by stars appearing in Souls for Sale were sent from Los Angeles to fans in Florence, Kans., when the Goldwyn release showed at a local house. Only 150 were sent, but that was enough for the size of the town. Hollywood postcards were used, the list being addressed in Los Angeles.

Time Does Fly

It seems only the other day that the Circle Theatre, Indianapolis, was celebrating its first anniversary and we all made a lot of fuss about it. It must have been longer than it seems, however, for the week of August 26 marked the celebration of the seventh anniversary of that prosperous house, Dulcy being the attraction.

Ace Berry, resident manager, started in to shout four weeks ahead of time, gradually working into a whirlwind campaign for the last week. There was a birthday cake in the lobby and special decorations all over the house and an unusually big show on the stage, with Constance Talmadge the biggest noise of all.



A First National Release

A GOOD FRONT AND AN EXCEPTIONALLY CLEVER INTERIOR ON CIRCUS DAYS IN PITTSBURGH

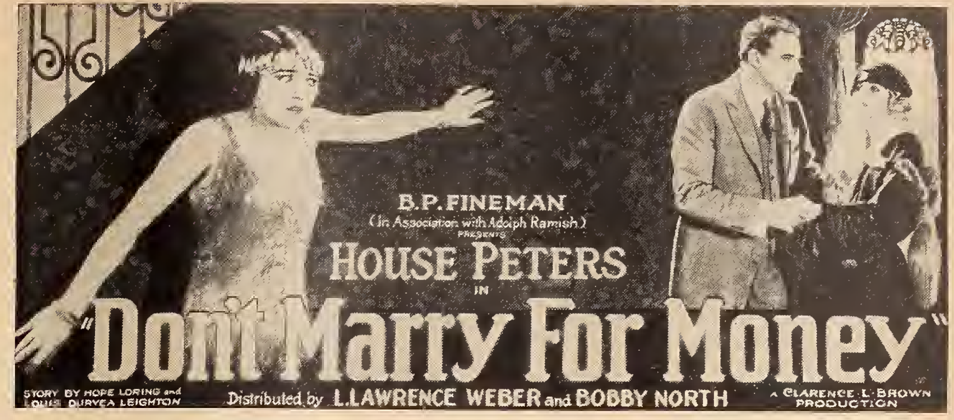
The Liberty Theatre did not stop with a front banner for Jackie Coogan. The interior was dressed with clowns and elephants and all sorts of circus stuff, and it could not have been more realistic unless they had let the younger patrons crawl under the tent to see the show free. It has a prologue value that added to the receptive mood of patrons of all ages.

Enlists the Stores in Peggy Advertising

Manufacturers of the Baby Peggy Doll are sending out ready made advertisements in matrix form to more than a thousand stores handling the novelty, using a set with a change of copy, but always handing the advertising to the stores.

Managers who handle these comedies will do well to locate the users of these mats and urge their display when the comedies are being shown. It will not only help the theatre, but it will better the store sales, in that there will be a more intimate interest attaching the store advertising. From the theatre angle it would be well to run a slide directly after the comedy showing Peggy stating that she can be found in miniature at the stores indicated. There is a good chance for co-operation here and perhaps you can get a doll free for a prize.

In Buffalo the Peggy craze has reached a point where a second contest was held eight weeks after the first. The former was held in the town and the second at a recreation beach. It was even more of a success than the first.


B. P. FINEMAN
(In Association with Adolph Ramish)
PRESENTS
HOUSE PETERS
IN
"Don't Marry For Money"
STORY BY HOPE LORING and LOUIS DURYEA LEIGHTON
Distributed by L. LAWRENCE WEBER and BOBBY NORTH
A CLARENCE L. BROWN PRODUCTION

A Weber and North Release

YOU MAY THINK THIS IS GLORIA SWANSON—BUT IT'S NOT

This 24-sheet for Don't Marry for Money may suggest a resemblance contest to be based on this player's resemblance to Gloria. Anyhow it's a good stand of paper and it looks as though Walter Lindlar had been getting in his fine work.

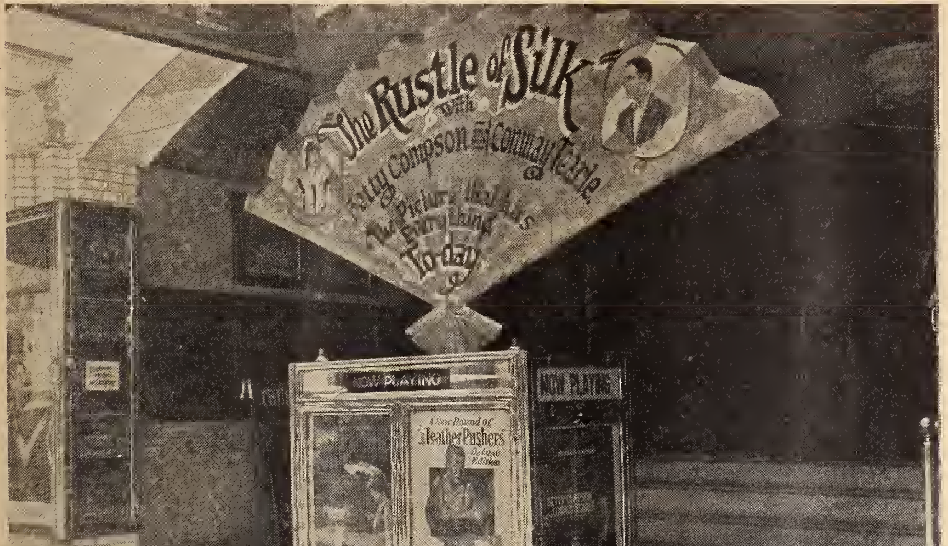
An Animated Fan Is Splendid Attractor

Some weeks ago Charles E. Sasseen, of the Queen Theatre, Galveston, built a fan display for The Rustle of Silk. Then he went away on a vacation before we could ask Bill Johnson to ask him how the durned thing worked. Bill has just sent in the dope.

You will notice that the fan is set on the trick table Mr. Sasseen uses in the centre of his lobby. This is made up of six one sheet boards and can be worked as a table, a box or a shadow box. In this case it is fully enclosed and houses a motor supplying power to a large wheel so hung that the wheel is on one end of the shaft.

On the free face is a peg. The fan is composed of eight blades or sectors, the two central blades being stationary. A cord is run through these and through holes in the next two to the outside sectors, which are weighted to ensure their falling when given slack. The space between the sectors is hinged with cheesecloth. There is a spread of three feet from the central portion to the tie off at the ends; the wheel having an equal diameter. The cords are fastened to a peg in the outer rim of the wheel. When the pin is at the top, the slack permits the fan to lie open. When the pin descends to the bottom, the blades are pulled up, being released as the pin again returns to the top on the other side, the effect being that of a fan slowly opening and closing.

The wheel on the motor is 2 inches in diameter and the pulley runs in a groove on the circumference of the wheel, with the result that it takes eight turns of the motor to complete the operation. It's very simple and as effective as it is simple. Make one some time. Then thank Mr. Sasseen.



A Paramount Release

A FAN DISPLAY FOR RUSTLE OF SILK THAT OPENS AND CLOSES

It was used by Charles E. Sasseen, of the Queen Theatre, Galveston, Texas. The blades of the fan are operated by a slow motor which gives the valuable addition of motion, and greatly increases the display value. It's very simply done

---

John C. Graham, Jr., of the Lyric Theatre, Butler, Pa., ties Souls for Sale to a local Dollar Day. Gosh! You can't get them on Broadway for that price. Nosir!

Bill Robson, Goldwynner, got him a camera man to make the alleged screen tests, but the machine did some real good in shooting the political candidates and country fair crowds for a local news weekly.

Dug Deep in Past for a New Poster

So long ago that we have forgotten the exact name, a comic strip used to show newspaper headlines which read one way in big type and another if the intervening lines of small type were read, too.

Leslie F. Whelan, Washington Paramounteer, harked back to that to get an idea for Farmville, Va. He got out a mailing piece 8½x11½, which was printed on the back with a set of mailing lines with "From?" in the upper left hand corner and "Warning!" in the lower corner of the same side. It went out under penny postage. Inside huge letters told of a "Big Tobacco Strike, Keep Away," but the twelve point in between made it read: "Big doings are going to take place at the Eaco Theatre, Thursday and Friday. Tobacco planters, business men, school-teachers, in fact, all of Farmville, will make a big strike when The Pride of Palomar arrives on the above days. Keep next Thursday and Friday open and you will go away feeling better for it. It's a Paramount Picture."

Farmville is a tobacco country, so the scare got attention. It worked so well that Whelan handed it over to Milford, Del. There a dental company, one of the largest in the country, was the chief industry of the town, and the main line read, "Big Dental Strike. Keep away," but here the interlines were too large to give the best effect.

Whelan believes in doubling up. He told Danville, Va., "You will never feel Grumpy if you obey the laws of health. Do not spit on the sidewalks." The last line got him permission to post the town. In another town the copy read, "Don't be an Outcast, obey, etc." It's not as good as the Manslaughter cards Whelan originated, but it worked well.

Pretty Easy

It so happens that the owner of one of the papers in Sumter, S. C., is also the owner of the book store.

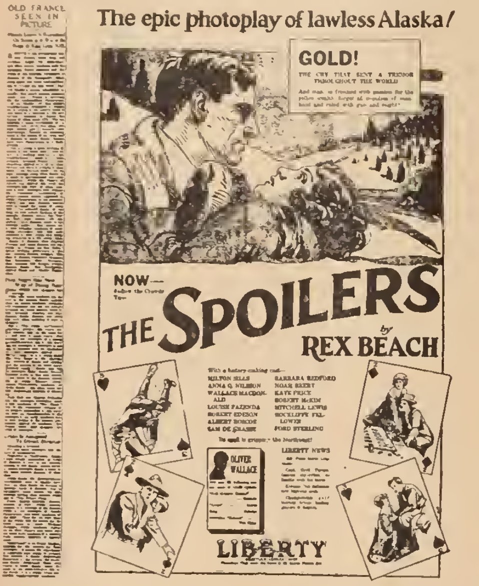
Being doubly a business man, he told Oscar White, of the Rex Theatre, that he would give a page display to the book and play of Main Street if White would dress the store window and write the copy for the ad.

Very naturally Mr. White, who is far from being asleep, said "yes," and he gave a single pass with each copy of the book sold, just to help along, and the next book title that comes along, he is going to beat the editor to it by speaking about it first.

He supplemented the free page with 1,000 heralds and a 24-sheet banner.

Seven Columns Full Make a Full Page

Here is another example of the way J. W. Sayre, of the Jensen and Von Herberg Seattle houses gets a full page without paying for more than seven of the eight columns. Mr. Sayre seldom, if ever, takes a full page when he wants one. He knows that he can achieve the same dominance of space with a seven that he can get with an eight, with the added value of having pure reading down the extra column to get further attention to the space. This is by no means the first time we have used the bobtailed full page and yet surprisingly few managers have followed the Sayre example. They seem to feel that if they take a page they want all of it, and yet even a six will give enough to kill even other advertisements, and to pay for more is simply throwing the boss's money into the newspaper bank account instead of his own. Most papers will assure reading matter in the unused space in return for seven column fulls. If they will, you are foolish to buy more space. You are foolish, anyhow, for that matter.


OLD FRANCE SEEN IN PICTURE
The epic photoplay of lawless Alaska!
GOLD!
THE CRY THAT SENT A TREMOR THROUGHOUT THE WORLD
NOW—
THE SPOILERS
by REX BEACH
OLIVER WALLACE
LIBERTY NEWS
LIBERTY

A Goldwyn Release

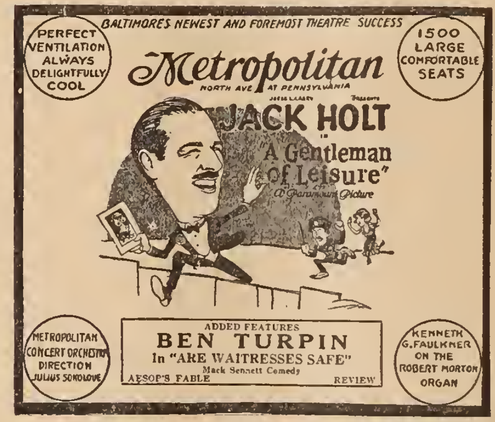
SEVEN FOR EIGHT

Stillman Reverts to Half Page Space

Getting back to the old time half page displays for the opening of the season, the Stillman Theatre, Cleveland, makes a very effective announcement for The Spoilers, which is the official opener for the season. The drawing has power, the sketch conveys the proper idea of the sweep of the story and the text is well chosen to carry along the idea. Most of the real argument is intelligently put into type instead of being carried in hand lettering, so it sells to the limit of its ability instead of being handicapped by being difficult to read. It makes a very capable opening gun and proves that Malaney has not lost his cunning. Probably the spaces will be held down following the opening, for half a page is more than is needed where the Loew interests control most of the houses and so can determine the general advertising scheme, but the half page makes a good starter for the season and sells The Spoilers in impressive style. Knowing when not to use too much space is more important than knowing when to spread, but the well equipped manager works both ways and knows when to run up and when to hold back. The opening of a season is one of the times to spread, and this space is as nice as one can ask for, with its well proportioned relation of cut to sales talk. The row of portrait sketches in the lower portion detracts a little from the drawing but it sells the six featured players, and if it does it is better than a more perfect art display that does not sell as well. The good advertiser will hurt a drawing in order to get a better sales angle, and this series of thumbnails does not materially detract from the appearance of the layout and it does importantly increase the player appeal. But the best point of the display is the fact that Mahoney does not try to tell all he knows about the season in a single shot. There is a temptation to talk too much that he has resisted to the betterment of the display.

Two Column Cut Is Ample for a Three

Add the Metropolitan theatre, Baltimore, to the list of houses where the agent knows that sometimes a two column cut works better in a three column space than would a three column design. Perhaps the agent is making a virture of necessity, but the fact remains that he gets a better showing with the two than he probably would achieve in the same space with a three. It not only permits a more open layout, which in turn gets more attention, but it permits the space to be held to 73 lines where a wider cut would have forced the drop down another twenty or twenty-five lines, at least. Sometimes a manager will complain that the plan book cuts are too large; that they eat up too much space, when really all he has to do is to order one of the smaller width cuts and build around it. A three column cut is three columns wide, and this does not necessarily mean that it must be run in a three column space. Most of the plan book designs are so worked that they can be used in a larger space without appearing to be awkward. The old style of straight sided cuts that could not be used without resting against column rules have almost entirely disappeared. Home office press agents are not trying to force managers to take any particular width. They are trying to render the greatest possible service, and wonderful advance has been made along these lines in the last couple of years. The trouble seems to be that the managers do not realize the adaptability of the material. They hold fast to the idea that the stuff must be all wrong, just because it comes out of the plan book. And so long as they continue in this frame of mind, they will get no good from the exhibitor helps. Snap out of it, if you are in this class, and figure that plan book cuts—most of them—are almost as flexible as rubber.


BALTIMORE'S NEWEST AND FOREMOST THEATRE SUCCESS
PERFECT VENTILATION ALWAYS DELIGHTFULLY COOL
Metropolitan
NORTH AVE AT PENNSYLVANIA
1500 LARGE COMFORTABLE SEATS
JACK HOLT
in
"A Gentleman of Leisure"
A Paramount Picture
ADDED FEATURES
BEN TURPIN
In "ARE WAITRESSES SAFE"
Mack Sennett Comedy
AESOP'S FABLE
REVIEW
METROPOLITAN CONCERT ORCHESTRA DIRECTION JULIUS SOKOLOVE
KENNETH G. FAULKNER ON THE ROBERT MORTON ORGAN

A Paramount Release

A TWO IN A THREE

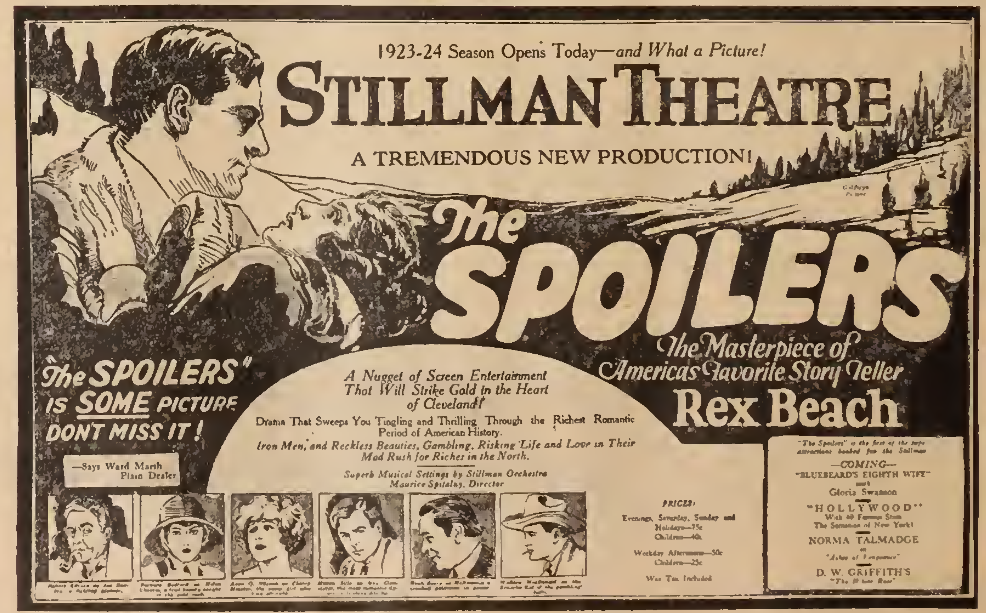
Twisted Kiddies

Looking for a starter for Oliver Twist, the Australian executives of First National tied the Sunshine Club to a showing of the picture to poor children, who were not only treated to a view of the picture, but given clothing and candy by the charitable organization.

Some 4,000 children were packed into a hall with a seating capacity of 3,000, and the newspapers took up the stunt from the society angle and gave more space than an attraction ever gets.

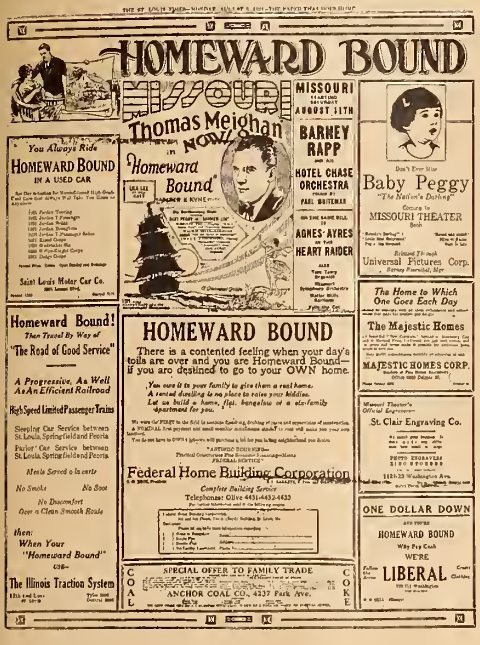
Fills Hook Up Page With Pinch Hit Ads.

It was nothing in the young life of Herschel Stuart, of the Missouri Theatre, St. Louis, that he could not make the grade on a hook up for Homeward Bound. He needed only a little space to fill, so he maced the official engraver for one square and got the Universal exchange to take the rest for a Baby Peggy advertisement, since Peggy


1923-24 Season Opens Today—and What a Picture!
STILLMAN THEATRE
A TREMENDOUS NEW PRODUCTION!
The SPOILERS
The Masterpiece of America's Favorite Story Teller
Rex Beach
"The SPOILERS" IS SOME PICTURE DONT MISS IT!
—Says Ward Marsh Plain Dealer
A Nugget of Screen Entertainment That Will Strike Gold in the Heart of Cleveland!
Drama That Sweeps You Tingling and Thrilling Through the Richest Romantic Period of American History.
Iron Men, and Reckless Beauties, Gambling, Risking Life and Love in Their Mad Rush for Riches in the North.
Superb Musical Settings by Stillman Orchestra
Maurice Spitalny, Director
PRICES:
Evenings, Saturday, Sunday and Holidays—75c
Children—40c
Weekday Afternoons—50c
Children—25c
War Tax Included
—COMING—
"BLUEBEARD'S EIGHTH WIFE"
Gloria Swanson
"HOLLYWOOD"
With 40 Famous Stars
The Sensation of New York!
NORMA TALMADGE
D. W. GRIFFITH'S

A Goldwyn Release

THE OPENING HALF PAGE FROM THE STILLMAN, CLEVELAND was also on the bill. It gave him the full surface. He scratched hard for the stuff, for his list, in addition to the two already mentioned, includes a second hand car dealer, in whose cars you can ride homewards bound, the interurban traction company, two real estate concerns, a coal company and a credit clothing company: a dollar down and you're "homeward bound." It was hard work, for St. Louis is dead in summer, but Herschel made it.



HOMEWARD BOUND

MISSOURI

Thomas Meighan

NOW!

in "Homeward Bound"

MISSOURI

AUGUST 11TH

BARNEY RAPP

HOTEL CHASE ORCHESTRA

PAUL WHITEMAN

AGNES AYRES

IN THE

HEART RAIDER

You Always Ride

HOMEWARD BOUND

IN A USED CAR

Saint Louis Motor Car Co.

Baby Peggy

"The Nation's Darling"

Coming to

MISSOURI THEATER

Universal Pictures Corp.

Homeward Bound!

Then Travel By Way of

"The Road of Good Service"

A Progressive, As Well As An Efficient Railroad

High Speed Limited Passenger Trains

Sleeping Car Service between St. Louis, Springfield and Peoria

Parlor Car Service between St. Louis, Springfield and Peoria

Meals Served a la carte

No Smoke No Soot

No Discomfort

Over a Clean Smooth Route

then:

When Your "Homeward Bound" use—

The Illinois Traction System

HOMEWARD BOUND

There is a contented feeling when your day's toils are over and you are Homeward Bound—if you are destined to go to your OWN home.

You owe it to your family to give them a real home.

A rented dwelling is no place to raise your kiddies.

Let us build a home, flat, bungalow or a six-family apartment for you.

Federal Home Building Corporation

Complete Building Service

Telephones: Olive 4431-4432-4433

The Home to Which One Goes Each Day

The Majestic Homes

MAJESTIC HOMES CORP.

Missouri Theater's Official Engravers—

St. Clair Engraving Co.

1121-23 Washington Ave.

ONE DOLLAR DOWN

AND YOU'RE

HOMEWARD BOUND

Why Pay Cash

WE'RE

LIBERAL

COAL

SPECIAL OFFER TO FAMILY TRADE

ANCHOR COAL CO., 4237 Park Ave.

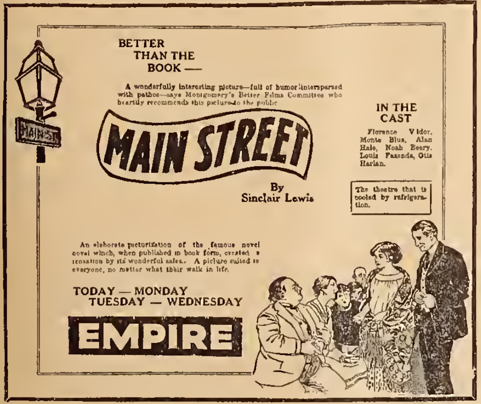
COKE

A Paramount Release

A MIXTURE HOOK-UP

Small Type Helps to Display Title

Another example of the value of small body type to play the title into prominence comes from the Empire Theatre, Montgomery, Ala., where a Main Street title in a letter only five lines high gets a much better showing because the signature and cut are held in another portion of the space. Setting the lamp post into the side panel is a good device, but the use of a twelve point rule below the lamp to the bottom angle probably would have been even better, the parallel rule being held above, as it stands. This is another example of the missionary work done by Lem Stewart down in the Southern Enterprises territory. There managers are getting double value and more for their advertising investments.



BETTER THAN THE BOOK—

A wonderfully interesting picture—full of humor interspersed with pathos—says Montgomery's Better Films Committee who heartily recommends this picture to the public

MAIN STREET

By Sinclair Lewis

IN THE CAST

Florence Vidor, Monte Blue, Alan Hale, Noah Beery, Louis Fazenda, Otis Harlan.

The theatre that is cooled by refrigeration.

An elaborate picturization of the famous novel novel which, when published in book form, created a sensation by its wonderful sales. A picture suited to everyone, no matter what their walk in life.

TODAY — MONDAY

TUESDAY — WEDNESDAY

EMPIRE

A Warner Brothers Release

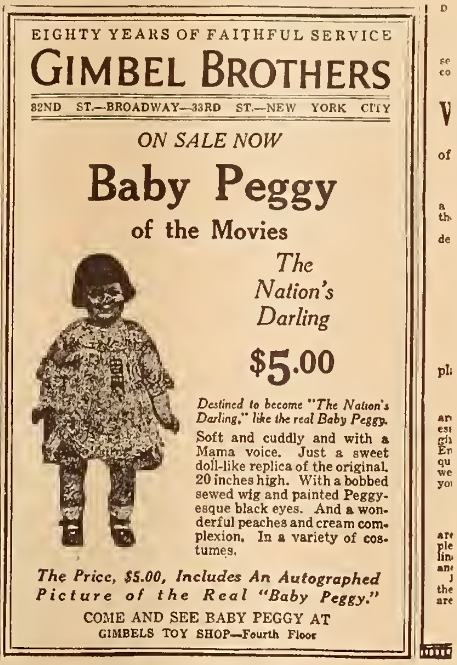
HELPING THE TITLE ALONG

Likes It, Too

Following the growing custom, the West Coast theatres in Los Angeles are using the combination style for the State, Kinema and Alhambra, getting a 210 across the page which works for all three theatres instead of letting each house work out its own salvation on the page. This scheme is becoming so common than more attention is attracted when a chain does not use the combination than when it does. The West Coast spaces are nicely done in a combination of hand lettering and type that sells better than all hand work.

New York Debut of Baby Peggy Dolls

This is a portion of an advertisement for Gimbel Brothers' New York store advertising the Baby Peggy dolls, which are made to advertise the Century Comedies and the impending longer reel subjects. This is a special drive, arranged for by the manufacturers, and it is reported there was a large sale. If you are handling the Century Comedies with this star it will be helpful if you get busy with your local stores and interest them. The doll came into the market too late for the general Christmas buying, and if you can sell your retailers the idea, it will profit the box office. Get busy with your local stores, for these dolls will help you sell Peggy.



EIGHTY YEARS OF FAITHFUL SERVICE

GIMBEL BROTHERS

82ND ST.—BROADWAY—33RD ST.—NEW YORK CITY

ON SALE NOW

Baby Peggy

of the Movies

The Nation's Darling

$5.00

Destined to become "The Nation's Darling," like the real Baby Peggy.

Soft and cuddly and with a Mama voice. Just a sweet doll-like replica of the original. 20 inches high. With a bobbed sewed wig and painted Peggy-esque black eyes. And a wonderful peaches and cream complexion. In a variety of costumes.

The Price, $5.00, Includes An Autographed Picture of the Real "Baby Peggy."

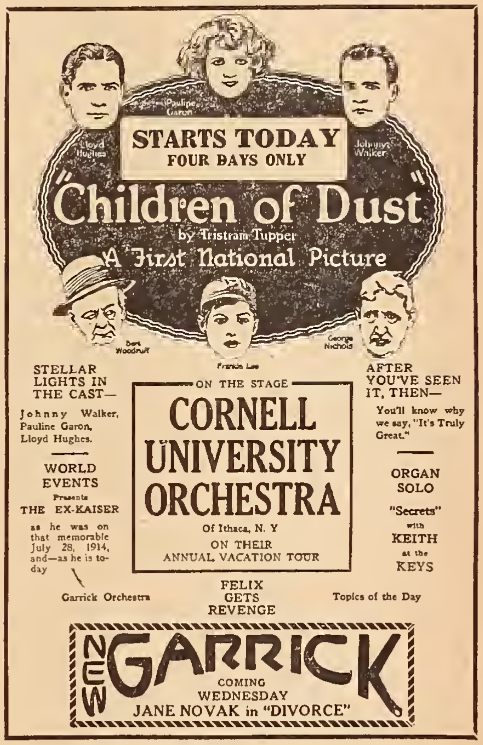
COME AND SEE BABY PEGGY AT

GIMBELS TOY SHOP—Fourth Floor

THE GIMBEL ANNOUNCEMENT

This White Mortise Kills a Reverse Cut

Putting a mortise in a reverse title killed off the title in this display from W. H. Lawrance, of the New Garrick Theatre, Duluth. Probably Mr. Lawrance did not realize what would happen until too late, but it went bust. At the start it was not a bad reverse, as reverses go. The main title was large enough to show, but it cannot possibly fight a white mortise because the larger white mass overwhelms the title. It is like throwing a strong spot on the screen when the picture is running. The idea seems to have been to connect the playing time with the title, but the result is to kill off the title almost hopelessly and the star seems to be the Cornell Orchestra. The selling talk, on either side of the orchestra box, is not well connected with the title. There is too much other material and you do not read the title and the argument in the same sequence. You read the title and then you get the orchestra and if you are persistent, then you come to "After you've seen it then you'll know why we say it's truly great." Even if we read that appeal we do not think it could coax the price of a ticket. There is not enough punch, and yet it is trusted to sell the story, the only other appeal being the cast, over on the right. We think it is one of the least effective ads. Mr. Lawrance has sent in. Usually he tells the title and proceeds to advance argument as to why you should see the story, but we think that here he was more interested in the layout than the argument. It will hit the best of agents at times when a trick layout has to be worked. We think that had we been given this cut we would have had the entire oval routed out, setting in the title in type and adding the sales talk right there. Then the star names at the top could have been set in type as is now done at the bottom and those bottom names also would have been set in type—a five point if we could get it in the shop, otherwise a machine six point upper and lower. Then we should have left the feature alone, have sold the orchestra across the space instead of in a panel, adding the smaller features and saving about an inch of space without losing any display value but rather getting more display while paying for three inches less. But it is easier to figure these things from a quiet desk than to make the right decision in the rush of getting copy over to the printer. It makes a difference though; in our earlier days we had to be careful even if we were rushed since we were using eight Sunday ads at an average rate of $3.75 an inch, and for four houses.



STARTS TODAY

FOUR DAYS ONLY

"Children of Dust"

by Tristram Tupper

A First National Picture

STELLAR LIGHTS IN THE CAST—

Johnny Walker, Pauline Garon, Lloyd Hughes.

WORLD EVENTS

Presents

THE EX-KAISER

as he was on that memorable July 28, 1914, and—as he is today

ON THE STAGE

CORNELL UNIVERSITY ORCHESTRA

Of Ithaca, N. Y

ON THEIR ANNUAL VACATION TOUR

AFTER YOU'VE SEEN IT, THEN—

You'll know why we say, "It's Truly Great."

ORGAN SOLO

"Secrets"

with

KEITH

at the

KEYS

Garrick Orchestra

FELIX GETS REVENGE

Topics of the Day

NEW GARRICK

COMING WEDNESDAY

JANE NOVAK in "DIVORCE"

A First National Release

THE DEADLY MORTISE

Vets on the Job

G. A. McDermit, of the Capitol Theatre, Macon, Ga., tied the Veterans of the Foreign Wars to a benefit week on the last-week in August, selling them tickets at twenty-five cents which they sold for half a dollar.

Under the arrangement the Vets did all of the special advertising and ballyhoo work.

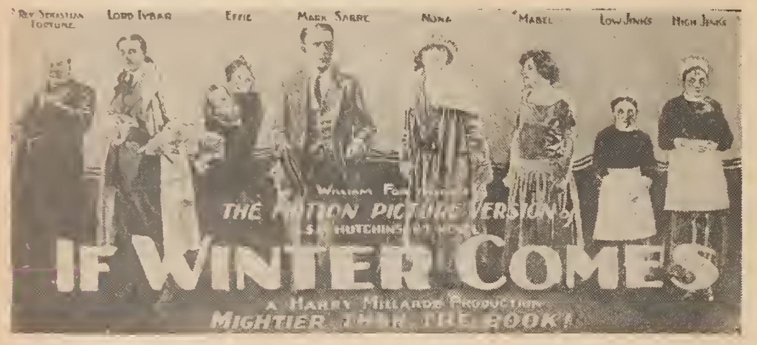
With the Advertising Brains

A Weekly Discussion of the New, Unusual, and Novel in Promotion Aids

Conducted by BEN H. GRIMM

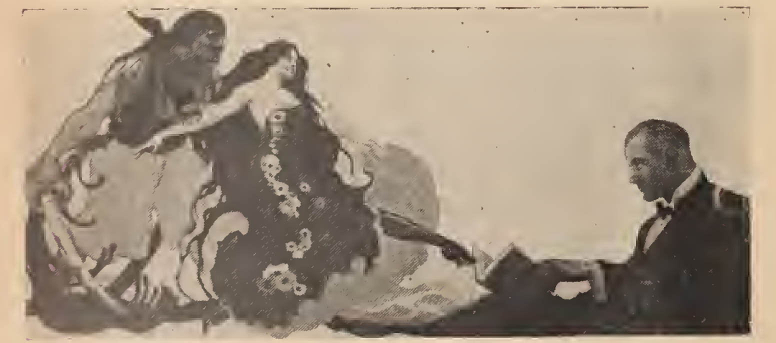
TWENTY-FOUR sheets readily adaptable to use as cutouts are coming more and more in demand.

Time was—and it wasn't so long ago—when an exhibitor wouldn't even dream of using a cutout larger than a three-sheet. But in these days of red-hot exploitation competition the exhibitor has been driven to greater and greater lengths to sell his goods against the other fellow's goods. And one of the ways in which he has progressed is in a more intelligent and forceful use of the paper supplied him. It is quite a common—and effective—thing for the exhibitor to use a cutout of an entire twenty-four or of sections of a twenty-four on the top of the marquee of his theatre.



THIS stand, designed for Fox by Viv Moses admirably lends itself to cut-out use. It can be used either as a whole or in sections. The exhibitor has a choice of 245 on this big Fox special.

With that thought in mind, the advertising brains of the business have been a step ahead. Every one of the big advertising men keeps the cutout idea in mind when laying out his posters—and they have been keeping it in mind for a long time.



THIS is a reproduction of the sketch of Metro's "Strangers of the Night" stand, and does not show the effective lettering which is on the poster itself. It does show, however, just how a cutout is going to look.

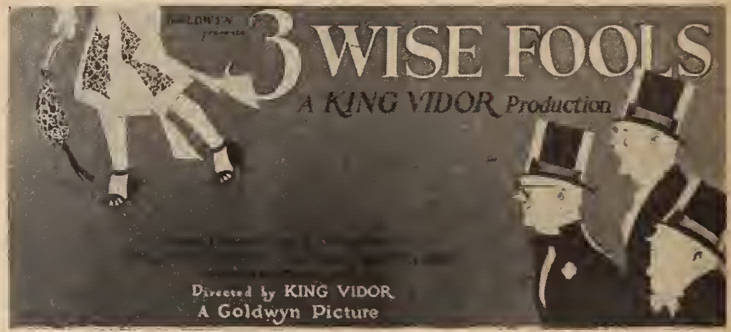
But educating a large majority of exhibitors up to the advantages of the advertising aids he gets on pictures is one tough job. The best advertising aids in the business cannot sell against laziness, and the most powerful promotional scheme will not be effective unless it's worked. Sounds so obvious as to be foolish? Well, we just wish you could realize, as we have been made to realize over a long period of time, how difficult it is to get many an exhibitor to make any effort at all on a picture, even when a campaign has been outlined for him in "A. B. C.'"

GOOD idea, that of Eddie Bonns, in getting out a supplementary "yellow sheet" campaign book on Goldwyn pictures. As Eddie explains to us this campaign book is issued after the picture has been put over successfully—and the book contains a complete record not of "how to put it over," but "how it WAS put over." It is issued in addition and supplementary to the regular press sheet.

We have on our desk a copy of the "yellow" supplement on "Three Wise Fools." Any exhibitor, anywhere, who couldn't find something in that book to suit his own particular needs couldn't find an automobile in Detroit.

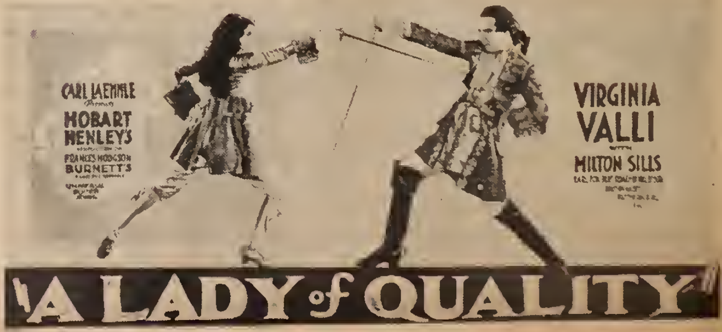
UP at F. B. O. Nat Rothstein and his associated high-powered showmen are busy on National tie-ups on "The Mail Man." We don't mind telling you that you can expect even better exploitation on this picture than on its Emory Johnson predecessors.

JACK MEADOR, of Metro, has the right idea. In a trade paper ad he says: "Metro believes that money spent to help the exhibitor is money well invested." The display on this page ad. carries a layout of the posters on "Strangers of the Night," and shows how each piece of paper can be used as a cutout. It's not the newness of the idea that strikes us; it isn't new by any means. But what does strike us is that Metro believes this matter important enough to spend money to bring it to exhibitors' attention.



HOWARD DEITZ and Eddie Bonns got this one out for Goldwyn. In the supplement press sheet its desirability as a cutout is called to the attention of the showman.

Vitagraph has been reproducing their posters in the advertising pages for some time. Universal also does it occasionally—as do others. It's our idea that that's interesting advertising to the exhibitor.



IDEAL for cut-out purposes is this 24 issued by Universal. Probably P. D. Cochrane's idea carried out by George Brown and Sidney Singerman and drawn by Joe Hirt. Simple, direct, effective.

Analysis of Picture Theatre Newspaper Advertising

Total number of advertisements examined		**11,386**
Total number of ads. containing cuts		**1,431**
Press sheet display cuts used		**1,036**
Press sheet scene and cuts (half tones) used		**319**
Exhibitor's own layouts		**75**
Reproduced from trade paper ads		**5**
Distributed as follows		
SPECIAL PRODUCTIONS		**769**
One-col. cuts	406	
(Average depth about 7 inches)		
Two-col. cuts	238	
(Average depth about 7 inches)		
Three-col. cuts	48	
(Average depth about 10 inches)		
Four-col. cuts	65	
(Average depth about 12 inches)		
Full page cuts	12	
TOTAL	769	
PROGRAM PICTURES		**588**
One-col. cut	350	
(Average depth about 7 inches)		
Two-col. cuts	206	
(Average depth about 7 inches)		
Three-col. cuts	32	
(Average depth about 10 inches)		
TOTAL	588	
SERIALS		**74**
One-col. cuts	39	
(Average depth 6 inches)		
Two-col. cuts	17	
(Average depth about 7 inches)		
Three-col. cuts	18	
(Average depth about 10 inches—Run at beginning of serial only.)		
TOTAL	74	
TOTAL		**1,431**

Analysis in Approximate Percentages

12½% of all of the exhibitors who advertise use cuts of some description.

53% of all the cuts used are used on "special" productions.

52% of the cuts used on "specials" are 1-col.
31% of the cuts used on "specials" are 2-col.
6% of the cuts used on "specials" are 3-col.
9% of the cuts used on "specials" are 4-col.
1½% of the cuts used on "specials" are 8-col.

41% of all the cuts used are on Program Pictures.

58% of the cuts used on Program Pictures are 1-col.
34% of the cuts used on Program Pictures are 2-col.
6% of the cuts used on Program Pictures are 3-col.

6% of all the cuts used are on Serials.

50% of the Serial cuts used are 1-col.
25% of the Serial cuts used are 2-col.
25% of the Serial cuts used are 3-col.

71% of all cuts used are advertising display cuts from Press Books.

22% of all cuts used are publicity "scene" cuts from Press Books.

7% of all cuts used are cuts made from exhibitor's own layouts.

.03% of all cuts used are cuts reproduced from trade papers.

HEREWITH we present a fairly exhaustive analysis of motion picture theatre advertising in daily newspapers. In preparing this analysis we have examined exactly 11,386 different newspaper clippings of the newspaper ads. of every kind, size and type of theatre in big city and small town. In the mass of clippings were included the ads. of virtually every distributing company's pictures.

We have tried to arrive at a general average in making the analysis—including in our examination all sorts of pictures from all sorts of companies. We have tried to make this analysis of some real use as a guide to advertising men as to what material exhibitors are using from the press books supplied.

We have divided the analysis into three general classifications—big "special" productions; program pictures and serials. One of the things that struck us particularly was the lack of advertising of the short subject. While about 60 per cent. of the advertisers mentioned the short subject on the program as an "also," in but very few cases did we find any display ads. on short subjects.

However, we offer the anlysis for what it may be worth. The figures should prove interesting to every advertising man who produces cuts and mats for the service of the exhibitor, and it is suggested that this page be saved for reference. It represents a lot of time—and money.

We hope that this analysis will tend to be an answer to that oft-asked question in the advertising department: "What cuts does the exhibitor want?" This shows the *sizes* he uses, but it has nothing to do with the variety of ideas he may want in the same size. We admit ourselves helpless in finding that out—unless enough exhibitor readers will tell us so that we may pass it along to where it will do the most good.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

First National

BOND BOY. (6,902 feet). Star, Richard Barthelmess. Not as powerful a story as "Tol'able David" but a right good picture. Moral tone O. K., and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

CHILD THOU GAVEST ME. (6,096 feet). Our bunch put me wise to this one so I knew it was good and went after it accordingly. This is a real picture that pleased one hundred per cent. Photography good and all the film was there. Used ones, threes, sixes. slide. Draw mixed class, town of 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

DADDY. (5,238 feet). Star, Jackie Coogan. Very good: Jackie very pleasing. Good moral tone. Suitable for Sunday. Had good attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GO AND GET IT. Star cast. This an old one but I had a new print and it sure pleased my patrons. Regular advertising brought good attendance. Draw rural and small town class in town of 1,474. Admission 10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. Whoever wrote this scenario certainly drew on his own imagination but that is probably what makes it an exceptional picture. Our patrons liked it. Not much moral tone. Not suitable for Sunday. Fair attendance, drawing better class in town of 7,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

MINNIE. (6,696 feet). Star, Leatrice Joy. Good comedy drama with lots of laughs. Leatrice Joy and Matt Moore put it over great. Is suitable for Sunday. Had good attendance. Draw middle and lower class. Admission fifteen cents matinee, twenty-five cents evenings. J. F. Enos, New Lyceum Theatre (1,200 seats), San Francisco, California.

OMAR THE TENTMAKER. (4.090 feet) Star, Guy Bates Post. If we had no better shows than "Omar the Tent Maker" we, or no other house could exist a week. Such pictures must be paid for by other pictures. Tone, if expressed, wouldn't be moral. Suitable for Sunday? Milkman's matinee 3 P. M. Hard to say what attendance was. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (288 seats), Carnegie, Pennsylvania.

OMAR THE TENTMAKER. (8,090 feet). Star, Guy Bates Post. Beautiful and superbly done. Work it right and you'll get money. Used ballyhoo and newspapers. Had good attendance. Draw very best class in city of 235,000. Admission 15-20. Earle Hall Payne, Kentucky Theatre (800 seats), Louisville, Kentucky.

ONE CLEAR CALL. (7,150 feet). Star cast. Good picture, but can't see why they claim it such a wonderful production; some pictures at half the price please more. Good attendance, drawing mixed class in town of 3,300. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

ONE CLEAR CALL. (7,450 feet). Star cast. Fine show. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SLIPPY M'GEE. (6,399 feet). Stars, Wheeler Oakman, Colleen Moore. Slightly improbable, but nevertheless a good picture. The power for good finally wins out over a mind that has never known anything but evil. Good moral tone; suitable for Sunday. Had good attendance of better class in town of 7,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas MacLean. Not to be compared with "Hottentot" or several other McLean pictures. Just a pleasing entertainment. Moral tone O. K. Suitable for Sunday, no expectations. Fair attendance, drawing better class in town of 7,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. It's a good one but had a bad print and the ending was bad. Regular advertising brought fair attendance. Draw rural and small town class in town of 1,474. Admission 10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. Everybody enjoyed this picture. Not one complaint. Moral tone fair; suitable for Sunday. Had fair attendance of mixed class in town of 1,000. Admission 10-25. Frank Fera, Victory Theatre (200 seats), Rossiter, Pennsylvania.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. Book it and clean up. Boost it to the skies and you won't go wrong. Norma's pictures always draw good crowds for us, but they don't always please, but "Within the Law" is fine. Has excellent moral tone. Is suitable for Sunday. Had excellent attendance. Draw mixed class in town of 5,000. Admission 10-28, war tax included. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

WONDERFUL THING. (6,880 feet). Star, Norma Talmadge. Pleased my patrons more than "Smiling Through," due I think to the costumes being more modern throughout the picture. Regular advertising brought fair attendance. Draw rural and small town class in town of 1,474. Admission 10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

Fox

CUSTARD CUP. (6,166 feet). Star, Mary Carr. Good picture but not a special. Had fair attendance. Draw all classes in town of 1,000. Admission 25-15. Jack Kaplan, Rivoli Theatre (372 seats), South Fallsburg, New York.

MONTE CRISTO. (8 reels). Star cast. A good picture; however, it flopped at the B. O. These classics or costume pictures from nine to twelve reels are not the pictures for small towns, especially during the hot weather. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

MY FRIEND THE DEVIL. (9,555 feet). Star cast. A good picture that seemed to please the majority; a few evidently didn't like it as they left before the finish and several stopped to say it was a great picture. Pulled a little better than average business. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

NEW TEACHER. (4,453 feet). Star, Shirley Mason. Shirley takes well here at all times. Good picture. Fine action is seen throughout picture. Good print. Used ones, threes, photos. Had good attendance. Draw general class in town of 1,000. Admission 20-10. W. H. Sebastian, Royal Theatre (200 seats), West Liberty, Kentucky.

OVER THE HILL. (11,000 feet). Star cast. I had the great "Humoresque" do a bad flop on me about a year ago, so brought this eleven reeler into town with some misgivings as I was so tardy about showing it here; however, had an extra big turnout and nearly all raved over it. Usual advertising and heralds brought extra good attendance. Draw rural class in town of 400. Admission 25-15, occasionally 30-20. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

PAWN TICKET 210. (4,871 feet). Star, Shirley Mason. Good program picture. First Mason in a long while; they haven't forgotten her. Would not say suitable for Sunday. Good attendance. Town of 450. G. H. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. As usual, Tom "gets 'em" in this one. It compares favorably with his previous productions and will please his followers. Good moral tone; suitable for Sunday. Had good attendance of mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

SALOME. Star, Theda Bara. This old Fox Special has been whittled down to five reels and I got a new print. May be all right for those who like this sort of entertainment. As it stands now there is a murder, drowning, decapitation or a little harikari in every reel. A great number of my patrons told me that too much of this stuff at one sitting is more than enough. Draw from town of about 2,000 and surrounding country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre (425 seats), Neillsville, Wisconsin.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. This picture satisfied our audience, as we were to have a Chaplin and it did not come; but our audience went away saying they were satisfied. Advertising slant, theme of the picture all that was needed. Had fine attendance. Draw mostly factory workers in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

SILVER WINGS. (8,275 feet). Star, Mary Carr. A failure here, as is usual with this long drawn out sob stuff. Ugly clothes and unknown players. Lost money. Have not shown a Fox special this season that has not been overrated for here. Moral tone all right; suitable for Sunday. Fair attendance, college town of 4,000. Admission 10-25 to 10-40. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

SKID PROOF. Star, Charles Jones. A program picture that is better than many so-called specials. Jones is a very popular star and this is one of his best plays. Used posters, photos. Had good attendance. Draw mixed classes in town of 1,300. Admission 10-25-35. A. O. Jones, Grand Theatre (250 seats), Burlington, Washington.

SKID PROOF. Star, Charles "Buck" Jones. Best picture for action and thrills that Charles Jones ever made. In fact the best auto racing picture I ever ran. Jones no good here since he changed his name from Buck to Charles. They think him a new star. Had poor attendance. Draw rural class in town of 955. Admission 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

WHILE JUSTICE WAITS. (4,762 feet). Star, Dustin Farnum. A fair program picture that will satisfy where the star is popular. I have played three Dustin Farnum's and lost money on them all. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

Goldwyn

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. If we only could get more like this one, we would be giving programs that entertain highly and also contain lessons that a good many families might absorb. One sensitive patron was afraid the picture might offend, taking his tip from the posters, but I showed him the synopsis of the story and he came, and told me he was glad he did. And others were glad too. Usual advertising brought good attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

CHRISTIAN. (8,000 feet). Star, Richard Dix. Here is a good picture for a high brow audience. Print I got was all to pieces, and rainy. Play this if you buy it right. Used twenty-fours, sixes, heralds. Had good attendance. Draw miners and railroad men in town of 3,000. Admission 35-10. Giles Master, Strand Theatre, Gallup, New Mexico.

MAD LOVE. (5,518 feet). Star, Pola Negri. Best thing we have had her in. Everyone enjoyed this one seemingly. We have never been strong for her, but liked this one and actually stood in front as people came out after first show: something unusual for us. Very good, Pola. If you could make up a little better it would help you greatly. Has very good moral tone and is possibly suitable for Sunday. Had good attendance. Draw all classes in town of 7,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

Between Ourselves

A get-together place where
we can talk things over

Still comes the complaint, "Good picture but the film was so chopped up my audience couldn't tell what it was all about."

A disjointed story, rotten film full of tearing patches, will kill patronage quicker than an exhibitor can build it up. AND THE KICK ISN'T ALWAYS ON OLD, CHEAP FILM EITHER!

Don't kill off the exhibitor who means your business existence, Mr. Exchange Manager. Let your inspection and repair of prints be thorough. If that's done you can help your future a heap; if not you simply kill your customer's business and that lets you in for starvation too.

Exhibitor friends, do your share by seeing that your projectionist treats prints decently.

VAN

NIGHT ROSE. (6 reels). Star, Lon Chaney. A good picture that failed to draw; had the names of the cast been on the posters, which Goldwyn failed to do on most of their older pictures, it would have drawn fifty per cent more business. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

REMEMBRANCE. (5,650 feet). Star cast. Good but not as good as "The Old Nest," but I can buy pictures right from Goldwyn. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw tourists in town of 470. G. H. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

SPOILERS. (8,928 feet). Star, Milton Sills. A colorful and fast moving melodrama, full of pep and interest. One of the greatest and best pictures ever shown in Oklahoma City, and one of the best and most interesting pictures ever shown upon the screen. All of the characters were just splendid, and the picture portrayed a truthful as well as vividly pictured illustration of Alaska, its people and scenery. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Hodkinson

KINGDOM WITHIN. (6,036 feet). Star, Pauline Starke. Very good picture of its kind. Usual advertising gave good attendance. Draw country class and from town of 1,700. Admission 10-20-25. H. Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

WESTERNERS. Star, Roy Stewart. This was substituted for "U. P Trail," and it was a rotten substitute all right. A 1919 production and film condition was terrible. Poorest print I ever got. Boards and slide drew well but crowd came to see "U. P. Trail." Draw rural, town and tourists, town of 800. Admission 10-20. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

Metro

ALIAS LADYFINGERS. (6 reels). Star, Bert Lytell. The first feature played here with this star. Picture is clean and entertaining. Would say it pleased ninety per cent as a program picture. Used slide, boards. Had good attendance. Draw farmers, summer visitors, townspeople in town of 800. Admission varies, usually 10-25. Guy C. Sawyer, Town Hall (250 seats). Chester, Vermont.

FORGET ME NOT. (6 reels). Star cast. A very pleasing picture. Bessie Love and Gareth Hughes both do well. The supporting cast is good. The orphan story is cleverly carried out. Pleased ninety per cent. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

NOISE IN NEWBORO. (5,300 feet). Star, Viola Dana. A good comedy-drama. Viola in her first appearance here, made everyone glad they had come. Good cast. Regular advertising brought good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

OLD SWEETHEART OF MINE. (5,400 feet). Star, Elliott Dexter. Another case of where you can't make a five reel picture out of poem. Just as big if not a bigger flop than the Charles Ray picture "Girl I Loved." The early portion of "Old Sweetheart of Mine" where the kids had possession of the film was clever, but when you got to the grownups and their "drama" about oil wells it was pitiful. I feared this so I played it on a Saturday and it simply ruined my business, I did nothing, even on a day that is inclined to be sure fire in attendance. The poorest kind of a program picture that means nothing at the box office and should be bought mighty reasonable—or you'll lose money. Usual advertising brought wicked attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

BEAUTY SHOP. (6,536 feet). Star, Raymond Hitchcock. A musical comedy that did an awful flop for us, though I personally thought it not half bad. Never heard so many kicks on a picture as on this one. Small towns, pass it up; O. K. for big ones. Advertising slants are scarce. Poor attendance of all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

BEAUTY'S WORTH. (6,751 feet). Star, Marion Davies. A rather funny kind of a picture but proved to be a good one. People well pleased. Used ones, threes, sixes, photos, local paper. Had fair attendance. Draw small town class in town of 1,500. Admission fifteen cents. Tom Marksley, Opera House (450 seats), Blenheim, Ontario, Canada.

BELLA DONNA. (7,100 feet). Star, Pola Negri. It was too deep for our patrons. Think it might go good in a high powered city with the society folks. Pola did some fine acting, but wouldn't recommend the picture as a box office getter to my fellow exhibitors. Used regular newspaper, panels. Had fair attendance. Draw mixed class in town of 5,000. Admission twenty-eight cents. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

BELLA DONNA. (7,100 feet). Star, Pola Negri. A picture that considerable coin has been spent in, but a picture that was not liked here and the attendance proved it. Go easy on this. It positively has no box office pull. Used heralds and all other high grade publicity requisites. Had fair attendance. Draw health seekers and tourists. Dave Seymour. Pontiac Theatre Beautiful. Saranac Lake. New York.

BLOOD AND SAND. (7,235 feet). Star, Rudolph Valentino. This picture drew an extra large crowd and why shouldn't it? Cost me as much again as the regular program picture did. A. R. Workman, Colliseum Theatre, Marseilles, Illinois.

BORDERLAND. (5,405 feet). Star, Agnes Ayres. A weak and senseless story, pretty well done, but did not please the majority. Very ordinary subject matter, but no kick on production. I'd pass it up if I didn't have to play it. Advertising slant, Agnes Ayres, Milton Sills. Had poor attendance. Draw all classes in city of 14,000. Admission, 10-25, 20-35. E. W. Collins, Grand and Liberty theatres (750 seats), Jonesboro, Arkansas.

CHIILDREN OF JAZZ. (6,080 feet). Star cast. One of the few good Paramounts. Everyone liked it fine, and seemed pleased with Kosloff and Eileen Percy. Usual advertising brought good attendance. Draw loggers and small town class in town of 4,034. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

CITY OF SILENT MEN. (6 reels). Star, Thomas Meighan. This picture is just a little above the average but drew well for me. No kicks registered. Had good attendance. Draw every class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seast), Granbury, Texas.

COWBOY AND THE LADY. Star cast. Good little five reel western. Plenty of action of the kind that does not offend. Film O. K. Used ones, threes, photo, slide. Had fair attendance. Draw small town class in town of 1,200. Admission 10-25. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

DAUGHTER OF LUXURY. (4,538 feet). Star cast. Good program picture. Usual advertising brought poor attendance. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

EXCITERS. (6,000 feet). Stars, Bebe Daniels, Antonio Moreno. I did not see all of this but patrons gave it a good word and I know it pleased. Drawing general class, had fair attendance in town of 2,500. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

LADIES MUST LIVE. (7,482 feet). Star, Betty Compson. Very good picture although people said it was a little hard to get the run of the story. Used ones, threes, sixes, photos. Had fairly good attendance. Draw small town class in town of 1,500. Admission fifteen cents. Tom Marksley, Opera House (450 seats), Blenheim, Ontario, Canada.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. A very unusual feature that gave excellent satisfaction. Kosloff, Charles DeRocke and Tully Marshall are fine. Dorothy Dalton at her best. Usual advertising brought fair attendance. Draw loggers and small town class in town of 4,034. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. A picture that was fairly well liked here. A film I didn't get a chance to see, too busy, but patrons reported favorably on it. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. Above the average production. Direction wonderful. A picture that holds attention throughout. Photography above the average. You can advertise this one big and be on the safe side as it will please the majority. Print good. Used newspapers, programs. Had regular summer attendance. Draw better class in city of 35,000. Admission 15-25, 15-30. P. A. Wills, Park Theatre (600 seats), Champaign, Illinois.

LEOPARDESS. (5,621 feet). Star, Alice Brady. Fair picture but rather strained to get something different. "The Leopardess" gets the show over because of the novelty of it. Usual advertising brought fair attendance. Draw mixed class in town of 5,000. Admission 5-10, 17-25. Walter F. James, Coliseum Theatre (400 seats), Cherokee, Iowa.

MAKING A MAN. (6,000 feet). Star, Jack Holt. A good star in a fine picture. Holt gains popularity with every picture shown here. Would call this picture a one hundred per cent. program offering for any type of theatre. Used slides and boards. Good attendance. Draw summer visitors, farmers and townspeople in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall, Chester, Vermont.

MAN WHO SAW TOMORROW. (6,993 feet). Star, Thomas Meighan. Not up to the standard of the former productions made by Meighan. I am dubious about this picture being good entertainment for small town audiences. Usual advertising brought fair attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, "Y" Theatre, (400 seats), Nazareth, Pennsylvania.

MAN WHO SAW TOMORROW. Star, Thomas Meighan. This one was the best Meighan put out so far. It pleased one hundred per cent. Everyone that walked out, I could hear them say, "Very good." Nice picture. Couldn't be beat. Star draws crowd. Used posters, sixes, threes, 'slides. Had good attendance. Draw mixed class in town of 3,000. Admission, 15-25. J. L. Katz, Lyric Theatre (350 seats), Woodbine, New Jersey

MAN WHO SAW TOMORROW. (6,993 feet). Star, Thomas Meighan. Not the best picture the star has made, but seemed to please our audiences. Has an excellent cast in addition to Meighan and we did a nice business with it for four days. Used newspapers, slide, trailer. Had good attendance. Draw general class in city of 238,000. Admission 10-15, 10-20. Earle Hall Payne, Kentucky Theatre (796 seats), Louisville, Kentucky.

MARCH HARE. (4,431 feet). Star, Bebe Daniels. Good picture. Bebe a great favorite here. Had good attendance. Draw small town class in town of 1,500. Admission fifteen cents. Tom Marksley, Opera House (450 seats), Blenheim, Ontario, Canada.

MIDNIGHT. (4,653 feet). Star, Constance Binney. Very good picture. People well satisfied, although weather very warm drew fairly well. Used ones, threes, sixes, photos, paper. Had fairly good attendance. Draw small town class in town of 1,500. Admission fifteen cents. Tom Marksley, Opera House (450 seats), Blenheim, Ontario, Canada.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. Our audiences enthused over this one. A good story is backed by a brilliant production. If you can buy it right you can make some money on it. Star is well liked here and this is one of her best pictures. Star and lavish production are advertising slants. Drew average attendance of all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (700 seats), Jonesboro, Arkansas.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. A fine picture throughout. Lots of class and a swell story. Meighan has done one of his greatest pictures in this one. You can't go wrong on it. Regular newspaper and panels brought excellent attendance. Draw mixed class in town of 5,000. Admission twenty-eight cents. C. L. Laws, T & D Theatre (1,072 seats), Watsonville, California.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Good picture, not as popular with our patrons as "Back Home and Broke." Usual advertising brought good attendance. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. This picture got by very nicely as entertainment. Candidly I was just a shade "oversold" on this film, but this picture bought right will please both you and your patrons. It's a question of purchase on this, and the following Meighan has in your town, if any. Used heralds, etc.

More Tips on Late Ones

THE CHEAT. (Paramount-Pola Negri). Ran this the other day, first time in the entire West. Acting of Miss Negri very good; but heard lot of remarks that if they would have let Miss Negri go her acting would have been lots better: looked like they (the directors) were holding her down. As a whole, this picture pleased. Paid too much so did not clean up. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

IF WINTER COMES. (Fox). To Harry Millarde goes the credit of producing one of the truly big productions of the new season. Taken from A. S. M. Hutchinson's popular novel, all the characters are well portrayed. The role of Mark Sabre, as portrayed by Percy Marmont, deserves special praise for its remarkable performance. Photographed in England, in localities described by author, it is artistically a great achievement. Several scenes will bring moist eyes even to the most hardened person. Should please any audience one hundred per cent. T. H. Whittemore, Newcastle, California.

RED LIGHTS. (Goldwyn). Taken from the play "The Rear Car." A great mystery play that is standing them out. Good chance for lighting effects. High moral tone, suitable for Sunday. W. H. Lusher, Strand Theatre, Pasadena, California.

HOLLYWOOD. (Paramount—All star). Any exhibitor can get results from a showing of this feature. It will give excellent satisfaction, being clean, well directed and with a good plot. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

BLUEBEARD'S EIGHTH WIFE. (Paramount). Two days to best business since early Spring. Many patrons looked me up and told me how much they enjoyed it. Paid a good price, advertised heavily, made a little money on it. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

HOLLYWOOD. (Paramount—All stars). Boys, she's a box office knockout. And it pleases them after they get there. We played it during a convention and only got average business on it as there was too much doing elsewhere, but it is surely a showman's opportunity. E. W. Collins, Grand & Liberty Theatres, Jonesboro, Arkansas.

Had good attendnace. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. This picture was too long and draggy; not enough pep; did not follow the story very well and Meighan has done much better work than this. Better be careful, Tommy, and don't slip, for we sure are strong for you, but not in this! Moral tone, not much. Suitable for Sunday—maybe so. Always good attendance, drawing fashionable class in city of 10,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

ONLY 38. Star, Lois Wilson. Very good; a wonder to advertise, and it will please them. Used stencil on walks, "Only 38," teaser ads in newspapers. Good attendance. Draw family class in city of 17,000. Admission. 10-17 matinee; 17-28 evenings. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

ONLY 38. (6,175 feet). Star cast. Entertainment of the most intelligent sort and the kind of a picture that can be played in any town and in any size of theatre catering to American audiences. Be sure you sell it right and don't promise them spectacular sets, either. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

PRIDE OF PALOMAR. (7,494 feet). Star cast. Splendid picture. Please one hundred per cent. Only picture out of fifty-two bought from Paramount on which we made money. Used twenty-fours, threes, ones, photos, heralds, newspaper. Suitable for any day. Had excellent attendance. Draw all classes in town of 3,000. W. B. Renfroe, Dream Theatre, Sedro-Woolley, Washington

PRIDE OF PALOMAR. (7,494 feet). Star cast. Very good production. Think this offering would go anywhere. Has splendid moral tone and is suitable for any time. Had no fault to find with attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. Appealed to the women; only average business. Draw all classes in town of 9,237. Admission 10-22. H. V. Smoots, Vine Theatre (592 seats), Mount Vernon, Ohio.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson, with Conway Tearle and Anna Q. Nilsson. An English locale. As neatly acted as could be with the story used and will get by; but do not boost too much. Mostly a style show, with some good dramatic angles inserted. Light attendance of general class in town of 2,500. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SATURDAY NIGHT. (8,443 feet). Star cast; Cecil DeMille prod. A DeMille special which, although old, drew a fine crowd and pleased them all. Paper on this helps to bring them in. A good buy for a small town man. Slides, heralds, boards gave very good attendance. Draw tourists, townspeople, farmers, town of 800. Usual admission, 10-20. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

SINGED WINGS. (7,788 feet). Star, Bebe Daniels. Star popular. Run a program. Picture pleased, especially younger element. Moral tone, had to drop shutter for about one hundred feet twice during run. Otherwise okay. Nothing extra for advertising brought excellent attendance. Draw small town class in town of 2,985. Admission, 10-25, 10-40. C. L. Smith, Victoria Theatre (400 seats), Winnfield, Louisiana.

SINGED WINGS. (7,788 feet). Star, Bebe Daniels. A long tiresome affair, with not much entertainment value to it. Very few of my customers stayed for the finish and I was sure glad, for what few did stay told me plenty. We don't need this kind. These people can act if only given a chance. Plenty of advertising. First night fair attendance; second night, all alone. Draw all kinds in city of 10,000. Admission, 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

Mr. Haynes In

"Yes, I saw it," Mr. Thos. L. Haynes of Town Hall, Old Lyme, Connecticut, replies to Mr. Sawyer's mention of him recently; and goes on:

"I have played some wonderful pictures this summer and don't know one that I played that could be called a 'lemon'; this town does not see how I do it—and they tell me so. The secret is this: I know my patrons and what they want, and I give it to them and believe me we please ninety-five per cent. In the summertime we have the best of people from the large cities; we have no foreigners. They want good, clean pictures and they get them.

"I do not let any salesman tell me what to book: when they talk pictures to me they know I know something about pictures; I read them up in the World, first read the synopsis, then reviews, then Straight From the Shoulder, and taking these three, can generally strike about right.

"I like Dave Seymour's reports, also William Noble. Mr. Sawyer, thanks for asking for me."

Mr. Haynes sends a list of pictures he ran this summer and these will be in next week.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. A snow picture that did not draw good. Direction and titles silly. Photography at times very dark. Do not boost it. Draw general class in town of 2,500 having light attendance. Admission, 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. Better than I expected, but would have been better if cut down some. Town of 3,720. C. F. Kreigbaum, Paramount Theatre (300 seats), Rochester, Indiana.

Playgoers

COUNTERFEIT LOVE. (4,850 seats). Star cast. Just a common program picture, and not much at that; lay off. A Mitchell, Dixie Theatre, Russellville, Kentucky.

Selznick

GRUB STAKE. (8,061 feet). Star, Neil Shipman. They seemed to like it. The animals are a show in themselves. Moral tone okay, and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

United Artists

SUZANNA. (8 reels). Star Mabel Normand. Pulled it off. It was an eight reel comedy-drama when booked. Now six reels of nothing. Not a smile in the whole works. Suitable for Sunday morning only. Had bum attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf Star Theatre (600 seats), Decorah, Iowa.

Universal

FLIRT. (8 reels). Star, Eileen Percy. Splendid picture. An old one, but if you can be positively sure of a good print, it is worth running. Had eight stops in two runs due to film parting at splices. Has very good moral tone and is suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

HEADIN' WEST. (4,548 feet). Star, Hoot Gibson. I thought this above Hoot's average. Usual advertising brought fair attendance. Draw rural class in town of 400. Admission 30-20, 25-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

HUNTING BIG GAME IN AFRICA. (8,000 feet). Starring H. A. Snow and animal hunt. Big. Fine business. Draw all classes in town of 9,237. Admission 10-22. H. V. Smoots, Vine Theatre (592 seats), Mt. Vernon, Ohio.

HUNTING BIG GAME IN AFRICA. (8,000 feet). Undoubtedly one of the best pictures I have ever shown. Pleased one hundred per cent. Some wonderful shots of African wild animals, and the Snow boys are to be congratulated. Buy it right and you'll make money. I broke even. Used ones, threes, sixes, twenty-fours, slide, heralds, dodgers. Good attendance of mixed class in town of 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

LOADED DOOR. (4,653 feet). Star, Hoot Gibson. Here's another good Gibson product that has real western entertainment. If they like westerns you can't go wrong with Hoot's pictures. Regular advertising brought fair attendance. Draw rural and small town class in town of 1,474. Admission 10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

LOVE LETTER. (4,427 feet). Star, Gladys Walton. An entertaining little feature in every respect; in these flapper roles Miss Walton has 'em all backed off the boards. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

PLAYING WITH FIRE. (4,994 feet). Star, Gladys Walton. There are much better Walton productions. I object to the moral tone in one place. Usual advertising brought good attendance. Draw rural class in town of 400. Admission 30-20, 25-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

SHOCK. (8,758 feet). Star, Lon Chaney. The only shock about this is the price they ask for it. Take warning; it is absolutely not worth the price where you have to raise admission to come out on it. I advanced the admission to thirty-five cents; the patrons reported it a good picture but not worth the money. Moral tone O. K. Suitable for Sunday. Extra good attendance, drawing all classes in town of 500. Admission on this as above, usually 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

SHOOTIN' FOR LOVE. (5,100 feet). Star, Hoot Gibson. One of Hoot's similar westerns. If your patrons like such they will be pleased with the picture; fast moving and lots of action. Moral tone O. K. Suitable for Sunday. Fair attendance, drawing all classes in town of 500. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

STORM. (7,400 feet). Star, House Peters. Personally thought it a good show. Bucked a tent show and all I got was the overflow from said show. Universal never in the world would believe that; however, made enough to cover the rental. Lucky I wasn't foolish enough to pay the foxy price they wanted for it about a year ago or I'd been in the poorhouse. Draw from town of about 2,000 and surrounding country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre (300 seats), Neillsville, Wisconsin.

VICTOR. Star, Herbert Rawlinson. Excellent cast, with semi-humorous story and situations. Rawlinson admirably suited to part. Patrons responded to the thrill of the staged fight. Advertising slants, concentrated on Rawlinson and breezy nature of story. Had good attendance. Draw transient patronage in city of 3,000,000. Admission 35-50. J. L. McCurdy, Randolph Theatre (686 sents), Chicago, Illinois.

VICTOR. (4,880 feet). Star, Herbert Rawlinson. Fair picture. Has good moral tone and is suitable for Sunday. Had poor attendance. Draw mixed class in town of 6,500. Admission 10-25. William Mayhew, Broadway Theatre (480 seats), Cisco, Texas.

Vitagraph

ANGEL OF CROOKED STREET. (5,270 feet). Star, Alice Calhoun. Another good Vitagraph program picture that pleased. A crook picture. Had poor attendance. Draw general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

WHAT'S YOUR REPUTATION WORTH? Star, Corinne Griffith. This is one so-called program picture that could easily have been called a special. Better than a lot of them that I have played. Bought right and had a good attendance. Pleased ninety per cent. Good attendance of general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

WHEN DANGER SMILES. Star, William Duncan. Very good program picture. Not big, but satisfying. Regular advertising brought poor attendance. Draw rural class in town of 300. Admission 20-30, specials 22-44. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

Warner Bros.

BEAUTIFUL AND DAMNED (7,000 feet). Star cast, including Marie Prevost. Not what my people want; poor entertainment. Attendance poor, drawing family type in city of 17,000. Admission 10-17 matinee, 17-28 evenings. Strand Theatre (800 seats), Sunbury, Pennsylvania.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star, Kenneth Harlan. One of the best pictures we have ever run and everybody spoke highly of it. All of Warner Brothers' pictures have been good except "A Dangerous Adventure" and they ruined one of the best serials ever made when they cut it down to a seven reel feature. Draw regular small town classes. Admission 10-25. G. D. Hughes, Liberty Theatre (550 seats), Heavener, Oklahoma.

Exhibitors can use tips on films as old as you run them and also on the first runs. Do your part to make Straight From the Shoulder the dependable tip department.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star, Kenneth Harlan. A wonderful picture. Pleased one hundred per cent. Pushed this big. Hung out the S. R. O. sign for the first time in some time. Book this production and push it. Used ones, slides, newspaper. Had the best attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall (250 seats), Carmel, Maine.

Comedies

ALL OVER TWIST. (Universal). A dandy Century Comedy. Went big with the kids, as well as the old. Used ones, photos. Had fair attendance. Draw middle class. Admission 10-20. William Thatcher, Royal Theatre, Salina, Kansas.

ARTIST. (Fox). It was a good comedy. People laughed at it all the time. I liked the comedy all the time and that's what I call good. Used ones, slides. Had good attendance. Town of 2,700. Admission 10-15. Harry Mitchell, Monarch Theatre (477 seats), Farmington, Missouri.

BLIZZARD. (Vitagraph). Star, Jimmy Aubrey. For real slapstick this one takes the cake. I don't believe I have had even a Semon which had more slapstick and laughs than "The Blizzard." Draw from town of about 2,000 and surrounding country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre (426 seats), Neillsville, Wisconsin.

CHASED BRIDE. (Christie). About as good as the average Christie. The Mermaid comedies are our best bet from Educational just now. Used usual paper, slides. Draw better class in town of 4,500. C. A. Anglemire, Y Theatre, Nazareth, Pennsylvania.

CHEERFUL CREDIT. (Universal). This one had been badly cut, to my opinion poorest of Brownie that we've had. Regular advertising brought good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

EXTRA! EXTRA! (Educational). This had some good gags in it which got the laughs and must say that Hamilton is making a reputation for good comedies. Usual advertising. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

FELIX THE CAT. (First National). If you want some good cartoon stuff, you will find "Felix The Cat" is good. The late releases are fine. Draw middle class. Admission 10-20. William Thatcher, Royal Theatre, Salina, Kansas.

GOOD SCOUT. (Educational—Mermaid). This comedy produced good hearty laughs from our audience. If it does that I say it is all to be desired as a comedy. Usual advertising. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

HAL ROACH COMEDIES. (Pathe). A few poor ones, but the majority having new "gags" and laughable points. Used ones. P. A. Wills, Park Theatre, (600 seats), Champaign, Illinois.

HAZEL FROM HOLLYWOOD. (Christie). We have had better comedies from Christie and would call this one only fair with laughs few and far between. Draw better class in town of 4,500. C. A. Anglemire ,"Y" Theatre, Nazareth, Pennsylvania.

IN DUTCH. (Christie). This one sure made them laugh. This was no burlesque of the word comedy, because it really was a good comedy. Used posters, slide. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

State Rights

BARRIER OF FOLLY. (Independent Picture Corp.). Star, George Larkin. Fair program picture. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-40. L. S. Goolsby, Royal Theatre (245 seats), Marvell, Arkansas.

FLESH AND BLOOD. (Western Pictures Corp.). Star, Lon Chaney. (5,300 feet). An excellent picture, well played and very interesting. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

LUXURY. (Arrow). Star cast. (6 reels). A very good society program. Will hold the attention of any audience. The price is right and will get the money. Had good attendance. Admission ten cents. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

PROFITEERS. (Arrow). Star cast. (6,000 feet). This is more of a war story, and pleased to a certain percent. Had fair attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

Fill In Tear Out Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .... **Star** .... **Producer** ....

Your own report ....

....

....

Moral tone .... **Suitable for Sunday?** .... **Attendance** ....

Size of Town .... **Type you draw from** ....

Name .... **Theatre** .... **City** .... **State** ....

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Going Up"

Douglas MacLean in Fine Comedy With Thrilling Climax Released by Associated Exhibitors

Reviewed by W. E. Keefe

In "Going Up" Douglas MacLean has made a clean cut comedy terminating in the most spectacular and thrilling aeroplane scenes ever shown on the screen. He appears as a writer of a popular novel dealing with adventure in a flying machine, but with a personal horror of flying. In a series of laugh provoking complications, the star is inveigled into flying and at his first attempt is dumped out.

MacLean seems to have found a new poise in his subtle comedy work and there is a lot of humor in the situation where, against his will, he is literally compelled to pose as an expert flyer while possessing no experience whatever. Complication follows complication until at last after being hailed as a daring ace, finally races against the French ace in a championship contest and wins everything.

The aeroplane scenes in the final sequences are marvelous and take in every kind of a stunt from planes flying over each other with only a few inches intervening, to almost colliding with a big dirigible. Spectacular nose dives are frequent. The plot reminds one of "The Hottentot," but the aeroplane race is vastly more exciting than the horse race.

"Going Up" is remarkably clean and the situations are new. There is a big laugh when MacLean, with great mental suffering, demonstrates the law of gravitation by letting a book fall to the ground. The scenes where he makes attempt after attempt to evade the race with each and every one of his excuses going on the rocks, are really hilarious.

Edna Murphy does splendid work while Marjorie Daw's characterization is perfect. The work of all the principals is good. Lloyd Ingraham has done a good job of directing, with all the situations built up logically and in natural order.

Cast

Robert Street	Douglas MacLean
Hopkinson Brown	Hallam Cooley
James Brooks	Arthur Stuart Hull
Jules Gaillard	Francis McDonald
Sam Robinson	Hughie Mack
John Gordon	Wade Boteler
William Douglas	John Steppling
Bellboy	Mervyn LeRoy
Grace Douglas	Marjorie Daw
Madeline Manners	Edna Murphy
Mrs. Douglas	Lillian Langdon

Based upon musical comedy by Otto A. Harbach and Louis A. Hirch.
Scenario by Raymond Griffith.
Directed by Lloyd Ingraham.
Photography by Ross Fisher.
Length, 5,886 feet.

Story

Robert Street, author of a novel, "Going Up," is falsely supposed to be a capable air pilot. His best friend, Brown, has given him this flattering reputation and to please his sweetheart Grace he is forced to consent to an aeroplane race with a famous French ace, Gaillard, also in love with the girl. Despite the frantic efforts of his friends to extricate him from the predicament he is forced to get into the plane and take his chances. His thrilling victory and winning of the girl is the climax.

FEATURES REVIEWED IN THIS ISSUE

Columbus (Pathe)
Cyclone Jones (Aywon)
Going Up (Associated Exhibitors)
Six-Fifty, The (Universal)
Social Code, The (Metro)
Times Have Changed (Fox)
Thundering Dawn (Universal)

"The Six Fifty"

Another Conflict Between Farm Life and Broadway in Universal Picture With Niles Welch

Reviewed by Mary Kelly

Those who appreciate pictures for their true-to-life details rather than for their thrills will enjoy "The Six Fifty." This is a redeeming quality, for the theme of the picture is an old one. It shows great care in the directing which has expanded the entertainment value of the material to an admirable degree.

Pictures on the subject of the farm wife who grows tired of drudgery and yearns for Broadway have been innumerable. But the skill of this picture lies in no overdoing the emotional side. By a naturalness in the details of a humdrum existence and by making the characters of the husband and wife human, and not exaggerated, the production gains considerable respect. With the exception of the train wreck—and this is not a big scene—nothing startling happens. The wife's visit to the city and the prospect of an affair with the man she had sheltered from the wreck are handled in a conventional way. "The Six Fifty" is the daily train which symbolizes the woman's desire for adventure and which ultimately makes her wish come true.

Renee Adoree, in this role, is first in an excellent cast. She is rapidly showing her efficiency in handling dramatic roles in a way so that every moment counts. Niles Welch is featured although Orville Caldwell as the husband gives a more vivid performance. A bit of comedy is added by Bert Woodruff as well as some of the neighbors who have only minor scenes.

Cast

Hester Taylor	Renee Adoree
Dan Taylor	Orville Caldwell
"Gramp"	Bert Woodruff
Christine Palmer	Gertrude Astor
Mark Rutherford	Niles Welch

Based upon stage play by Kate McLaurin.
Scenario by Harvey Gates and Lenore Coffey.

Direction by Nat Ross.
Photography by Ben Klein.
Length, 5,100 feet.

Story

Dan Taylor, a struggling farmer, and his young wife are happy despite their hardships of farm life the first two years. Dan is satisfied; Hester becomes restless and longs for the city. A railroad accident throws Mark Rutherford and Christine Palmer, social butterflies, into their lives. They aid the two, and Hester is invited to New York to visit. Here she and Rutherford are thrown much together. Taylor sees in her visit to the city a danger of losing his wife; he wakes up, builds a creamery and launches himself as a power in the community. Hester, in the meantime, is confronted with Rutherford as a lover. She leaves New York and returns to her husband to find that he has conquered himself and the hardships have vanished.

"Columbus"

Pathe Releases First of Historical Short Features Produced With Aid of Yale University

Reviewed by Mary Kelly

Anyone who has doubted the entertainment value of crucial events in American history will find fresh reassurance in "Columbus," Pathe's first feature of the "Chronicles in America" series. It is an innovation among screen subjects for the theatre. Without being in the least theatrical it has the picturesque and dramatic elements that one expects in the theatre in all serious entertainment, and the effect is doubly strong because of the fact that it is a picturization of real history and not fiction.

First-class theatres should find this four-reel feature to be of distinctive value. Where the clientele is particularly interested in authentic subjects far removed from the tawdry and commonplace, this would suit very well as the main attraction, supported by one or two good comedies. In other theatres where the appeal of this type of attraction is less positive, it should be an excellent number on a double bill. In either case, the fact that the picture was produced in co-operation with Yale University should draw a superior class.

"Columbus" gives a vivid account of the initial obstacles and thrilling achievement of the discoverer of America. Regarded as a "mad Genoese," he is shown facing the rebuffs of the courts of Portugal and Spain and finally the threats of his own sailors. The human interest angle is strong. But more important than this is the underlying greatness of the character which gives the picture an uncommon force and inspiration.

Pictorially there is much that will appeal. The reproductions of old Spanish and Portuguese places, the dignified court scenes with a hint at richness without cheap brilliance, the farewell of Columbus and his men and the ancient ship which carries them off are remembered effects.

The series of these "Chronicles of America" will vary from two to four reels. Doubtless they are of extraordinary value to schools. But it would be unfair to so limit them, because this first one indicates that the appeal is far broader than academic and promises something highly interesting to anyone not necessarily of exceptional but rather of average intelligence.

Cast

Christopher Columbus	Fred Eric
King John II. of Portugal	Paul McAllister
The Bishop of Ceuta	Howard Truesdell
Juan Perez, prior of La Rabida	Leslie Stowe
Queen Isabella	Dolores Cassinelli
King Ferdinand	Robert Gaillard

Adapted from "The Spanish Conquerors." A chronicle written by Irving Berdine Richman.
Directed by Edwin L. Hollywood.

Story

Christopher Columbus, in 1485, is advised once more by the court of Portugal to wait the King's time until his charts of the unknown West have been more thoroughly examined. He discovers that he has been tricked, as the King has sent out one of his own men who reports no discovery of land. Columbus goes to Spain and is rebuffed again. But through the intercedence of a priest, once confessor to Queen Isabella, he gets a hearing before the King and Queen. The Queen is in sympathy and secretly sells her jewels that Columbus may have the necessary outfit. He sails with the three ships and in October, 1492, lands on an island in the West Indies.

"Cyclone Jones"

Aywon Film Corporation Releases Seeling Production With Big Boy Williams

Reviewed by Mary Kelly

A few thrills of the conventional type help to make a weak story somewhat entertaining in this Aywon release. There is nothing in it to recommend to a discriminating audience. It is a picture for the small theatre where average Westerns are enthusiastically received.

Big Boy Williams, the star of this picture, is a performer who depends for his popularity upon his physical energy and quickness. The picture starts off with one of his fistic demonstrations. The cause is never made entirely clear, and this is the trend of the entire picture—there seems to be very little plot or purpose to the action. The rescue of a girl driving a runaway team and the climax in which the star routs a gang of men who are about to set fire to the cabin imprisoning the old man are the more exciting scenes. Kathleen Collins is pretty as the heroine, and those who like fat-man comedy will enjoy Fatty Alexandria's performance.

Cast

Cyclone Jones	**Big Boy Williams**
Kirk Davis	**Bill Patton**
John Billings	**J. P. McKee**
Sylvia Billings	**Kathleen Collins**
Fatty Wirthing	**Fatty Alexandria**
Jack Thompson	**Fred Burns**

A Charles R. Seeling production.
Story and scenario not credited.
Length, 5,060 feet.

Story

Cyclone Jones displeases Sylvia Billings, who with her father has just arrived in a western town, by knocking down a man who is really a bully although Sylvia believes him to be in the right. Jones perseveres in trying to win the girl and stops a runaway which threatens her life. Her father is hated by his neighbors because he plans to raise sheep and they lay a plot to get him. Jones sees them from a distance and arrives at the old man's home in time to save him, by licking the entire gang. Sylvia admits then that she has always admired and loved him.

"Thundering Dawn"

Spectacular Storm Scene Is Outstanding Feature of Newest Universal Super-Jewel Production

Reviewed by C. S. Sewell

A spectacular storm scene in which a typhoon sweeps over a village in the island of Java, stirring up great waves in the bay, blowing down trees and houses in the midst of a deluge of rain which flows through the streets in a mighty torrent leaving destruction in its wake, is the outstanding point of Universal's newest Super-Jewel, "Thundering Dawn." These sequences mark the culmination of a melodramatic story in which a young American taking the blame for another's misdeeds flees to this faraway land, and through the wiles of a siren and the sinister plotting of an enemy loses his hold and sinks down low in the social scale and is finally brought back to himself and regains his manhood through the loving care of his fiancee who follows him there.

While the development of the story is along familiar lines, the manner in which Director Harry Garson has handled the production, the effective and realistic storm scenes, the excellent "atmospheric" effects in reproducing life on the island of Java which makes you feel that you are looking at the real thing, the closely knit story with either action or plotting holding the attention of the spectator, the excellent photography and the good work of the players makes this an attraction that should appeal to audiences that like frankly melodramatic entertainment.

J. Warren Kerrigan and Anna Q. Nilsson are the featured players. Both do excellent work although Kerrigan has a rather thankless role as the chap who allows himself to get "down and out." Tom Santschi gives a good performance as the villain and Winifred Bryson is effective in a vamp role. In fact the entire production is capably cast although Richard Kean rather overacts the role of a mysterious person whose actions and motives are not clearly defined.

Cast

The Elder Standish	**Winter Hall**
Jack Standish	**J. Warren Kerrigan**
Mary Rogers	**Anna Q. Nilsson**
Gordon Van Brock	**Tom Santschi**
Lawyer Sprott	**Charles Clary**
Mrs. Standish	**Georgia Woodthorpe**
Hotel Keeper	**Richard Kean**
Michael Carmichael	**Edward Burns**
Lullaby Lou	**Winifred Bryson**
Honky Tonk Girl	**Anna Mae Wong**

Story by John Blackwood.
Adapted by Raymond L. Schrock.
Photographed by Charles Richardson and others.
Directed by Harry Garson.
Length, 6,600 feet.

Story

Through the activities of an unscrupulous lawyer, Standish and Son, noted for square dealing, become involved in a financial scandal. Jack Standish, to save his father's honor, takes the blame and goes to Java where he falls prey to loneliness, the seductions of a vamp and the schemes of a villain so that he goes down and down in the social scale. His fiancee, Mary Rogers, believing that all is not right, also goes to Java and the villain seeks to get her in his power. During a terrific typhoon the village is swept away, Mary horsewhips the villain, and finally succeeds in nursing Jack back to manhood and happiness.

"The Social Code"

Viola Dana Has Effective Role in Entertaining Dramatic Story in Her Latest Metro Production

Reviewed by C. S. Sewell

Viola Dana has been provided with an effective vehicle for her personality and talents in her newest Metro production, "The Social Code." It is a closely knit story with an effective climax and with many dramatic moments which are forcibly handled.

Starting off with several light, humorous touches, the plot gets under way early and the spectator's attention is held as the story develops. The theme is not strikingly original but the manner in which it is handled and the excellent work of the cast makes it effective and it should prove entirely satisfactory to the large majority of patrons.

The story involves the murder of a blackmailer who has secured letters which if made public would cause a scandal. Much sympathy is aroused both for the hero in refusing to divulge his whereabouts at the time of the murder, for which he is suspected, and the heroine in boldly telling the truth and facing social ostracism. There is a mystery as to real owner of the letters and the identity of the real murderer and this is all straightened out and everything satisfactorily settled in an unusually pleasing and logical manner.

Viola Dana does equally good work in both the lighter and the dramatic moments, while Malcolm McGregor gives a fine, clean cut performance as the hero. In fact the picture is unusually well cast with such players as John Sainpolis and William Humphrey in minor roles, and Edna Flugrath, who is Miss Dana's sister. Huntley Gordon as a Judge and Cyril Chadwick as a society blackmailer appearing more prominently in the support.

The picture is well produced and there are many attractive sets and scenes. Oscar Apfel deserves credit for the effective manner in which he has directed the production.

Cast

Babs Van Buren	**Viola Dana**
Dean Cardigan	**Malcolm McGregor**
Connie Grant	**Edna Flugrath**
Judge Evans Grant	**Huntly Gordon**
Colby Dickinson	**Cyril Chadwick**
District Attorney	**William Humphrey**
Attorney for the Defense	**John Sainpolis**

Based on Rita Weiman's story, "To Whom It May Concern."
Adapted by Rex Taylor.
Directed by Oscar Apfel.
Length, five reels.

Story

Babs, a social butterfly, has a disagreement with Dean Cardigan, her newest admirer, and requests that he return certain letters. He takes them to a dance and Colby Dickinson, publisher of a scandal sheet, removes them from Cardigan's locker. Cardigan goes to Dickinson and demands their return. A few hours later Dickinson is found dead and Cardigan is tried for murder, but refuses to tell where he was at the crucial time. Babs reveals that he was with her. Cardigan is acquitted but Bab's name is under a cloud. All ends happily, however, when it develpos the letters were written by Bab's sister before she was married and that the murder was committed by Dickinson's valet.

"Times Have Changed"

Fox Selection for William Russell is Another Light Comedy Drama

Reviewed by Mary Kelly

A flapper, a crazy quilt and some stolen diamonds lead the characters in this Fox picture a fairly interesting chase. William Russell has unusually good feminine support and if the plot is not remarkable it at least furnishes some scenes of lively action. The star plays one of the light comedy parts which have recently been his lot. Like the others, this one does not seem particularly well suited to him, as he moves rather too heavily through the action, and seems to be lacking in the necessary imagination at times. His real forte, his fighting skill is not exploited.

He is cast as a young husband who goes to New York to recover an old family quilt just to please his wife's aunt. The situations get rather involved and interesting as two crooks who have concealed diamonds in the quilt start on his trail. A flapper delightfully interpreted by Allene Ray leaves on the same train as the husband. This gives opportunity to introduce the village gossip types. There is considerable variety and a good sequence. Mabel Julienne Scott gives a charming performance as the wife and the rest fit into their characterizations convincingly.

Cast

Mark O'Rell	**William Russell**
Marjorie	**Mabel Julienne Scott**
Al Keeley	**Charles West**
Aunt Cordelia	**Martha Maddox**
Uncle Hinton	**Edwin B. Tilton**
Cousin Felix	**George Atkinson**
Irene Laird	**Allene Ray**
Jim Feener	**Dick La Reno**
Gabe Gooch	**Gus Leonard**
Dirty Dan	**Jack Curtis**

Story by Elmer Davis.
Scenario by Jack Strumwasser.
Directed by James Flood.
Length, 5082 feet.

Story

Mark O'Rell marries Marjorie Redman but finds he is answerable at all times to her Aunt Cordelia. This sends him to New York on a mission involving the recovery of an old Salem quilt which Aunt Cordelia prizes. Irene Laird, the town's pretty flapper regards him as her hero and is seen kissing him, without his consent. Later she goes to New York and the gossip starts. The quilt leads Mark a merry chase, as it becomes the stronghold of jewels which two crooks have hidden. The police find out, Mark escapes with the quilt, but the thieves get it away from him in time to be caught by the police. Marjorie forgives Mark for everything.

IN THE INDEPENDENT FIEL

Extensive Expansion Planned by the C. C. Burr Organization

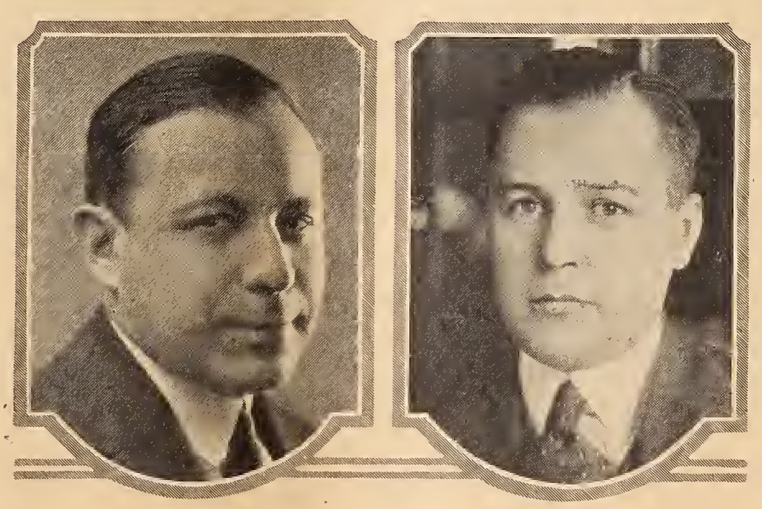
C. C. Burr, one of the best known producers for independent exchanges, is going to expand extensively, and announces the affiliation of Charles R. Rogers, a distribution official of high standing, who becomes financially interested in Mastodon Films, Inc., as vice-president in charge of distribution.

The Burr-Rogers' negotiations have been under way for some time, progressing quietly, but surely, to their present successful culmination. The Mastodon organization has big franchise plans outlined for the independent exchanges. Details are practically completed and will be announced shortly.

"I am very happy in having a man of Mr. Rogers' experience affiliate with our organization," said Mr. Burr in discussing new plans. "I have always wanted to have another associate who understood film distribution to concentrate upon that important end of the business and a man who had the same ideas about building up a business dedicated to the ideals of service and pleasant co-operative spirit, a man who can make business a pleasure, a man who can sell motion pictures and still be a gentleman.

"Now I shall be able to devote my entire time to production which has been my most ardent desire but never before have I been able to contemplate this with any degree of security."

Charles R. Rogers has been general sales manager of Select-Selznick Pictures, general manager of distribution of the R-C Pictures Corporation, and is at present treasurer of Corinne Griffith Productions, released through First National; president of the Resolute Film Sales Corporation, and vice-president of the Hunt Stromberg Units. Mr. Rogers will retain his interests and official positions in the Griffith, Resolute and Stromberg companies in addition to his activities with C. C. Burr.



OFFICIALS OF MASTODON FILMS, INC.

Charles R. Rogers, vice-president, and C. C. Burr, president.

Report of Sanford Company's Sales

The Sanford Productions of Los Angeles reports the following sales on their current releases on the state right market.

For the "When Law Came to Hades" feature in which Noah Beery and Eileen Sedgwick are the featured players, the following buyers are listed: Eastern Feature Films of Boston; Capital Film Exchange in New York; Security Film Exchange in Cleveland; Reelcraft Exchanges in Chicago; Kay-bee Exchange in Milwaukee; Tri State Exchange in Minneapolis; General Film Distributing Company of Portland; Crescent Film Exchange of Washington; Eltabran Film Exchange of Atlanta; Independent Film Exchange of Dallas; Standard Film Exchange of Kansas City; Fontanelle Features of Omaha; Supreme Features of Los Angeles and San Francisco, and Columbia Film Service of Pittsburg.

For "Growing Better" in which Bill Patton is featured the following Exchanges are listed: Eastern Feature Films of Boston; Capitol of New York; Columbia Films Service of Pittsburg; Security of Cleveland; Dave Munstauk of Detroit; Reelcraft Exchanges in Chicago and Indianapolis; Standard Exchange in Kansas City; Fontanelle Features of Omaha; Eltabran Exchanges of Atlanta, and Independent Film Service of Dallas.

Enterprise to Celebrate Eighth Anniversary Oct. 1 to Nov. 27

The Enterprise Distributing Corporation has perfected plans to celebrate its eighth anniversary from Oct. 1 to Nov. 15 with a special sales plan that makes it possible for exhibitors everywhere to obtain immediately the best big pictures and the best westerns at greatly reduced prices.

The Enterprise Distributing Corporation has one of the largest strictly independent distributing organizations in the world and is one of the oldest independent organizations in the territory in which it operates, which covers eighteen states served by eight exchanges located in Atlanta, Dallas, Oklahoma City, New Orleans, Charlotte, St. Louis, Kansas City and Omaha, therefore Enterprise feels that it should celebrate its eighth birthday by an expression of appreciation to the exhibitors who by their support have made eight years of uninterrupted progress possible.

William K. Jenkins, president of Enterprise Distributing Corporation, spoke most enthusiastically about the future of Enterprise, predicting great things for the coming season. He said also: "On the occasion of the eighth anniversary of Enterprise it is indeed fitting and proper to reflect for a moment the past and in looking back there is but one thing that stands out as being the controlling reason for eight years of Enterprise progress and that is the acknowledged fact that Enterprise Pictures have made the exhibitors money.

"Had this not been the case Enterprise would not be here today and when it is realized that Enterprise is the oldest independent organization, also older than all the national organizations except two, one cannot help but conclude that Enterprise Pictures have made the exhibitors the most money.

"As in the past our policy has made it profitable for the exhibitor to deal with Enterprise, so in the future this policy will continue so that many more years of service to the exhibitor will not be interrupted."

"Forgive and Forget" Ready for Release

"Forgive and Forget," the new C. B. C. Film Sales Corporation feature, is ready for release, it is announced this week. The picture, which features Estelle Taylor, Pauline Garon, Wyndham Standing, Vernon Steele, Raymond McKee, Josef Swickard, Philo McCullough, William Scott and Lionel Belmore, arrived from the C. B. C. West Coast studios last week. In accordance with the C. B. C. custom of subjecting all features to a system of "double editing," a special corps of editors and titlers was engaged and worked on the feature.

The entire exploitation campaign is complete and ready for franchise holders with the release of prints on the feature.

"The Barefoot Boy" Bought by Greiver

Si Greiver, head of Greiver Productions of Chicago, this week purchased C. B. C.'s newest feature, "The Barefoot Boy." Mr. Greiver recently made a blanket purchase of the entire product announced earlier in the season for release through C. B. C. and as soon as "The Barefoot Boy" was announced, he started negotiations for its purchase.

He will handle the feature in the northern Illinois and Indiana territory.

Goldburg & Samwick Quickly Exchange

Jesse J. Goldburg, president of Independent Pictures Corporation, has closed contracts with Harry Samwick of Producers Feature Service for Greater New York and Northern New Jersey rights to "In the Spider's Web" and "Shattered Faith."

Both Mr. Goldburg and Mr. Samwick claim this to be the quickest deal ever closed. Mr. Samwick saw the picture at a screening at 10 A. M. and by 11:30 the deal was closed with all contracts signed.

A POPULAR TRIUMVIRATE OF THE GRAND-ASHER CORPORATION

Elliott Dexter, who plays the leading role in "The Way Men Love," his first production for the Grand-Asher Corporation; Harry Asher, treasurer of the firm, and Mildred Harris, who heads the supporting cast of "The Way Men Love"

What the Grand-Asher Corporation Does to Meet Demand of the Public

Even before the Grand-Asher Distributing Corporation began the production of pictures, Harry Asher saw that the success of the corporation would depend upon their ability to supply the public, through the exhibitor, with a new type of motion picture. And when, only a few months ago, preparations were begun, studio and equipment bought, to assure satisfactory production Samuel Bishoff, a special representative of the company, was instructed by Harry Asher to make an extended tour of the entire United States to gather information from all classes of people.

He was to go to large and small towns, meet the school teachers, the civic clubs, the churches, and every influential and worthy organization of the country. He was to ask them the name of their favorite motion picture actor, the type of story they would like to see him film and the type of supporting cast they preferred. In addition to this, Mr. Asher placed advertising in the newspapers requesting everyone to write to the Grand-Asher offices telling of their preferences.

ADAM HULL SHIRK

Author of "The Way Men Love"

Elliott Dexter Chosen

After several months of this investigation, it became plain that Elliott Dexter stood high in the eyes of the motion picture audience. It was the national feeling that in his acting and in his personality was displayed a great sincerity and cleanliness. Having chosen Mr. Dexter by a large majority it was natural that they should want him to act in a play which should be not only clean-cut but also fast, full of dramatic possibilities, and the vehicle of a valuable moral lesson.

Having accumulated this information, it remained but for the Grand-Asher Corporation to act upon it. This has been done. Immediately after Mr. Bishoff returned to the home office Mr. Dexter was persuaded to sign a contract with Grand-Asher. Then an effort was made to discover the type of play which would meet with the stated demands of the public. A long search failed in producing a suitable play, so it became the task of Adam Hull Shirk to write a vehicle for the star.

Ideal Story

And he did this well. In "The Way Men Love" can be seen all that the public has been waiting for. But having chosen the star and the story was by no means enough. Next it became necessary to get a thoroughly competent director and a cast which could be depended upon to throw their whole souls into the production of a perfect picture.

R. William Neill, who needs no introduction here, was selected to take charge of this first Grand-Asher production. And the supporting cast which was obtained, headed by Mildred Harris, is fully satisfying.

And now, although work on the film was started but a short time ago, those who have witnessed it from the beginning say that it will be one of the greatest successes of its type. Its foundation is almost certain to have some effect upon the minds of the public, for it is as though they had ordered something from a waiter which was promptly brought to them in good condition.

Much credit is due to Samuel V. Grand, the president of the company, for in his work on the coast has been seen a sincere effort to give to the public everything that he knows they want. Both Samuel V. Grand and Harry Asher were in the exhibiting and distributing business for almost twenty years before their venture into producing, and with this experience they are able to avoid those mistakes and difficulties which are certain to beset the new producer.

Fine Cast Assembled

The gathering of the supporting cast, which includes Grace Carlisle, Anders Randolf, Sydney Bracey, Jeanne Carpenter, and many other names just as remarkable, was due to the untiring energy and foresight of Ben Verschleiser, the manager of the Grand Studio in Hollywood.

"The Way Men Love" is not only the product of true ability and intelligence which has as its basis an extensive inquiry into the preferences of the people but it will also be a picture which reflects true art. To infuse into the film the beauty and delicacy which will make it long remembered by all who see it, the highest type of technical directors were obtained for its production. Men who have lived their lives in the industry and who have already proven their vast ability and genius.

Elliott Dexter, also, feels well satisfied with the story in which he will play. He has said: "I am much indebted to the Grand-Asher Distributing Corporation for their attempts to make my production for them reflective of everything that I have wanted to do in the past. While I did not realize my popularity with the American people, I choose this opportunity of assuring them of my extreme thankfulness and appreciation. And I may also say that it is my wish to show them, in my acting, good reason for continuing in their feeling."

Horton to Play on Orpheum

Edward Horton, widely known comedian, who is supporting Bryant Washburn in "Try and Get It," his first starring picture for Grand-Asher, will in the near future take a flyer in the two-a-day, having been offered booking by the Orpheum circuit, it is said.

Kilgour to Play in "Easiest Way"

Joseph Kilgour, who is appearing in support of Bryant Washburn, in his first starring vehicle for Grand-Asher, "Try and Get It," will shortly go to New York to appear in a revival of "The Easiest Way" for David Belasco.

Brief Story on Rise of

Edward F. Cline

Edward F. Cline (Eddie Cline, as he is better known to the motion picture world) is one of the present-day directors who started at the very bottom of the ladder of filmdom and climbed to the top rung.

Cline started as an extra at $3 per day. If memory serves correctly, it was under D. W. Griffith's direction. Eddie took part in the mob scenes of "The Birth of a Nation." He likes to tell of those days during the production of that masterpiece. He rather likes the thought that he started as an extra.

Later he joined the staff of Mack Sennett when the famous "Broadway Stars" were on the Keystone lot. Acting as assistant to Del Henderson, then director general of the Sennett forces, Cline participated in the production of many of those famous two-reel Keystoners. During this period he came in contact with stars such as Weber and Fields, William Collier, Raymond Hitchcock, Bert Clark, Sam Bernard, Hale Hamilton and a host of others equally popular.

It was not long before Cline was given the megaphone and during his years with Sennett he directed many of the famous comedy film stars, including Ben Turpin, Ford Sterling, Louise Fazenda, Mabel Normand and many others who were made famous under the Sennett banner.

Later, Cline went with the William Fox comedy company and remained there several years, piloting many of the Fox comics and establishing another reputation for himself as a comedy director. It was then that he became identified with Buster Keaton and under Cline's direction this famous comedian made some of his best comedies. Cline remained with Keaton for several years and left only to identify himself with making dramatic and comedy-dramas of feature length with Principal Pictures Corporation.

Engaged by Sol Lesser, president of Principal Pictures Corporation, Cline first directed little Jackie Coogan in "Circus Days." It was the last of the series under Lesser's supervision. After the "Circus Days" production Cline made for Principal Pictures Corporation the screen adaptation of George M. Cohan's "The Meanest Man in the World." This production is soon to be released as a First National Attraction.

When the Lesser Brothers and Mike Rosenberg obtained the Harold Bell Wright series of novels for filming, Cline was asked to take charge of the direction of these famous stories. It was then that Sol Lesser appointed him director general of Principal Pictures Corporation. He has already directed one of the Wright stories, "When a Man's a Man," and is now working hard on the script of "The Winning of Barbara Worth," which will be the second in the Wright series for production at the West Coast Studios of Principal Pictures Corporation.

"Do you like to make dramatic features better than comedies?" he was asked.

"Naturally," he replied, "but I would never have been able to do it unless I had the experience in the comedy field. I think drama and comedy are very closely related. There must be some elements of comedy in the most tense dramatic offering. I am looking forward in the making of 'Barbara Worth,' for here I think is a truly remarkable story—one that will take a firm grip on the pulse of the American amusement lovers—one that has been read by millions of Harold Bell Wright followers."

Cline is a young man. He started in his picture work a mere boy. He is democratic and always has a moment for the person who asks him a question. He is liked and admired by the artists who work under his direction. There is never any friction on the "sets" when he is directing. He believes in keeping his staff hapı and many times during the filming of a dramatic episode he will turn the drama into a hearty laugh. Then, when it is re-taken, it is what he sought—the dramatic situation as it should be.

When Edward F. Cline reaches another several years of age, he will have had credited to him some of the biggest feature productions in the history of the silent drama and he will always be remembered as one of the best comedy directors in the history of the motion picture. He is now in Hollywood at the Principal Pictures Corporation Studios and will soon give the initial command for "ready-action-camera" on "The Winning of Barabara Worth" for that organization.

Cummings' 1st Independent Production

Irving Cummings Production, "Broken Hearts of Broadway," has been unusually successful in the short space of time that it has been offered on the Independent market. Mr. Cummings entered the Independent field himself with this production which has cast of Collen Moore, Johnny Walker, Alice Lake, Tully Marshall, Kate Price and Creighton Hale.

The picture opened at the Criterion Theatre in Atlantic City to large business and has been booked to open at one of the leading Stanley Theatres in Philadelphia. It has played the Finkelstein & Rubin houses in Minneapolis and St. Paul. Mr. Cummings will produce a series of Independent pictures to be sold on the State Right market.

To Make Exploitation Plans

During the coming week the executives of the exchanges covering more than twenty-five per cent. of the territory on "Enemies of Children" will meet at the headquarters of the Mammoth Pictures Corporation in New York to formulate plans for the exploitation of the picture.

Victor B. Fisher, head of the Mammoth organization, will preside. In commenting upon the calling of this meeting, Mr. Fisher said: "I believe that this is a radical departure in independent methods. My observation has been that the average organization state-righting a picture sells a territory and considers that the deal is through so far as it is concerned. We believe that each exchange handling our pictures has a common interest, and an occasional interchange of idea is not only highly desirable but is, in view of the possibilities of "Enemies of Children," an essential necessity. We expect that our future meetings will include representatives of the most important independent exchanges in the country."

Constance Binney Stars in C. C. Burr Picture

C. C. Burr's picture, "Three O'clock in the Morning," which, after a successful pre-view last May was announced for release in the Fall, features Constance Binney as the star. The distribution plans will be announced later.

"Three O'clock in the Morning" is a sure-fire box-office title, says the Burr organization, and was registered and copyrighted by the Burr offices. Last December, a Twedee Dan two reel comedy was made under this name. But to be assured of clear title to "Three O'clock in the Morning" for picture purposes, Mr. Burr purchased from the producers, Sanford Productions, any rights they might have had.

Kenneth Webb directed this jazz picture, written by Mann Page, with continuity by Gerald C. Duffy. Constance Binney is supported by Richard Thorpe, the leading man; Mary Carr, Edmund Breese, William N. Bailey, Edna May Oliver and little Russell Griffin.

C. B. C. Finishes Cast for "Marriage Market"

The completion of a distinguished cast of popular film players, each with recognized box office value, is announced this week for the next Columbia Picture from C. B. C., "The Marriage Market."

This has been lined up by producer Harry Cohn, in accordance with the C. B. C. plan of keeping well in advance of production schedule and keeping faith with franchise holders, so that the product may not only be released on time, but that material with which to work may be in the hands of exchanges in plenty of time. "Forgive and Forget" has just been released by C. B. C. to franchise holders.

Heading the cast of "The Marriage Market" is Jack Mulhall. His latest success was as the husband to Constance Talmadge's "Dulcy."

Norman Kerry Featured in Mabel Forrest Film

Featured in Mabel Forrest's first starring vehicle for Grand-Asher, "The Satin Girl," is Norman Kerry, whose record as a leading man and star in numerous notable productions is an enviable one. Mr. Kerry played big roles in "The Hunchback," "Merry-Go-Round," "The Acquittal," etc., and recently was in England making a picture.

In "The Satin Girl," which is by Adam Hull Shirk, adapted by Arthur Statter and Geo. Plympton, Kerry plays the part of a young physician and criminologist, who falls in love with the mysterious Lenore Vance, surrounding whom is a dark mystery which is solved at the end. Others in the cast are Marc MacDermott, Clarence Burton, Florence Lawrence, Reed House, William H. Turner, and Kate Lester, a society woman whose jewels are stolen early in the story.

Goldstone Filming "Do It Now"

Following the completion of "The Torrent" by Langdon McCormick, Phil Goldstone started shooting on "Do It Now," an all star cast headed by Madge Bellamy, Alec Francis, Arthur Hoyt, John Fox, Jr., Bill Nye William Fairbanks and Dorothy Revere.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Screening Original Tarkington Story

Production has been started by J. K. McDonald at the United Studios on an original story written for the screen by Booth Tarkington. The new Tarkington story has been tentatively titled "Misunderstood." It is being produced for First National.

Little Ben Alexander has recently signed a long term contract with First National and the new Maurice Tourneur production and "Misunderstood" mark his first two pictures under that contract.

De Mille Ready to Begin New Play

William de Mille is scheduled to start production work on his forthcoming Paramount picture, "Everyday Love," at the West Coast studio September 29. Nita Naldi, who will play one of the featured roles, is now in New York city but is expected to start for California within the week.

"Everyday Love" was adapted by Clara Beranger from Julian Street's novel, "Rita Coventry."

Ready for Work on "The Swamp Angel"

Clarence Badger will be ready within the week to start camera work on "The Swamp Angel," which will be a First National release. Colleen Moore is to be featured, and Ben Lyon has been selected for the leading male role. Lyon was recently placed under a long term contract by First National.

"The Swamp Angel" is a story by Richard Connell. It will be Colleen Moore's third picture as a First National featured player.

All from Associated

J. L. Stewart, seeking attractions to fill a full month's demands in his Walnut Theatre, Louisville, Ky., was able to obtain a complete supply from Associated Exhibitors. Mr. Stewart booked four Associated features: "Tea With a Kick!" the Leah Baird Special: "The Destroying Angel," the Tom Terriss production: "Harbor Lights," starring Tom Moore, and the Finis Fox production, "The Man Between."

Noble Finishes Film

Director Jack Noble has just completed the feature comedy starring Lloyd Hamilton and titled "His Darker Self." The film was made at the D. W. Griffith studio at Mamaroneck, and is the same picture in which it was intended to have Al Jolson as star.

Pathe Gives Press Book on London's Dog Story

An elaborate sixteen-page campaign book has been prepared on Hal Roach's screen adaptation of Jack London's dog story, "The Call of the Wild," which has just completed a successful four weeks' run at the California and Miller Theatres in Los Angeles, and will be generally released September 23rd to the exhibitors of the country.

Every phase of advertising, publicity, and exploitation is covered, practically and economy from the theatre-owners viewpoint. Accompanying the campaign book in the form of inserts are a press sheet of newspaper dimensions, a handsome rotogravure supplement, and a thematic cue sheet.

A feature of the nationwide campaign established for "The Call of the Wild" is the national tie-up arranged with the Grosset and Dunlap publishing house of New York which will entail the cooperation of hundreds of book-dealers throughout the country. This tie-up is outlined in "The Call of the Wild" campaign book.

"Mothers-in-Law" Is Praised by Critics

The critics of the New York daily papers were loud in praise of "Mothers-in-Law." The general opinion was that it was Gasnier's finest production, and one of the really big pictures of the year.

The New York Telegram said: "'Mothers-in-Law' stands out as one of the really worth-while pictures of the season. The story is well told. The excitement and interest hold the audience. The action in the artist's studio is as elaborate and as well presented as any of the great theatrical productions."

The New York Evening World said: "Mother-in-law jokes are all wrong. That is, if one believes the story told by 'Mothers-in-Law.' For the first time in screen history the mother-in-law comes in for her share of sympathy, and, judging from the applause of the young folks present they seemed to agree with the film moral." The New York Sun and Globe said: "If you enjoy an avalanche of sentiment you will make this picture."

Elliott Dexter Stars in "Way Men Love"

"The Way Men Love" is the title of Elliott Dexter's first production for Grand-Asher, which R. William Neill is producing at the Grand Studio. The working title was "The Man Who Forgave." An excellent cast surrounds the star and the story is said to be of great dramatic power.

The role played by Mr. Dexter is, it is said, one of the most difficult he has ever had to interpret. "It is different in every respect from all previous parts in my experience," says the star. "It has to be played with an entirely new technique."

Mildred Harris is the leading woman. Anders Randolf is the "heavy." Others in the cast are DeWitt Jennings, Sydney Bracey, Grace Carlisle and little Jeanne Carpenter.

"Drums of Jeopardy" Cast Complete

With the arrival of Elaine Hammerstein at Truart's West Coast studios, final decision was made of the cast which will support her in the picturization of Harold MacGrath's novel, "The Drums of Jeopardy," the second production of a series which Truart Film Corporation is making with this star.

Wallace Beery has been cast in the role of Karlov. Robert Warwick will have the role of Cutty. Jack Mulhall is cast as Johnny Two-Hawks.

Shooting has started on the production and director Edward Dillon has practically completed the first sequence which takes place in a palace of the Romanoffs for which an exceptionally elaborate set was constructed.

Carlos in New York Looking for Stories

A great deal of the time A. Carlos, head of the Carlos Productions, making pictures for Truart Film Corporation release, will spend in New York, will be devoted to the consideration of plays and stories upon which the future activities of these units will be based.

The unit which made "The Unknown Purple" will start immediately upon his return to the coast upon another all-star production which will be based upon one of the outstanding stage successes of the past year, now under consideration.

Allan Dwan Films Big Scene

Allan Dwan began his Paramount production of Rex Beach's story, "Big Brother," this week at the Manhattan Casino, 155th street and Eighth avenue, by filming one of the biggest scenes in the picture, using 750 extra people in addition to the principals. Tom Moore, as Mike Donovan, heads the cast.

The story, which deals with New York underworld and gang life and the Big Brother movement, will be filmed entirely in New York City.

F. B. O. to Serve Iowa Thru Des Moines Unit

Transferring of Iowa accounts of the Minneapolis Film Booking Offices exchange to the company's Des Moines branch is under way and will be completed by October 1. The move is being made to facilitate service throughout Iowa. As a result, the Des Moines branch will have its allotment of prints increased. When the transfer is completed, the Des Moines branch will serve the entire state.

To Make Picture in Sierras

Jack Hoxie and a large cast have departed for Lone Pine, in the high Sierras, where the spectacular outdoor scenes of "Riders of the Moon," Hoxie's new Universal feature, will be filmed under the direction of Robert North Bradbury.

Screens "This Freedom"

"This Freedom," the latest story by A. S. M. Hutchinson, the author of "If Winter Comes," has been put into screen form with Fay Compton as the wife who stakes her home duties against a business career. "This Freedom" was produced under the direction of Denison Clift.

Finishes Cutting on "Second Youth"

Albert Parker has finished cutting "Second Youth" for Distinctive Pictures Corporation. This is the Allan Updegraff story in which will be seen five comedians—Alfred Lunt, Herbert Corthell, Walter Catlett, Jobyna Howland and Lynn Fontanne. The cast also includes Mimi Palmeri, Margaret Dale, Winifred Allen, Faire Binney, Hugh Huntley and Lumsden Hare.

The script was prepared by John Lynch. This picture will be ready for release late in the fall.

Universal Finishes Jack Hoxie Film

"Riders of the Moon," a dramatic western story written and scenarized by Isadore Bernstein, in which Jack Hoxie, popular favorite in tales of the West, is the star, has been completed at Universal City.

The picture was directed by Robert North Bradbury. Elinor Field is the leading woman.

"David Copperfield" Essay Contest Offers Students $3,000 in Prizes

A $3,000 prize essay contest, country-wide, open to pupils of both public and private schools, beginning September 23, is the monster project announced this week by Associated Exhibitors, in connection with the coming distribution of its seven-part feature, "David Copperfield," to be released September 23. The competition is intended to interest pupils, teachers and parents in the high type of picture which this adaptation of Charles Dickens' masterpiece represents.

Three hundred and thirty students will profit from the offer, and, in addition, the three schools, of whatever character and wherever located, having the largest number of prize-winning pupils in proportion to enrollment, will receive cash awards, to be applied on school libraries or for whatever purpose the school authorities may elect.

The pupils' prizes will be awarded to two groups—to students 12 years of age or under, on March 31, and to those 13 and over on that date. Essays of 500 words or fewer are to be submitted, the younger children writing on the subject, "The Characters I Like Best in David Copperfield and Why," and the older contestants discussing the question, "In a 5-Reel Motion Picture of David Copperfield, Which Scenes and Characters Should Be Included?"

To each group 165 cash prizes are to be given—a first prize of $100, four prizes of $25 each and 160 of $5 each, a total of $2,000 to be distributed among 330 contestants. Three additional prizes aggregating $1,000—$500, $300 and $200—will be awarded to the schools with the greatest number of prize winners, in proportion to enrollment. If a tie occurs the prize affected is to be divided.

The list of judges, each of whom has indorsed the project and expressed a willingness to serve, includes Miss Olive M. Jones, president of the National Education Association; Miss Gertrude Lane, editor of Woman's Home Companion; James E. West, president of the Boy Scouts of America, and William A. Johnston, editor of the Motion Picture News. The only conditions imposed are that a pupil entering the contest shall be in his proper age group and shall tell on the manuscript how old he will be on March 31, 1924, shall sign his name and give the name and address of his school, shall write the essay in ink, and shall mail it before midnight of March 31, 1924, to Encore Pictures, 35 West 45th street, New York City.

This offer, officials of Associated Exhibitors believe, affords an unexampled opportunity for tieups between exhibitors and the schools, and should give a powerful impetus to the cause of "better pictures."

Great Campaign on "Puritan Passions"

The W. W. Hodkinson Corporation is planning everything in a big way for its latest super feature, "Puritan Passions," in which Glenn Hunter stars. A New York theatre is being sought where this Film Guild production will be given its metropolitan premiere with many unusual accompaniments. A complete musical score has been prepared by Frederick S. Converse, who is generally recognized in the musical world as one of America's foremost composers. Converse's grand opera, "The Pipe of Desire," was the first native composition to be produced at the Metropolitan Opera House, New York City.

To insure that every possible box office angle of "Puritan Passions" is utilized and developed, Ned Holmes has been engaged by Hodkinson in an advisory capacity. Holmes will supervise the publicising, advertising and exploitation. He has handled nation-wide campaigns for many of the biggest box office successes in both the legitimate and motion picture field.

Fox Will Release "St. Elmo" Sept. 30

For fifty-seven years "St. Elmo," the novel by Augusta Evans, has been a favorite on the book shelves of the nation. On September 30 Fox Film Corporation will release the first film version of the noted story.

Exhibitors throughout the world are eager to show this special because of the widespread popularity of the book, not only in English speaking countries but in many foreign nations where translations have been made.

John Gilbert, whose work in previous specials released under the Fox banner, namely, "Monte Cristo" and "Shame," earned for himself the praise of celebrated writers and critics, has been assigned the romantic title role. Jerome Storm directed the production. Barbara La Marr and Bessie Love have the feminine leads.

All Seats Gone

Standing room only for an entire week was the record achieved recently by Manager M. T. Meade of the Olive Theatre, St. Joseph, Mo., when he ran an All-Universal Week at his playhouse, so he reported to the Universal home office.

The Universal productions which brought such reported business to Meade were: "The Flirt," "Driven," "The Flame of Life" and "Hunting Big Game in Africa."

Woods Is Editor

Walter Woods will serve as production editor of the James Cruze production, "To the Ladies," on which work will start at Paramount's West Coast studio September 17.

Another Big Circuit Books Hodkinson Film

The W. W. Hodkinson Corporation, distributors of "The Drivin' Fool," the sensational automobile comedy, announces that other big showmen have discovered the box office value of this production. They are Jensen & Von Herberg who have booked this latest Regents Pictures Corporation's production featuring Wally Van, for their entire circuit comprising leading key centers in the Northwest such as Tacoma, Yakima, Wenatchee and Astoria, in Washington; Portland, Ore., and Great Falls, Montana.

This announcement, following closely upon the booking by the Pantages Circuit is considered evidence by the officials of the W. W. Hodkinson Corporation that "The Drivin' Fool" possesses unusual money making possibilities and chances of exploitation."

Work Begun on First Semon Feature Comedy

Work on the first of a series of four feature-length comedies to be made during 1923 and 1924 by Larry Semon for Truart Film Corporation, has been started. With the expiration of Semon's prior contract on September 1 preparations were rushed by the Truart forces at Los Angeles where the productions will be made and a separate unit was immediately formed for the exclusive use of the comedian in making his feature productions, the first of their kind he has essayed to do.

A special scenario force has been assigned to the work of adapting the plays which have been selected for Larry Semon and three of the best known comedy writers in motion pictures are collaborating upon the adaption of "The Girl In the Limousine," which will be the first of the series.

Universal to Star Pete Morrison

Pete Morrison has broken into the star class in pictures. He is Universal's new chapter play star, and is to ride through the thrills and sensations of "The Ghost City," soon to be filmed in the Sierras and in Mexico. He recently has been seen in a number of Universal's two reel westerns.

Paul Bryan wrote the story of "The Ghost City." Jay Marchant will direct it. It is a story of thrilling rides and daring stunts, spectacular scenery, and a love story woven through stirring adventures in a deserted city of the old West.

Margaret Morris, who has been less than a year in pictures, is being co-starred with Morrison.

"French Doll" Opens the Lumberg Theatre

A solid program of Metro pictures led off by Mae Murray's latest production "The French Doll," and announced to the public in big broadsides, successfully opened the Lumberg Theatre at Niagara Falls. N. Y., last week. Telegrams from many prominent persons in the film industry poured in to Marvin Atlas. managing director of the big house. Among those who wired congratulations to Mr. Atlas were William E. Atkinson, general manager of Metro Pictures Corporation, J. E. D. Meador, Metro's director of publicity, and Mae Murray, whose picture was accorded the signal honor of opening the new Lumberg season.

"Following "The French Doll" the Lumberg Theatre will present in succession the various productions listed on the Metro announcment of its 1923-1924 program.

Aided by Hay H. Leason, Metro exploitation representative in that territory, Mr. Atlas arranged several tie-ups with local merchants which were very successful.

Marmont Is Lead in Metro Feature

One of the interesting announcements of the week is the engagement of Percy Marmont to portray the leading role in "The Man Whom Life Passed By," which Victor Schertzinger wrote and is to direct as a Metro Premier Feature. The industry is predicting that Mr. Marmont will soon be one of the biggest names in pictures. Her recently finished the leading role in the picturization of Rudyard Kipling's "The Light That Failed," and it is said that this portrayal substantiates the impression created in "If Winter Comes."

"The Man Whom Life Passed By" is a story written especially for the screen by Victor Schertzinger. In it the author has carefully avoided all screen "types." The role of John Turbin, which Mr. Marmont portrays. is a very lovable one, yet the character is revealed as possessing all the faults common to humanity.

Jane and Eva Novak have been signed for roles in the Metro Premier Feature. This will present Percy Marmont, Cullen Landis, Lydia Knott, and Andre de Beranger. Jane Novak has been loaned to Metro by Chester Bennett, to whom she is under contract.

Big Ballroom Set for Preferred Production

One of the largest ballroom sets ever built on the B. P. Schulberg studio lots has just been completed by Production Manager Sam Jaffe for Gasnier's screen version of "Maytime."

Two big stages were utilized for the purpose. The room will accommodate five hundred beaux and belles of the period immediately following the Civil War. This large number of players, all gowned in the satins, silks and broadclothes of that date, will be shown in the social spectacle.

Some idea of the bigness of the set can be gained from the statement that the ballroom will be illuminated with fifteen thousand amperes of light, sufficient electricity to light the streets of a city of ten thousand inhabitants.

Sunshine Film, Inc. to Make Big Picture

A big picture is being made by the Sunshine Film, Inc., under the temporary title of "The Birth of Switzerland." According to reports it is to be a super-production, that will go back to the beginnings of the Swiss Republic and portray the battles and the hardships of the Swiss people in their fight for liberty.

The William Tell episode will be one of the dramatic highlights of the production. The research work in connection with the picture has covered seven years, E. Harder, president of Sunshine Film, Inc., carrying it on under his direct supervision.

All through the historic events a love story is woven, that, it is said, will give an added interest to the picturization of the emancipation of the Swiss people that the film depicts.

Farnum Picture Finished

The latest Dustin Farnum picture, completed at the William Fox West Coast Studios, is "The Grail," a George Scarborough story directed by Colin Campbell. The scenario is the work of Charles Kenyon. Peggy Shaw and Alma Bennett assist the star.

Chautauqua Institution Indorses "If Winter Comes"

"If Winter Comes," the William Fox translation of A. S. M. Hutchinson's novel, was the subject of cordial commendation on the part of the American Chautauqua Institution in a letter voluntarily addressed to Fox Film Corporation this week.

"I am sure you will be interested to know the unusual satisfaction which we feel in reference to the presentation here of 'If Winter Comes,'" writes Charles H. Tarbox, an official of the organization.

His letter continues, in part: "From the way some of the people spoke, the audience's reaction was very favorable to the picture. It is therefore a real tribute to the production, the director and the producer.

"I feel sure you will have a splendid success with the picture."

"The Extra Girl" Is Given High Praise

"The Extra Girl," Mabel Normand's first Mack Sennett production for Associated Exhibitors distribution, is destined to raise the famous comedienne to a new high level as an entertainer, if the testimony of Associated officials is to be credited. Executives of that organization, in company with E. M. Asher, Mr. Sennett's personal representative, had their first view of the picture a few days ago and praised it highly.

The story, which was written by the producer himself, tells the experiences of a "movie"-struck girl in an Indiana country town. She wins a beauty contest and goes to Hollywood, bubbling over with enthusiasm, but instead of plunging into stardom lands a job as a wardrobe girl. Her single trial in a real role results disastrously, and her dreams of a sudden rise to fame and fortune suffer a rude shock.

Then the girl discovers that she is deeply in love with a young man, and decides that, after all, the role she is best fitted to play is that of housewife.

Poli Circuit to Stage "Columbus" Premiere

The honor of staging the premiere of "Columbus," the first of the absorbing "Chronicles of America" series, which were produced by Yale University and will be distributed by Pathe, goes to the Poli Circuit, with houses situated in important centers of Connecticut, Massachusetts and Pennsylvania. "Columbus" will open at these theatres on Columbus Day.

The prominent Eastern showman, visualizing the highly dramatic and distinctive character of this thrilling series, which unfolds the high lights of America's romantic rise to world power, has booked "Columbus," the first of the group, for nine of his leading theatres, which include the Palace, New Haven, Conn.; Capitol, Hartford, Conn.; the Palace, Springfield, Mass.; Poli's, Worcester, Mass.; Palace, Bridgeport, Conn.; Palace, Waterbury, Conn.; Poli's, Scranton, Pa.; Poli's, Wilkes-Barre. Pa.; and the Poli, Meriden, Conn.

Three Cruze Pictures in First Run Theatres

James Cruze is this week enjoying the unique and, it is believed, the unprecedented distinction of having three of his productions running simultaneously in first-run theatres in Los Angeles. At Grauman's Hollywood the attraction is "The Covered Wagon," which has been running there for more than twenty weeks. At Grauman's Rialto, "Hollywood" is doing turnaway business in the course of a long-run engagement and at the Metropolitan, "Ruggles of Red Gap" is being shown to some 4,000 spectators at every performance.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 517.

Title Selected

"America" is the title definitely selected for D. W. Griffith's Revolutionary screen feature which he now is preparing to make at the suggestion of the Daughters of the American Revolution.

This title was selected after a poll of the membership of six leading universities, six grade schools, six clubs and six sporting places where the slang of the day is most prevalent.

'The Lullaby' to Have Big Campaign

An exploitation campaign is being arranged by F. B. O. for "The Lullaby," Chester Bennett's most recent production soon to be released by Film Booking Offices. Jane Novak is the star.

Lillian Ducey wrote the story. Producer Bennett has developed some strong situations in it.

Dancers in 'Maytime'

Hazel Gaudreau and Harold Day, nationally known dancers, rescheduled a cross-continental tour to stage an apache dance for one episode of the Preferred Pictures production of "Maytime."

55 Theatres Book Hodkinson's "Down to the Sea in Ships"

Following one of the most successful four weeks' engagements ever held at Balaban & Katz's Roosevelt Theatre, Chicago, one of the most far-reaching sales feats ever accomplished in the motion picture industry was made by the Chicago Branch of the W. W. Hodkinson Corporation in signing 55 theatres to play simultaneously for one week the Whaling Film Corporation's epic of old whaling days, "Down to the Sea in Ships," directed by Elmer Clifton, and featuring Raymond McKee and Marguerite Courtot.

This big group booking was accomplished through the efforts of Branch Manager Ralph Simmons of the Hodkinson Chicago office and his staff. Following the three months' showing of "Down to the Sea in Ships," at the Cameo Theatre, New York, W. W. Hodkinson adopted the policy of simultaneous bookings, because exhibitors would receive benefits derived from an intensive newspaper advertising campaign on a large scale, the magnitude of which can only be made possible with a group booking of this kind, Hodkinson states.

As a result of this policy, thirty theatres in Brooklyn and New York booked this production to appear for one week simultaneously, which was preceded by a newspaper advertising campaign of great magnitude. It is estimated that approximately seven million people in New York were acquainted with the appearance of "Down to the Sea in Ships" in their neighborhood theatre due to this campaign.

Owing to the success made in New York the same policy was put in force in Chicago, with the result that 55 exhibitors in that city took advantage of this unusual and far-reaching advertising campaign by booking "Down to the Sea in Ships."

This campaign began three days before the opening of the picture and continued for five days thereafter. Chicago awoke with quarter page announcements appearing in the leading newspapers. This was followed by full page and half page smashes, winding up with a continuous run of quarter pages. A careful estimate places the number of readers reached per day at two million.

W. F. Seymour, eastern division sales manager for the W. W. Hodkinson Corporation, who has been giving his personal time and attention to see that this Chicago run went over with flying colors, states that the feat of fifty-five first run accounts presenting "Down to the Sea in Ships" simultaneously, is one of the greatest expositions of film salesmanship ever accomplished in the history of the motion picture industry.

Echoes of the Film Golf Tournament of last week—Pen picture of Pat Powers, Joseph I. Schnitzer and Nat Rothstein, of F. B. O., cartooned in action by Dick Loscalzo. The fellow in the upper right hand corner is Lee Marcus.

Pilgrim Picture with Big Cast Ready Oct. 1

How to find a screen large enough to give credit to all in the big cast of "The Courtship of Myles Standish," Charles Ray's big Associated Exhibitors picture, which has its premiere at Grauman's Million Dollar Theatre, Los Angeles, October 1st, was a problem which confronted the producer-star.

The cast includes one of the largest number of name parts ever appearing in a motion picture. In the imposing array are:

John Alden, Charles Ray; Priscilla Mullens, Enid Bennett; Myles Standish, E. Alyn Warren; Elder Brewster. Joseph Dowling; John Carver, Sam De Grasse; William Bradford, Norval MacGregor; Edward Winslow, Thomas Holding; Dr. Fuller, James McElhern; John Howland, William Sullivan; Richard More, Raymond Hallor; Stephen Hopkins, Max Asher; Edward Lister, Hector Dion; Isaac Allerton, Frank Farrington; Eddard Dotey, Sidney Bracy; Elizabeth Tilley, Marion Nixon; Mary Chilton, Charlotte Pierce; Mrs. Brewster, Gertrude Pedlar; Humility Cooper, Adamac Vaughn; Captain Jones, Stanton Heck; Mate Clarke, Robert Kortman; Fallon (leader of sailors' mutiny), Tom Wilson; Christopher Martin, Al Richmond; William White, Ted Stewart; William Mullens, Richard Bellfield; George Soule, Harry Milton; John Crackstone, Arnold McDonald; Francis Cook, Harry E. Willard; John Tilley, J. Budworth; John Bellington, W. Emile; Thomas Rogers, Jules Hanft; Thomas Tinker, C. B. Steele; John Rigdale, W. Scidmore; James Chilton, James Vincent; Moses Fletcher, Gordon Clifford; John Goodman, A. D. Sewall; Thomas Williams, Billy Jackson; Degory Priest, Ernest Shield; Edmund Margson, Frank McClure; Richard Britteridge, Ben Sharpe; Peter Brown, Stanley Orr; William Travor, Harry Weil; John Ely, William Ely; John Hook, Arthur Hill; Roger Wilder, Art Rowlands; Solomon Prower, Ed Jones; Katherine Carver, Evelyn Burns; Elizabeth Winslow, Grace Wood; Dorothy Bradford, Ida Shumaker; Mary Allerton, Bertha Carlson; Susanna White, Nell Foltz; Elizabeth Hopkins, Doris Baker; Eleanor Billington, Leta Sterling; Alice Tinker, Thelma Hillerman; Katherine Rogers, Alice Flowers; Bridget Tilley, Jean Hathaway; Alice Rigdale, Marion Lydecker; Desire Winter, Gladys Blue; Remember Allerton, Eleanor Putnam; Constance Hopkins, Margaret Butler; Ellen More, Betty Butler; Damaris Latham, Nina Trask; Elias Story, Kirk Lucas; John Langimore, Auriel Sawyer; William Latham, Penn Wood; Edward Thompson, Edwin Hubbell; William Hobeck, Junior Johnston; Robert Carter, Charles Budworth; Love Brewster, James Owen; Wrestling Brewster, Chester Spurgeon; Lillian Martin, Doris Phillips; Truth Martin, Dorothy Seay; Charlotte Sampson, Marjorie Warfield; Joy More, Betty Giles; Resolved White, Marguerite Kosik; Quinn Williams, Bert Offerd, Stanley Bingham, Charles Newton, Leon Roget, Grover Zimmerman, Jesse Herring, Clyde McCoy, Harry Royer, Ray Thompson, Al Kaufman, Ray Kane, John Wallace.

"Hoodman Blind" Completed

"Hoodman Blind," one of the twenty-five specials which William Fox will release this season, was completed last week at the William Fox West Coast Studios, under the direction of John Ford. David Butler plays Jack Yeulette, the role played on the stage in this country by Frederick De Belville.

To Adapt "White Man"

Olga Printzlau has begun the adaptation of George Agnew Chamberlain's novel, "White Man," which will be produced by Tom Forman as a Preferred Picture. Kenneth Harlan will be starred in this production.

"If Winter Comes" English Angle Aids London Premiere

London proved a capable host when it received "If Winter Comes," the William Fox screen version of A. S. M. Hutchinson's novel, at the Palace Theatre, September 10. Declared in the press to be "A Niagara of Emotions," "A Movie Mosaic," and "A master film of soul vivisection," the production was greeted with a chorus of praise by a capacity audience of notable first-nighters.

The presentation was preceded by a campaign of press publicity and advertising. A prologue to the picture helped. The song number, "If Winter Comes," and a setting slightly suggestive of the war period, added color to the opening. Then the drama was unfolded upon the screen to the accompaniment of a special musical setting arranged by Mr. Basil Cameron, musical director of the Palace Theatre.

The news columns of all the papers contained laudatory comment.

The Evening News—"It is a great success. Strongest dramatic fare for some time.

The Evening Standard—"A big and beautiful thing."

The Morning Post—"Mr. Harry Millarde must be congratulated."

The Daily Express—"A Niagara of pictured emotions. A master film. Harry Millarde is the American screen Dickens. The film is a movie mosaic. It is soul vivisection."

The Daily Graphic—"Backwaters of English country life never before have been so excellently conveyed to the screen."

The Daily News—"No better adaptation can be imagined than Harry Millarde's version of 'If Winter Comes'!"

The Daily Herald—"This is the stuff of drama—admirably played by Percy Marmont."

The Times—"Percy Marmont's appearance and personality fulfill entirely our conception of Mark Sabre."

The Daily Telegraph—"A striking screen version. Makes amends for many of the crimes with which film producers are often reproached."

The Daily Mirror—"Depicts every aspect of the story. It should have a long run."

The Sunday Express—"Millarde is a veritable Cromwell of the movies."

The advertising campaign which preceded the opening of "If Winter Comes" was distinctly British. Void of all the American ballyhoo methods, the staid London papers carried deep two column ads extolling in dignified fashion the strength of the story of "If Winter Comes," giving prominence to A. S. M. Hutchinson and Percy Marmont, both Englishmen. Many of the ads carried almost life-sized heads of Hutchinson and Marmont. Mr. Hutchinson's cable to Mr. Fox, saying that the picture was an "absolutely faithful rendering of the book" was played up.

In the final analysis, "If Winter Comes" went over big in London on its own strength and British exhibitors concede that it will be one of the biggest things, cinematically speaking, in the history of the silver sheet in the British Kingdom.

Your Postmaster Is Shown in Film

The exploitation of "Loyal Lives" through the agency of local Post Office Department employees is making this Whitman Bennett special, which is released by Vitagraph, a fine exhibitor's bet. Postmasters furnished their portraits which were filmed and are exhibited in their cities with the main title of the picture. The postal service in Canton, Ohio, is represented not only by the Postmaster but by pictures of three of the oldest employees in the service.

The cast of "Loyal Lives" includes: Brandon Tynan, Mary Carr, Faire Binney and "Buster" Collier.

Mabel Forrest in New Wilson Production

Mabel Forrest's new Ben Wilson production for Grand-Asher is "The Satin Girl." This is an adaptation of a story by Adam Hull Shirk, the writer of "Leave It to Gerry," in which Billie Rhodes starred. "The Satin Girl" was scenarized by Arthur Statter and George Plympton.

Arthur Ross is directing. The cast includes: Norman Kerry, Marc MacDermott, Florence Lawrence, Clarence Burton, William H. Turner.

Big Metro Contract for Oklahoma Theatre

What Metro states is the largest motion picture contract ever signed in the city of Tulsa, Okahoma, was consummated last week between Metro Pictures Corporation and the management of the Alhambra Theatre of Tulsa. The contract calls for a schedule of forty weeks of Metro first run pictures. This embraces the product of the Metro 1923-1924 program of productions.

Tulsa's dailies in commenting upon this contract made the following statement:

"The management of the Alhambra Theatre, Thursday, signed the largest single contract for first run pictures ever executed in Tulsa. The contract calls for first run pictures covering a period of forty weeks with the Metro Pictures Corporation. J. B. McAnelly, president of the Alhambra Theatre Company, announced, following the consummation of the deal with Metro, that the contract calls for three pictures with Jackie Coogan as the star, five with Viola Dana as the star, six directors' specials, the three Reginald Barker productions, two Rex Ingram pictures, two with Laurette Taylor as the star and others featuring a galaxy of famous stars."

Pioneer Sons Praise "Pioneer Trails"

"Pioneer Trials," the western picture to be released by Vitagraph as one of the six superspecials for 1923-4, is receiving praise at all pre-review showings which include the censorship boards of the various states.

The Ohio Board of Censors recently passed the picture without a single elimination. Last week the State Board of Kansas also passed the film without elimination, and enthusiastically praised it as being one of greatest screen plays about the West ever filmed. On the Kansas Board are some men whose ancestors went west in precisely the same kind of prairie schooners that are shown in this picture.

The cast: Cullen Laudis, Alice Calhoun, Bertram Grassby, Otis Harlan, Dwight Crittenden, Virginia True Boardman, Aggie Herring, Nelson McDowell, W. J. Dyer and Joe Rickson.

Getting Younger

Ethel Shannon, playing the leading feminine role in the Preferred Picture production of "Maytime," has just completed the phase of the Gasnier picture in which she appears as a girl of twelve.

Pathe Films Solar Eclipse

Another scoop was credited this week to Pathe News in the field of timely news pictures. The latest secured by Pathe News are pictures of the total solar eclipse contained in issue No. 76.

These views of the total eclipse were secured in Mexico, whence Pathe News disptached a special camera expedition to work in conjunction with the staff of scientists from the Sproul Observatory. The actual preparations by the Pathe News force for the recording of the phenomenon in Mexico, which, unlike the northern and eastern portions of the United States, lay directly in the path of totality, were under way for the past few months. During this time experiments of a high technical character were conducted in co-operation with the Sproul Observatory for the purpose of perfecting special filters, lens, fittings, exposures, etc., so that the results recorded in Pathe News would be as accurate as human ingenuity and forethought could make them.

Every phase of the eclipse is faithfully recorded in Pathe News No. 76 from the first moment when the moon's disc becomes faintly visible against the flaming face of the sun until the sunlight is completely obliterated by the interposing moon.

Pathe Introduces Movies On Great Lake Steamers

While motion pictures have been shown aboard ocean liners and the more important railroad flyers for some time past, Pathe decided to inaugurate the screen program on steamships plying between ports on the Great Lakes.

When the S. S. Seeandbee left Cleveland on September 10th for a cruise to Sault Ste. Marie, it carried several all-Pathe programs for exhibition during the voyage.

Included in the all-Pathe programs, shown aboard the Seeandbee, were: "The Green Cat," featuring "Snub" Pollard; "A Man About Town," starring Stan Laurel; Leo Maloney in "In Wrong Right"; the Mack Sennett all-star comedy, "Skylarking"; Paul Parrott in "Finger Prints"; "Pitfalls of a Big City," starring Ben Turpin; the "Dippy Doo Dads" release, "Stepping Out"; "Lodge Night," from the "Our Gang" group of laugh provokers; the first of the new Hal Roach "Spat Family" series, "Let's Build," and the one-reel Kiser-Art film titled "The Crystal Ascension."

Officials of the Cleveland and Buffalo Transportation Company, which controls the S. S. Seeandbee, and passengers were pleased.

Fox Has Four Specials for October Release

The list of October releases announced by Fox Film Corporation includes four specials: "Does It Pay?", "No Mother to Guide Her," "Cameo Kirby," and "The Governor's Lady." Tom Mix is down for one picture, "The Flyin' Fool"; Charles Jones will be seen in "Big Dan"; John Gilbert's picture is "The Exiles"; Dustin Farnum's release is "The Grail," and William Russell's release is "Times Have Changed." On the Imperial Comedies list is "Up in the Air," and Sunshine Comedies has "Dance or Die." The Educationals include "Toilers of the Equator" and "Cloisters in the Clouds." These releases, thirteen in number, are among the novel pictures of the season's list.

"Does It Pay?" is a Charles Horan production, featuring Hope Hampton, and has a cast which includes: Robert T. Haines, Roland Bottomly, Charles Wellesley, Mary Thurman, Peggy Shaw, Florence Short and Marie Shotwell. The release date on this picture is October 7.

"No Mother to Guide Her" is also a Charles Horan production. It features Genevieve Tobin. Other members of the cast are: Dolores Roussee, Lolita Robertson, John Webb Dillion, Frank Winderlee, J. D. Walsh and Jack Richardson. This picture will be released October 14.

"Cameo Kirby" is a John Ford production starring John Gilbert. It is taken from the play by Booth Tarkington and Harry Leon Wilson. The supporting cast includes: Gertrude Olmsted, Jean Arthur, Alan Hale, Richard Tucker, Jack McDonald, Eugene Ford, Eric Mayne and Phillips Smalley. October 21 is the release date.

"The Governor's Lady" is a Harry Millarde production. The original play, written by Alice Bradley, was produced on the stage by David Belasco. The screen version has a cast headed by Robert T. Haines and Jane Gray. Anne Luther, Frazer Coulter and Leslie Allen have important roles. The release date is October 28.

New York Critics Approve "Dulcy"

"Dulcy" made its bow to New York audiences from the screen of the Strand Theatre on September 16th. "Dulcy" is the first Constance Talmadge vehicle since "East is West" and is an adaptation of the stage success of the same name.

The Evening Telegram reported: "If you want a delightful screen comedy with a good farcical quality, run up to the Strand."

"A splendid picture has been made of the stage's 'Dulcy,'" wrote the New York Times' reviewer.

The Evening Mail wrote: "Miss Talmadge's interpretation is delightfully refreshing and is by far the finest acting she has done before the camera."

The Evening World critic stated: "Constance Talmadge is giving a remarkably enjoyable screen performance of the difficult celluloid role at the Strand this week."

The picture has been preceded by an extensive advertising campaign which has made the word "Dulcy" synonymous with "Dumb bell."

Joins New Unit

Manson N. Litson, former general manager of production for Louis B. Mayer, has joined the J. K. McDonald-First National unit to fill the same capacity. His initial duties with this organization will be the handling of "Misunderstood," a screen version of the Booth Tarkington story, production of which was started this week at the Hollywood studios.

To Distribute 15 Preferred Films

Commonwealth Film Exchange will distribute the fifteen new productions of Preferred Pictures Corporation in southern New York, as a result of a deal just completed by Al Lichtman, president of Preferred, and Samuel Zierler, president of Commonwealth.

The franchise for the distribution of the first eight Preferred pictures was already held by Mr. Zierler, and the new arrangement gives him the entire Preferred output. The list of the Preferred Fifteen, which are produced by B. P. Schulberg, includes "Mothers-in-Law," which has just closed a successful two weeks' run at B. S. Moss' Cameo Theatre in New York City, and "The Broken Wing," which will open at the Rialto Theatre in New York City on October 7.

"A Boy of Flanders" to Be Jackie's Next

Within four weeks Jackie Coogan will begin production on "A Boy of Flanders"—his second Metro production—taken from the famous story, "A Dog of Flanders," by Louisa de la Rame, who, under the pen name of "Ouida," has gained wide fame.

Jackie is back in Hollywood from his vacation in the Sierra Mountains where he went with his parents after finishing work on his first Metro production, "Long Live the King," a screen transcription of Mary Roberts Rinehart's famous novel of the same name. The young Metro star is eager to begin work on "A Boy of Flanders," partly because it will bring him back to his favorite role—such as made him world famous in "The Kid"—in which he may wear his tattered dress once more. Jackie's role in "Long Live the King" was that of a young prince of royal blood and consequently he appeared in appropriate robes.

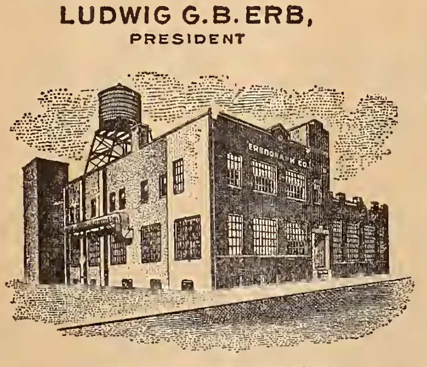
David Smith Praises "Man from Brodney's"

David Smith, who has just finished "The Man from Brodney's," the forthcoming super-special picturized from George Barr McCutcheon's novel at the Vitagraph studios in Hollywood has arrived in New York to visit his brother, President Albert E. Smith.

This is Mr. Smith's first trip East since 1914, when he joined the producing company at the California studios. His record since has been one long series of picture triumphs, the latest of which are "Pioneer Trails," "Masters of Men," "The Midnight Alarm," "The Ninety and Nine," "My Wild Irish Rose," "The Little Minister," "Black Beauty" and "The Flower of the North." He is enthusiastic over "The Man from Brodney's."

"For splendor in production, excellence of cast and dramatic story value, 'The Man from Brodney's' will be the biggest picture I have made," Mr. Smith said at Vitagraph studios in Brooklyn.

LUDWIG G. B. ERB,
PRESIDENT



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"Little Old New York" Has Big Triumph at Its Debut on Coast

Characterized by all the distinction which marked its sensational Broadway premiere at the new Cosmopolitan Theatre, "Little Old New York," starring Marion Davies, had its first showing on the Coast this week when it opened at the California Theatre, Los Angeles, to an audience that included the Southern California world of society as well as the leading celebrities of the motion picture world.

Never in the history of picture presentation on the Coast has a photoplay been tendered such an ovation by such a representative audience, Cosmopolitan says. The big theatre, redecorated for the occasion, was packed by eight o'clock, fifteen minutes before the scheduled beginning of the performance. The house was entirely redecorated and literally converted into a gallery of art, with pastels of Miss Davies a lobby attraction. The redecoration was in charge of Cedric Gibbons, art director of the Goldwyn studios on the Coast.

The music for the premiere was a noteworthy contribution to the program. It was furnished by an orchestra of fifty pieces conducted by Carl I. Elenor and Mischa de Ve Olin, soloist, with Salvatore Sanatelli, accompanist.

The distinguished audience in attendance accorded both picture and star the highest praise and spontaneous and prolonged applause followed such big scenes as the maiden trip of the historic "Clermont," the flogging of "Pat" (Miss Davies) at the old whipping post and the prize fight in the Bowling Green fire-house.

Douglas Fairbanks and Mary Pickford were present and almost as soon as the final scene in the picture had faded out, Miss Pickford dispatched the following telegram to Miss Davies:

"Your performance as 'Pat' O'Day is a perfect delight. 'Little Old New York' is a beautifully done production, a most entertaining picture. I like it better than I did even 'Knighthood.'"

Here is a partial list of the famous Hollywood personages in the audience: Norma Talmadge, Constance Talmadge, Natalie Talmadge, "Buster" Keaton, Mary Pickford, Douglas Fairbanks, Jack Pickford, Elinor Glyn, Rupert Hughes, Cecil B. DeMille, William DeMille, Madge Bellamy, Tod Browning, Victor Seastrom, Ernst Lubitsch, Blanche Sweet, Frances Marion, June Mathis, Carmel Myers, Priscilla Dean, Clara Kimball Young.

Mr. and Mrs. Harold Lloyd, Lydia Yeaman Titus, June Elvidge, Mr. and Mrs. Willard Mack, Pauline Garon, Mr. and Mrs. Norman Kerry, Eileen Percy, Herbert Brenon, Charles Eyton and Mrs. Eyton (Kathleen Williams), Pola Negri, George Melford, Jacqueline Logan, William S. Hart, Count Charles de Roche, Agnes Ayres, Nita Naldi, Lila Lee, Theodore Roberts, Walter Hiers, Jack Holt, Richard Dix.

Others in audience: Lois Wilson, Bebe Daniels, Edward Horton, Julia Faye, Virginia Valli, Mary Philbin, Hoot Gibson, Herbert Rawlinson, Regniald Denny, William Desmond, Edward Laemmle King Baggot, Jack White, Pauline Starke, Florence Vidor, John Bower, Robert Z. Leonard and Mrs. Leonard (Mae Murray), Viola Dana, Reginald Barker.

Fred Niblo and Mrs. Niblo (Enid Bennett), Rene Adree, Tom Forman, Kenneth Harlan, Ethel Shannon, Charles Chaplin, Edna Purviance, Bryant Washburn and Mrs. Washburn (Mabel Forrest), Mildred Harris, Hans Kraely, Marie Prevost, Monte Blue, Irene Rich, Billie Dove, Mr. and Mrs. Thomas H. Ince, Bradley King, C. Gardner Sullivan, Mr. and Mrs. Charles Ray, Mabel Normand, Mack Sennett, Ben Turpin, Hal Roach, Will Rogers.

Half Completed

More than half of the scenes for "The Marriage Circle," the first production which Ernst Lubitsch is making for the Warner Brothers, have been completed at the Warner's studio in Hollywood. Following the completion of the feature, Lubitsch will begin production of another Warner Classic.

Fox's Latest

"Hoodman Blind," the melodrama written by Sir Henry Arthur Jones and Wilson Barrett, which Fox Film Corporation is making into a picture at his West Coast Studios, takes its title from a quotation from Shakespeare, "Who is it that hath so cozened thee at Hoodman Blind?" Wilson Barrett, one of the authors of the play, was the original Jack Yeulette in the stage production. The part played is Mark Lezzard, the villain. Frank Campeau, who has acted this line of parts in numberless noted stage and screen productions, will stir up trouble in the picture.

Metro Names Cast

The cast and organization announced by Metro Pictures Corporation for Mae Murray's new Tiffany vehicle, "Fashion Row," is as follows: Cast, Freeman Wood, Earle Fox, Mathilde Brundage, Elmo Lincoln; organization, Robert Z. Leonard, director; Sada Cowan and Howard Higgins, scenarists; Oliver T. Marsh, photographer; Cedric Gibbons, art director.

"Fashion Row" is a Robert Z. Leonard presentation through Metro, and is sponsored by Tiffany productions, of which Mr. Leonard is director general and M. H. Hoffman general manager.

Four of Warner's Fall Classics Are Ready

The Warner Brothers within the next week will have completed four more pictures out of the eighteen Warner Classics that have been scheduled for production this Fall. The four pictures in the list are: David Belasco's "Tiger Rose," starring Lenore Ulric; George M. Cohan's "George Washington, Jr.," starring Wesley Barry; "Lucretia Lombard," an adaption of Kathleen Norris' novel with Monte Blue and Irene Rich; and "Conductor 1492," starring Johnny Hines. In addition, "The Marriage Circle," the Ernst Lubitsch production, is half way finished.

In "Tiger Rose," supporting, Miss Ulric are Claude Gillingwater, Forrest Stanley, Theodore Von Eltz, Andre de Beranger, Joseph Dowling and Sam De-Grasse. "Tiger Rose" was adapted by Edmund Goulding from the play by David Belasco and Willard Mack.

"George Washington, Jr." an adaptation of the musical play of the same name also has in the large cast: Gertrude Olmstead, Otis Harlan, Leon Barry, Edward Phillips, William Courtright and Charles Conklin.

Monte Blue and Irene Rich are featured in "Lucretia Lombard" with a large cast which includes such players as Marc McDermott, Alec B. Francis, Norma Shearer, Lucy Beaumont, John Roche and Otto Hoffman.

For "Conductor 1492," an adaptation of F. Scott Fitzgerald's story, "The Camel's Back," Doris May is seen in the feminine role opposite the star, and other names included in the cast are Robert Cain, Dan Mason, Dorothy Vernon, Fred Esmelton, Byron Sage, and Ruth Renick and Michael Dark.

Whaling Paraphernalia to Exploit Sea Film

Some paraphernalia recently purchased by the Whaling Film Corporation from a returned whaler was sent to Chicago to be used by the 55 exhibitors in exploiting "Down to the Sea in Ships," distributed through the W. W. Hodkinson Corporation.

The Chicago branch office was augmented by W. F. Seymour, Eastern District Sales Manager, who stayed in Chicago during the showing to oversee every detail. Jack Edwards, Director of Publicity for the W. W. Hodkinson Corporation, was sent specially by the home office to Chicago to prepare a publicity and exploitation campaign, working in cooperation with the exhibitors.

"Lucretia Lombard" Nears Completion

The announcement comes from H. W. Warner that the title of the forthcoming Warner Classic will remain "Lucretia Lombard," rather than "Loveless Marriages," as was announced previously. The picture is a filmization of the novel, "Lucretia Lombard," by Kathleen Norris.

"Lucretia Lombard" is now nearing completion at the Warner Studios under the direction of Jack Conway.

"Big Dan" Completed

"Big Dan," the screen story written for Charles Jones by Frederick and Fannie Hatton, has been completed at the William Fox West Coast Studios. The director is William Wellman. The cast, a long one, contains the names of Marian Nixon, Ben Hendricks, Trilby Clark, Lydia Yeaman Titus, Mattie Peters and J. P. Lockney, sure proof of the merit of the supporting company.

Mabel Forrest Stars in "The Satin Girl"

Mabel Forrest will be starred in a Ben Wilson Production entitled "The Satin Girl" according to Samuel V. Grand, president of Grand-Asher, who will release the picture.

Norman Kerry has been engaged to play the lead opposite Miss Forrest.

"Scaramouche" Premiere Sept. 30

"Scaramouche," Rex Ingram's big production for Metro, will be presented for its premiere at the Forty-fourth Street Theatre, New York, September 30. An elaborate presentation has already been arranged for what is expected to be one of the most brilliant events of the theatrical season.

The presence in New York of Rex Ingram, creator of "Scaramouche," and his beautiful wife, Alice Terry, who plays the leading feminine role, as well as Ramon Navarro, who plays the title role, is expected to add much to the brilliance of the occasion. Lewis Stone, who also portrays a leading role in "Scaramouche," is expected in this city within a few days along with other famous actors and prominent people who are entraining from the west coast in order to be present at the Eastern premiere here.

Warner Bros. Filming "Daddies"

Word comes from the Warner Brothers Studio on the West Coast that the film version of David Belasco's play, "Daddies," is now well under way before the cameras, with work going on in both interiors and exteriors. Mae Marsh is starred in the production.

Claire Adams has been added to the all star cast of players. Monte Blue will be seen in the leading masculine role and other parts are in the hands of Harry Myers, Claude Gillingwater, Willard Louis, Boyce Comb, Otto Hoffman, Priscilla Dean Moran, Muriel Frances Dana, George Woodthorpe, the de Briac Twins and King Evers.

"The Hunchback" Has Pittsburgh Premiere

The opening of "The Hunchback of Notre Dame," in the Pitt Theatre, Pittsburgh, early this week, proved to be a great theatrical event of the season in that territory. The Pitt Theatre is one of the biggest houses in the State of Pennsylvania, yet it could have been sold out several times over, according to reports from the "Hunchback" premiere. The advance sale on the second day for the two weeks following the opening broke all Pittsburgh records, for any type of attraction, Universal reports.

Frank Halbert, formerly Keith manager in New York, was engaged to manage the production's run at the Pitt, and L. Vanderheim, formerly musical director at the Rialto Theatre, New York, as musical director for a twenty-eight piece orchestra. James V. Bryson, managing the country-wide presentation of "The Hunchback" for Universal, transferred his headquarters from New York to Pittsburgh, where, assisted by H. Elliott Stuckel, exploiteer and publicity expert, he put through a vigorous advance campaign. Many noted Pittsburgh people occupied boxes and loges at the opening.

The Universal adaptation of the famous Victor Hugo romance was received by the Pittsburgh newspaper reviewers with the same acclaim accorded it in New York and Boston. The next territorial premiere of "The Hunchback of Notre Dame" is scheduled for Philadelphia, where it will be presented soon in the Chestnut Street Opera House.

Dexter Will Soon Finish Picture

After approximately three months spent in production of his first feature for Grand-Asher, Elliott Dexter will probably finish "The Way Men Love" about the end of September. It is an R. William Neill production.

Finish Scenes of "Tiger Rose"

Final scenes for the Warner Brothers screen version of David Belasco's play, "Tiger Rose," in which Lenore Ulric plays the featured role, were filmed last week under the direction of Sidney Franklin.

F. B. O. to Have Three October Releases

The Film Booking Offices announce that three special releases will be made during the month of October. The first to be made during the month will be Hunt Stromberg's feature length comery featuring Bull Montana entitled "Breaking Into Society," which will have its general release on the 14th. "Lights Out," a comedy drama written by Mann Page and Paul Dickey, in which Ruth Stonehouse stages a comeback to the screen, will be released on the 21st.

The principal F. B. O. release for the month is William P. S. Earle's "The Dancer of the Nile," scheduled for release on October 14, but changed until the 26th to allow for a greater advance publicity campaign. An elaborate press book has been prepared consisting of sixteen of the F. B. O. standard pages, while any number of exploitation tie-ups have been made on the production to date.

One of the advertising accessories devised for this production is a window pictorial news service showing actual news-photos of the late Lord Carnarvan and his work of exhuming "King Tut's" tomb at Luxor. The captions and titles have been tied up with the title of the picture with a generous space at the bottom for the exhibitor to print the ad for his theatre.

"Michael O'Halloran" Going Good

According to reports coming into the Home Office from various Hodkinson Branches throughout the territory, many bookings have been made and contracts taken on Gene Stratton-Porter's popular story, "Michael O'Halloran," distributed by Hodkinson.

Reichenbach Makes Early Bird a Tardy Creature

If the early bird finds he has to arise a little earlier these days to get the worm, and even then finds only a few cadaverous ones bathing in the dew, all he has to do is to stay up all night and keep his eyes sharply peeled. Under these circumstances, flitting low over the Manhattan Isle, he will see, just before dawn, the rosy fingered, cracks up over the horizon, a denizen of fat, juicy crawlers snatched from beneath his very orbs and a few inches from his claws. And then the sun will come and he will learn, despite his overtime, that he will have to satisfy himself on the skinny crumbs from this invisible ogre's breakfast table.

Harry Reichenbach is the gourmand who is slipping them over so fast in this metropolis that a Broadway crowd to him looks like a speck. The fastest piece of mechanism doesn't turn compared to Reichenbach's practical imagination.

The fat worms gathered by this oil burner are oxidized by "Potash and Perlmutter." Reichenbach doesn't even give them time to crawl out of their holes in the morning. He pulls them out by the neck at midnight and gobbles them up before the dew alarm clock ever thought of going off.

Reichenbach's stuff is timely. That accounts for it all getting across with such a bang. Take for instance his prediction of the Dempsey-Firpo fight—a prediction made with super-charlatan accuracy—which went over in the name of that movie, "Potash and Perlmutter."

Then the next one—spilled before the pressmen had really decided here in New York whether they wanted to strike or not. Harry had town criers shouting from the housetops and the street corners the important news of the day and the big theme—"Potash and Perlmutter."

And now Harry pulls the coup-de-grace. He tells the striking pressmen why they should get back on the job. That things are going on that the people should know about. Among such things he points out that 16,000 people last Sunday attended the showing of "Potash and Perlmutter" at the Mark Strand Theatre.

"Slave of Desire" at Goldwyn Home Office

A print of "Slave of Desire," the Gilbert E. Gable production, based upon Balzac's popular classic novel, "The Magic Skin," which was produced at the Goldwyn Studios, for distribution by Goldwyn-Cosmopolitan, has been received at the home office where it has aroused a great deal of enthusiasm. The reports from the Goldwyn office state that this picture deservedly falls in the class of great specials, of which Goldwyn-Cosmopolitan have already released six in a row.

"Slave of Desire" was directed by George D. Baker, known in both the theatrical and the motion picture world as a director of talent. One of his most recent successes was "The Easiest Way." "Slave of Desire" marks the hundredth picture that he has directed.

Warners Win Over Exclusive Shops

During the run of the Warner Classic, "The Gold Diggers," featuring Hope Hampton, Louise Fazenda and Windham Standing, at the Rialto Theatre, New York, window tie-ups were made with exclusive Fifth Avenue shops and other stores that have been regarded as unapproachable for exploitation purposes in the past.

Cartier's, internationally known jewelers, placed photographs of Hope Hampton wearing $150,000 worth of jewels in prominent positions in their windows. Other artistic scenes from the screen version of David Belasco's play drew the attention of the Fifth avenue shoppers.

Mark Cross, one of the best known firms handling all sorts of leather goods, also displayed prominently portraits of Miss Hampton and scenes from "The Gold Diggers." The Gotham Hosiery Shop, Fifth Avenue, placed the same splendid photographs in their different windows. I. Miller, shoe dealer, carried attractive window displays in his six different stores around Broadway and the shopping district.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 517.

"Six Days" Does Big Business at Capitol

One week's receipts of $53,917.46. That's what Goldwyn's "Six Days" drew at the Capitol Theatre, New York, in seven days.

The gross receipts for the week were unusually big for the Capitol and came very close to the record held by this theatre. Therefore Manager S. L. Rothafel arranged to extend the engagement of "Six Days" for another week and the business continued of nearly as big proportion as it did the first week, it is stated.

The picture has been a big success in all the cities where it has shown. Picture patrons in Detroit have manifested a very strong liking for this great love story by the famous author of "Three Weeks" and it was held over for an additional week at the Madison Theatre in that city.

It opened last week at Aschers' Merrill Theatre in Milwaukee and at the Allen Theatre in Cleveland. Its reviews in the newspapers of those two cities and in Detroit were of as favorable a nature as were the extraordinary reviews given it by the press of New York City. It is scoring a hit as substantial as have the other Goldwyn pictures for this year—"Three Wise Fools," "The Spoilers" and "Red Lights," it is reported.

Semon Preparing First Feature Length Comedy

Preparations for the filming of the first Larry Semon production of a unit of four feature-length comedies, are nearing completion and soon shooting will be under way on "The Girl in the Limousine."

This production, the first, will be adapted from the famous A. H. Woods' stage success of the same name, which was written by Wilson Collison and Avery Hopwood. Following "The Girl in the Limousine" will come three further adaptations of famous stage plays which will be announced shortly.

The sales policy on the Larry Semon feature-comedies productions, put into effect by M. H. Hoffman, vice-president, and Alexander S. Aronson, general manager of sales of Truart, calls for the sale, direct to the exhibitor, of the entire series, with no advance in prices on any of the four productions.

"The Green Goddess" Has Extended Run on Coast

"The Green Goddess" will be presented at Herbert S. Rothschild's Imperial Theatre in San Francisco on September 29 for an extended run. It will be shown at the Stillman, in Cleveland, on September 30, at Goldman's new King Theatre in St. Louis on October 6 and at the Blue Mouse Theatre, Seattle, on October 20. Ten Eyck's Orpheum in Trenton, N. J., will have it on October 15. Play dates are also being set for many of the big Eastern cities.

"The Green Goddess" had its world premiere at the Sam H. Harris Theatre, New York City, on August 14 and had a run of five weeks. The original schedule called for four weeks, but the attendance was so great the Distinctive Pictures Corporation obtained a hold-over privilege.

"Shifting Sands" to Be Hodkinson Release

A story laid in the heart of the Libyan Desert, North Africa, entitled "Shifting Sands" has been obtained by the W. W. Hodkinson Corporation from the Luxor Pictures Corporation for early fall release. This exciting desert drama was produced by Fred Leroy Granville who took his company, players, and equipment to the exact spot called for by the story.

A cast of unusual strength has been selected to interpret this drama, consisting of well known stage and film celebrities.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 517.

Roach Signs Writer as Director

Rob Wagner, who came into national prominence through his series of thirty-two articles on West Coast studio life published in the Saturday Evening Post, has been signed to direct by Hal Roach, the Pathe comedy producer. Mr. Wagner's engagement is in line with the Hal Roach policy of having alternating directors for each of his comedy units. Under this plan, he will direct a portion of the Will Rogers two-reel comedies, which are in production for distribution by Pathe. In addition to his literary achievements, Mr. Wagner has won a wide reputation as a motion picture director, his study of studio methods having led to his actual entry upon the directorial field, in which he has been thoroughly trained.

Movie War Proves Costly as "Extras" Show Prowess

Those working in the production of "The Man From Brodney's," the coming David Smith production with J. Warren Kerrigan in the leading role say that this picture is magnificent in scenic splendor. The scenes are laid in a fictitious principality created by George Barr McCutcheon, the author of this popular novel, which Vitagraph has faithfully translated.

One of the finest of these sets in which Goeblin tapestries, valuable copies of master painters and rare old furniture, purchased at great cost from collectors was almost utterly destroyed during the action of the play last week.

This action Mr. Smith directed with vigor and actors and extras "gave all they had" to the scene. No punches were pulled in this fight. Balconies were destroyed, furniture broken to bits to provide additional weapons of defense and costly bric-a-brac, paintings, statuary, and beautiful and rare decorations were demolished in the battle. The loss in valuable furnishings is estimated at more than twenty thousand dollars.

Alice Calhoun, Wanda Hawley, Miss DuPont, Pat O'Malley and Kathleen Key play leading roles in "The Man From Brodney's."

"Drums of Jeopardy" Well Under Way

With the completion of the cast for "The Drums' of Jeopardy," which includes, beside the star, Elaine Hammerstein,, Wallace Beery, Jack Mulhall and David Torrence. Director Edward Dillon is making fast progress in the shooting of the story.

The picture is an adaptation of Harold MacGrath's story and is the second of a series of five Elaine Hammerstein productions to be offered by Truart under the franchise plan during the 1923-24 season. This is the second of the series and vehicles for the succeeding three have already been selected and will be announced by Truart shortly. Each of them is the work of some well-known author.

"Little Old New York" Pleases Californians

Cosmopolitan's new starring vehicle for Marion Davies, "Little Old New York," has just been screened at the California Theatre in Los Angeles. The Hollywood notables that attended the first showing and packed the house gave the picture and the star an ovation.

The showing at the California Theatre is the first in the United States, outside of New York, where the film is still playing to capacity at the Cosmopolitan Theatre. Abroad it is being shown at the Empire Theatre, London, where it is duplicating its New York and Los Angeles success.

In the lobby of the theatre were arranged pastels of Miss Davies, painted by Herbert G. Robinson, staff artist of the theatre. Cedric Gibbons, Art Director of the Goldwyn Studios, was in charge of the redecoration of the theatre with a crew of 150 artisans.

Exteriors Made in Rome

Filming of "The Eternal City," which George Fitzmaurice is producing for Samuel Goldwyn, will be completed this week in New York. The exteriors for this picture, which is to be a First National release, were made in Italy, the actual scene of the story, after a conference between Sir Hall Caine, author of the novel, George Fitzmaurice and Ouida Bergere, scenarist, in London.

"The Eternal City" cast includes Bert Lytell, Barbara La Marr, Richard Bennett, Montague Love, and Lionel Barrymore. The production is scheduled for early release through First National.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Columbus" and "The Spat Family" Head Pathe Program for October 7

In addition to the four-reel production, "Columbus," which deals with the discovery of America by Christopher Columbus, the Pathe program for October 7 includes the second of Hal Roach's "Spat Family" comedies, which is titled "Heavy Seas."

"Heavy Seas" carries the three discordant members of the Spat Family through a series of diverting mishaps and humorous situations on the ocean and is said to be even more amusing than the initial offering of "Let's Build."

The ten-episode serial, "Her Dangerous Path," starring Edna Murphy, reaches its ninth episode, in which the heroine becomes assistant to a detective and takes a thrilling part in the escape of a girl from an asylum.

The single reel comedy on this program is a Hal Hoach offering, "No Pets," in which Paul Parrott is featured. It involves a series of comedy mix-ups which culminates in the stampeding of a spiritualistic seance by a donkey covered with a sheet.

The Aesop Film Fable on this bill is "The Cat's Whiskers," in which the cat that is so vain he has his whiskers curled loses his sweetheart when a chance comes for him to show his courage and he fails.

Pathe Review No. 40 includes "False Alarms," a study in shadows, a story of the nitrate industry in Chili, the life history of an oyster, and a color section showing the ruins of ancient Syracuse in Sicily and other interesting views.

Long Term Contract for "Farina"

"Farina," the little dusky starlet of Hal Roach's "Our Gang" comedy aggregation, has been signed under a long-term contract, which assures continued services under the Hal Roach banner.

"Farina" has been with the Roach forces for the past year and a half, appearing regularly in the "Our Gang" comedies under the direction of Bob McGowan.

Al Ray Is Signed by Jack White to Head His Scenario Department

Al Ray, comedy and feature writer, actor and director, has been made head of the Jack White scenario department producing two reel comedies for Educational release. Al Ray is a cousin of Charles Ray and this appointment follows the completion of his work as author of the screen version of "The Courtship of Miles Standish," Charles Ray's forthcoming feature.

Al Ray has had several years' experience in the motion picture field. He was associated with Charles Ray as co-director of nine features for First National and made the screen adaptation of "A Tailor-Made Man" under the latter's contract with United Artists and also prepared the scenario for "The Girl I Loved."

It is the announced intention of Jack White and Al Ray to build up the best comedy scenario department possible

Pathe Offers Special Line of Fine Exploitation Aids

The line-up of Pathe product catalogued for the season of 1923-24, is made further attractive to exhibitors in a detailed statement just sent out of exploitation aids which Pathe will supply for use in promoting complete Pathe programs and Pathecomedy days.

Every Hal Roach one reel comedy release will be accompanied by four 11 x 14 lobby sepias. For the weekly issues of Aesop's Fables there is a Paul Terry cartoon innovation in two colors. size 22 x 14, for use as a lobby card.

On the Stan Laurel two-reel comedies and "The Spat Family" two-reelers there will be one sheet and three-sheet posters, eight 11 x 14 lobby displays and 5 black and whites, and one and two-column cuts and mats; also a broadside and sales promoter on the series and a press sheet and slide on each release. This is the same schedule of material issued on the "Our Gang" and the Mack Sennett comedies. The "Our Gang" now have a stock one sheet and a novelty hat in addition.

On the Will Rogers and Ben Turpin two-reelers, exploitation aids are: One, three and six-sheet posters, eight 11 x 14 lobby displays with 5 black and whites, and one and two-column cuts and mats; also a broadside and sales promoter on the series, and a press sheet and slide with each release.

National Screen Service Trailers are available on Rogers, Turpin, "Our Gang" and Mack Sennetts.

Two From F. B. O.

F. B. O. will release two more of the H. C. Witwer "Fighting Blood" series during October. The first will be number six, "The Wages of Cinema," followed by number seven, "The Comedy of Terrors."

VIA RADIO
1,000 Ft. OF EDUCATIONAL PICTURES SHOWING THE WORLD'S LATEST INVENTION
TO-DAY
TO-DAY
1,000 FEET
"VIA RADIO"

HOW'S THIS FOR A ONE-REELER!

Manager Arthur E. Weld, of Strand, in Waterloo, Ind., Used This Effective Exploitation Stunt, which included real radio concerts from stations as announced on card in center, on Educational Film Exchanges, Inc., "Via Radio."

Canine Star Finishes Job

Al Herman has "shot" his last scene for Pal, the dog's latest Century comedy, which up to the completion of the picture was known as "My Pal." The title, according to latest dispatches, has been changed to "The Water Dog," and it is under this title Pal's picture will be released by Universal. The comedy was directed by Mr. Herman, after the story and theme by Harvey Jackson. Five weeks were consumed in making this picture.

Those in the cast besides the dog comedian include such notables as Alice Day, Ernie Adams and Fred Spencer. The production was handled by Century's president, Julius Stern.

London Likes Howe's "Hodge Podge"

American made short subjects are continuing to gain in popularity in England. As an example, the Film Renter and Motion Picture News of London characterized the Lyman H. Howe "Hodge Podge" series released by Educational in this country and Ideal Films, Ltd., in England as gems of interest and amusement. "Not only do they contain some scenes of beautiful photographic interest but everything is so happily mixed that they are a sheer delight to witness," continues the Film Renter. "They are just the kind of pictures that should be included in every program, for they are certain to please any audience."

"The Life of Reilly" for October Release

"The Life of Reilly," two-reel all-star comedy produced by C. C. Burr for distribution through the W. W. Hodkinson Corporation, has been announced as the October release. This production features Charles Murray supported by Raymond McKee and Kathlyn Martin and was directed by Gregory LaCava.

Greece Figures in Fox Educational

Greece, which has recently been figuring prominently in the newspapers because of its dispute with Italy, furnishing the background for the Fox Educational Entertainment scheduled for October 28, "Cloisters in the Clouds." This single reeler shows strikingly interesting and beautiful views of monasteries built in Greece about a thousand years ago during a war with Turkey. These monasteries, seven in number, were built to safeguard precious religious relics and are situated on the cliffs of Thessaly. They are accessible only by a swinging ladder on the face of the cliff or by a windless arrangement which hoists the passenger in a rope basket.

"Navy Blues" Endorsed

The Educational-Christie comedy, "Navy Blues," featuring Dorothy Devore, and the second picture of the "Sing Them Again" series, "Companions," also an Educational release, have been recommended by the National Motion Picture League as suitable for family showing. The current issues of Kinograms, Educational's news reel, is also listed.

"Sing Them Again"

(Educational—Novelty—One Reel)

The standard set in the first two numbers of this series is maintained in this one which introduces three well-known songs, "Put On Your Old Gray Bonnet," "Father, Dear Father, Come Home with Me Now," and "The Old Oaken Bucket." Each of the songs is introduced with appropriate scenes dealing with the theme, and the chorus is thrown on the screen for the audience to sing. An interesting angle in this connection is the story showing how and why "The Old Oaken Bucket" came to be written.—C. S. S.

"No Pets"

(Pathe—Comedy—One Reel)

Paul Parrott's collaborator in this comedy is a mule named Firpo, whose life of crime runs the gamut of everything from chewing up carpets to impersonating dead husbands at spiritualistic seances. It has a good number of laughs and should go well. —M. K.

"Her Dangerous Path"

(Pathe-Serial—Two Reels)

The seventh chapter of the ten-episode Pathe serial starring Edna Murphy shows that in dramatic interest, and thrilling situations, the standard set by the opening episodes is well maintained and there is no let down. This episode is just as good as the earlier ones. In it the heroine sees what would have happened to her had she become a society reporter. She follows up a sensational divorce story and meets with exciting adventures aboard a yacht including a chase in a motorboat by an aeroplane.—C. S. S.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Cat's Whiskers, The (Pathe)
Down to the Sea in Shoes (Pathe)
Handy Andy (Educational)
Her Dangerous Path (Pathe)
No Pets (Pathe)
One Exciting Day (Universal)
Own a Home (Universal)
Pathe Review 40 (Pathe)
Sing Them Again (Educational)
Sunshine and Ice (Fox)
Tailor, The (Fox)
Toilers of the Equator (Fox)
While the Pot Boils (Educational)

"The Tailor"

(Fox—Comedy—Two Reels)

Fairly good slapstick makes this Al St. John number satisfactory amusement for certain classes. First a tailor shop and later a cafe furnishes the setting for the stunts. Most of the action is of the blow-on-the-head type and although without much originality, is lively nonsense that is usually popular. —M. K.

"The Cat's Whiskers"

(Pathe—Cartoon—One Reel)

Felix gets his whiskers manicured in this bright number from Paul Terry's pen. He gets mixed up in a bashful lover's dilemma in which too many young witnesses almost spoil a romance. It is well done, as usual, and should be a satisfactory testimonial to the popularity of the film fables.—M. K.

Pathe Review No. 40

(One Reel)

Especially featured in this group is a study in shadows, entitled "False Alarms," showing what strange and misleading effects are created in the dark. Other interesting subjects are "The Nitrate Desert in Chile," a few facts about the lives of oysters and color views of Syracuse and Sicily.—M. K.

"Handy Andy"

(Educational — Comedy — Two-Reel)

With this comedy Educational introduces a new brand of two-reelers, Tuxedo Comedies, and a new film star, "Poodles" Hanneford, who achieved great popularity as the clown in an equestrian act at the New York Hippodrome The action moves slowly at first, but once it gets under way there are plenty of laughs. "Poodles" does good work, including some clever acrobatic work in his character as handy man at a hotel who tries to do everybody's work when the help leaves. His attempts to hang a hammock should cause a young riot with the average audience. It is a scream.—C. S. S.

"Toilers of the Equator"

(Fox—Educational—One Reel)

Various phases, some of them picturesque and all fairly interesting—of the coffee and hemp industry in Africa are shown in this. Additional details regarding the natives, their peculiar appearance and customs will be amusing. It contains an unusual amount of information for a one-reeler.—M. K.

Waite on Tour in Behalf of "All-Pathe-Programs"

Another step in the campaign being conducted by Pathe in behalf of "all-Pathe-programs" and "extra-Pathecomedy days" has just been taken with the departure of Stanley B. Waite on a tour of exchange centers which will bring him in contact with branch managers and exhibitors.

Mr. Waite, who is sales manager of the recently inaugurated Pathe two-reel comedy department, will on his present trip visit Albany, Buffalo, Cleveland, Detroit and Chicago. He will endeavor to promote especially the Pathe two-reel comedy product and stimulate campaigns already under way in behalf of the "all-Pathe-programs" which are steadily increasing in number.

The Pathe two-reel comedy offerings which come under his general management include "Our Gangs," Will Rogers series, Stan Laurel productions, "Spat Family," Macy Sennett all-star comedies and the Ben Turpin series.

Baby Peggy Heads Century's Five Releases for October

"Little Miss Hollywood," starring Baby Peggy, heads the list of five Century Comedies for October release by Universal. "A Regular Boy," with Buddy Messinger follows. The story and direction are by Al Herman.

"Don't Scream," starring Pal, the canine star, is another release. This is Pal's second comedy for Century. Ernie Adams plays the important male role. "One Exciting Day," featuring Jack Earle and Billy Engle, is another October subject. This is the third picture with Earle and Engle, and is also directed by Al Herman.

The last release for the month is the third Follies Girls' comedy, entitled "Fashion Follies." All of the Century girls, George Monberg and Henry Murdock, take part in this girlie revue two-reeler.

"Down to the Sea in Shoes"

(Pathe—Comedy—Two Reels)

Mack Sennett has sprung a real novelty in this two-reel comedy for Pathe. Seemingly through the aid of pneumatic shoes, the principal characters boldly walk out on the top of what seems to be deep water. The manner in which these effects are produced is mystifying. Right alongside of characters standing on the water we see other characters plunge in without these shoes and sink, or good sized boats floating. Not only will this appeal because of its novelty but it allows for the introduction of some typical Mack Sennett comedy stunts which will produce laughs from the majority of patrons. One portion of the picture is a burlesque of a successful feature production: a big fish pulls the hero 3,000 miles, and the way he gets home is a scream. —C. S. S.

"'While the Pot Boils"

(Educational—Scenic—One Reel)

While this number of the Bruce Wilderness Tales is interesting it has neither as definite a story as the recent Bruce offerings nor is it characterized by such exquisite scenic shots as usual. Rather, it is more of a character study dealing with various types of hoboes who gather round a camp fire. There is dramatic action when one half-witted fellow attacks and drives away a bully who will not let him talk, but on the whole it is hardly up to the usual Bruce standard.—C. S. S.

"Sunshine and Ice"

(Fox—Educational—Half Reel)

Attractive photography pictures various mountain scenes in the Andes, South America. The fragility of some of the slender ice formations is shown and the subject ends with some rather unusual scenes showing the herds of goats in the mountains.—M. K.

"One Exciting Day"

(Universal—Comedy—Two Reels)

The terrible suspense of carrying around a bomb under the orders of a Bolshevistic gang keeps Billy Engle in an obstreperous state in this Century comedy. After much cop-dodging, he delivers the bomb, which proves to be loaded with hootch. His subsequent adventures in an explosive plant provide some lively comedy. Should be satisfactory in the average house.—M. K.

"Own a Home"

(Universal—Comedy—One Reel)

Another addition to the profusion of comedies on the house building theme is offered by Universal in this. It is neither unusually original nor exciting. The real estate agent proves unreliable and after the newlyweds have vacated their flat they go to their new home to find it has just been started. Most of the comedy falls rather flat and is not up to the other Neely Edwards subjects.—M. K.

PROJECTION

EDITED BY F. H. RICHARDSON

Cinephors and Chart

Griffiths tells me the new lens chart may be applied to the Cinephor condenser merely by subtracting two inches from the working distance of the projection lens.

Thus: if your projection lens has a five and one-quarter inch working distance, you would proceed exactly as for plano convex and a three and a quarter inch projection lens working distance.

To use the chart with Cinephor, proceed as follows: First, find the projection lens diameter in the top line of chart B. Then find the working distance, less two inches, in the column immediately below.

Next follow the horizontal column in which the working distance is found to the left and ascertain your proper Y distance in center column. Then still follow the same line to the left, into chart A, until the crater diameter is found. Immediately over this, at the top of the column, the correct condenser combination will be found.

As to the table supplied by the Bausch and Lomb engineers, I am unable to agree that it represents the best practice. The E. F. of the projection lens may or may not supply a good basis for determining the focal length of the collector lens.

We cannot deal with theoretical conditions altogether, because of equipment limitations. It does no good to tell a projectionist what he must have if, as is often the case, he finds himself unable to either coax or pry the equipment necessary to apply the theoretically correct advice in practice.

For Example

For example, a man may have a 7 inch Kenolite projection lens, which would, according to the Bausch and Lomb table, call for an 8½ inch collector lens, whereas such a projection lens has only a 1¾ inch working distance, which condition would in itself call for a 6½ inch collector lens.

IMPORTANT. Projectionists, when considering the above, should know that the parabolic lens has a 6½ inch focal length.

Oh yes, by the way, I have found Cinephor to be very flexible as to crater position. By this I mean that the crater may be moved quite a bit without producing any great change in screen illumination. There seems to be no especial reason for using the extremely short distance Y of twelve inches. A longer distance serves quite as well and is much more convenient for the projectionist.

I don't quite "get" brother Griffith on the matter of lack of importance of crater distance. That is, it seems to me, a matter governed wholly by optical law (light intensity decreases inversely as the square of the distance from source to object) which cannot be changed. See figure 36H, page 162 of the Bluebook. If crater distance has small effect I would like to have it explained to me, in very plain language, exactly why.

Later

LATER: Because of the doubt as to Griffith's meaning concerning flexibility of crater position I submitted the foregoing to him for comment. He says:

> I did not mean to infer that crater distance is not important. On the contrary, as you have intimated, it is VERY important. If the crater distance be 3¼ inches, using a 6½ focal length collector lens, when the screen illumination is at maximum value, and the crater distance is 3⅝ inches with a 7½ collector lens when screen illumination is at maximum, the light source being the same in both cases, the shorter crater distance would give the greater screen illumination.
>
> Let us see what happens if we shorten the crater distance in either case. When the distance first begins to decrease the loss at the aperture is almost equal to the gain in collecting power of the collector lens. This, considered with the fact that Cinephor condensers project a beam free from ghost zones, results in very little change in screen illumination when the crater is advanced, provided the advancement be not carried too far. That is what I mean by the crater position or distance being flexible.
>
> This, however, applies ONLY to a position near to where the maximum screen illumination is had. If we advance the crater still more, then the screen illumination falls off rapidly, because of the fact that the loss at the aperture overbalances the gain through increased collecting power of the collector lens. Do you get me now?

I Do

By the Pink Toed Prophet (apologies to Kine) I do! And that's that. Only to make the matter perhaps a bit more plain, I will add that, there being no ghost zone in the Cinephor beam, you may advance the crater as much as you wish, which has the effect of either increasing distance condenser to aperture or increasing size of spot. What John means is that the increase in size of spot will automatically lose more than is gained at the collector lens if the advancement of the crater be too much.

However, I think this amounts to nothing, except, as he has said, to allow of a slight change in crater distance without altering distance condenser to aperture or affecting net results at the screen.

But I don't see much value in this. To my way of thinking the only right way is to set your crater as close to the lens as you can place it without danger of breakage, and then adjust distance Y to suit. As a matter of abstract knowledge what Griffith says is good, but in practice I don't quite see where it applies.

Maybe Griffith can. If so let him stand forth and explain.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

JUST OUT

A Brand New

LENS CHART

By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15″ x 20″) is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming this fall.

Price $1.00
Postpaid

Chalmers Publishing Co.
516 Fifth Avenue New York City

A Pleasant Surprise

August 25, in the dusk of evening, I arrived at Springfield, Massachusetts, halted Nancy Hanks, the Go-devil, placed her (or it, if you prefer it) in storage for the night, removed a layer of Massachusetts dust, and the Vermont real estate under it, from my no bull countenance, parked some food among my internal arrangements and repaired to the Capitol Theatre to see what I might observe.

This latter was not done as a matter of preference. Rather, it was in the nature of a duty, because in the old days pretty nearly every time I visited a Springfield theatre I was obliged to say unkind things concerning the projection. The surprise at what I saw at the Capitol was therefore very pleasing.

To begin with, the auditorium was intelligently lighted. There was but very slight tendency to eye strain, even from that well known place of glares, the orchestra pit. Take it from me, I felt like applauding friend manager right out loud.

The picture was a bit smaller than we usually see in that size of theatre, but even so it was large enough, and it was well projected. During the entire show I sat there thinking about the manager and projectionist, whom I afterward found to be, respectively, Walter M. Merkel and G. G. Best.

Projection Room Correctly Placed

One pleasing feature that I instantly noticed was lack of distortion in the picture. This I afterward found to be due to the fact that the projection room is in the front of the balcony, WHERE IT BELONGS.

After the show I paid it a visit. The room is not large—also not objectionably small, though the architect might well have given it a couple of feet more depth and a bit more width. It has light colored walls, which I would suggest be painted a dark green, with the front wall either black or a very dark color. Also Friend Best has no real need for more than half the light he uses in the projection room.

Once he got used to working with less light he would like it, and could see his screen easier and better.

Power projectors and high intensity arcs are used. I have asked that impressions of carbon craters be sent me, together with certain data concerning the optical train of the projectors. I suspect that much of Brother Best's light is going to waste. Maybe, I am wrong, but I think a rather radical change is needed in the lens system. I shall be interested in knowing whether I am right or wrong.

Anyhow I congratulate Brother Best on the fact that, while he may (or may not) be doing it at the expense of considerable waste, he IS putting on a consistently good projection. Even the slides used to advertise future programs were clean as a whistle, and that is decidedly unusual.

Trouble

A good brother who desires his name and location withheld has, as nearly as I am able to determine from his letter, a 220-volt projection transformer of some make, not given, and a fifty ampere Wagner converter. He says:

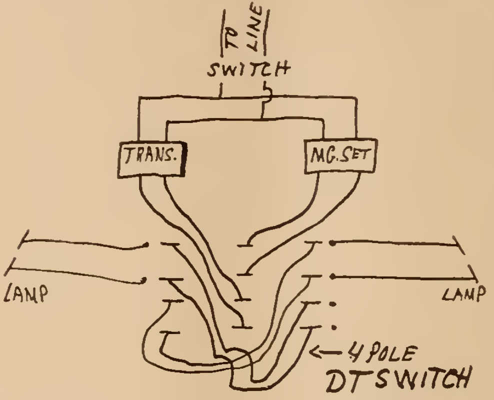
> My boss is one of the kind who is never satisfied. The converter is at the full fifty ampere load. At change-over my boss expects a clear picture—just the same as though only one projector lamp were burning.
>
> It is necessary to free the carbons for a few seconds at change-over. This causes the picture to be dark. Have tried cutting down the transformer, but the light is poor and will not take the change. It gets hot at fifty amperes. The 11/32 Silvertip on one lamp pencils very badly. Put new wires on and cleaned all contacts, but it is just the same. I get the best light with following line-up, which is all wrong, according to the lens charts: Carbons ¾ inch Columbia positive and 11/32 Silvertip negative. Condenser to aperture 14½ inches. Snaplite 4 inch E. F. projection lens, with a 1⅞ inch free opening. Rotating shutter set at point of least diameter of light beam and blades trimmed down. Projection distance 75 feet, with a 14-foot picture.
>
> Will you give me the correct line-up? Also advise how to satisfy the boss at change-over I have to count 17 seconds before the converter will pick up speed. Attached find one dollar P. O. money order for new lens chart.

Difficult to Understand

It is difficult to understand exactly what you have or what you mean by "cutting down the transformer." Just why do you think that will help? If you have a sixty ampere inductor, economizer, a c to a c compensarc, or other make of projection transformer, I would suggest the use of the wiring shown in figure 95, page 349 of the Bluebook, substituting the transformer for the rheostat as per sketch herewith submitted.

This is about the best arrangement you could have with the equipment you seem to have on hand. If carefully handled it will give fairly good results.

In one part of your letter (the one referred to) I am led to think you may be doing this now, but other parts seem to have a multiple connection, and "steal" the current from one arc to the other at change-over.



CRUDE SKETCH SHOWING FIG 95 OF BLUEBOOK.

What you really need is a motor generator of the series arc type. Your present converter is too small to give the results your manager demands. He is quite right, though, in not being satisfied, because the man who is "satisfied" makes no further improvement, and there is nothing in all this world of ours which should not probably be improved—even myself, though of course I do hate to admit it.

As to your lens system, I would have to know the horizontal diameter of the crater of your carbon in order to advise you.

When you get your new lens chart—which was delayed because you made the money order out to me instead of to the company—try and dope it out for yourself. If you can't, then send me necessary data, as per charts, and I will advise you.

You say the Silvertip on one lamp pencils and on the other it does not. Either one lamp, for some reason which it is up to you to discover, gets more current than the other, or the contact between the lamp carbon jaw and the negative of one lamp is bad—has high resistance, hence heats the carbon unduly.

Absurd Conditions

The new lens charts came out but a short while ago, but I am now beginning to get the reflex in the shape of letters showing how some of the men are able to tell, by just a glance at the charts, that their conditions are next door to impossible.

Here is one man's letter before me in which he sends crater impressions and necessary data. He has the following: a crater a full half inch diameter (carried at a very efficient angle, by the way, as the impressions show), a projection lens working distance of 3½ inches and a PROJECTION LENS DIAMETER OF ONE AND A HALF (1½) INCHES! Can you beat it? He sees the thing is ridiculous, and wants a letter from me to help induce the boss to get lenses to fit the conditions.

That's all right, BUT Mr. Exhibitor, what do you employ a projectionist FOR?

Is he not presumed to know his business (and is it not a part of his business) to advise you as to what equipment is necessary to produce maximum screen results? You will cheerfully pay an extra hundred dollars for a "feature" for ONE NIGHT, but you buck like a bronco at paying a comparatively few dollars for equipment necessary to put ALL your pictures on at 100 per cent. value to your audiences on ALL nights. IS THAT COMMON SENSE?

Is it good business?

Exhibitors Answer

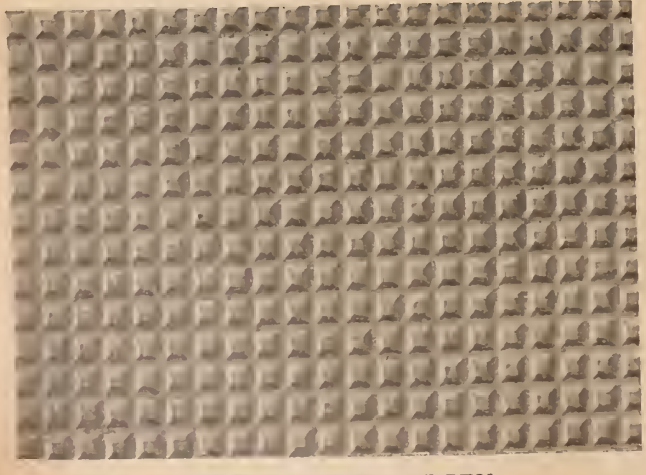
Harold Andersen, Projectionist, writes from New Orleans, La., saying:

> Dear Brother Richardson: Ever since I began projecting pictures some years ago one thing has puzzled me. It is this: Why will a presumably intelligent man erect a theatre costing many thousands of dollars and equip it at the cost of other thousands of dollars, seeking only the very best, until he comes to the projection room? Then he wants a sort of big box that you get into through a rat-hole, some very cheap second hand projectors and the very cheapest boob of an ignoramus he can find to take charge of the rattletrap equipment and put the thing he is to sell to the public on the screen at about half its possible value. Can you explain this to me? Why is it?

I Don't Know

Presumably He who understandeth all things understands this also, friend Andersen. All I can say is I don't know, unless it is for the same reason that a small boy will eat green apples, which are bitter and sour and taste horribly, and which he has been told will make his tummy ache.

If any one is wise enough to give brother Andersen an intelligent answer, let him stand forth and be heard. We really would like to have some of the many exhibitors who pull this stunt set forth for us the mental process by which they "get that way."


EUREKA PRISM SCREEN
From photograph showing actual size of cross corrugations

CASH IN ON ALL YOUR SEATS
The EUREKA PRISM SCREEN
will permit even the occupants of boxes to enjoy the picture.

And it's the only screen that makes every seat a good seat.

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BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

The Qualifications of a House Manager One Cannot Always Foresee Novel Lobby Displays

"WILL you please tell me the educational qualifications that a theatre manager should possess?" writes a fair correspondent. "I am thinking of going into this business in about two years and would be pleased to have you offer any suggestions."

So far as education is concerned, we do not, dear lady, believe that a high school diploma, followed by a college course would prove to be detrimental, but, in scoring points, it is our opinion that personal attributes would tend to confer the higher rating.

Must Be a Diplomat

A successful picture theatre manager must be a diplomat, a student of human nature, a quick thinker, a good poker player, and a thoroughly likeable individual who understands her or his business without allowing the latter fact to protrude unpleasantly.

If your mental make-up enables you to make each patron whom you meet feel that the show was produced with his particular taste in mind, if you have the mental agility to sense your patrons' attitude in regard to a program before they, themselves are aware of it and can switch it before the damage is done. If you can guess just how much the film salesman will knock off of his price, while never letting him get within a mile of how much **you** are willing to yield, you have the makings.

But, outside of the knowledge of projection, advertising and electricity that you can obtain through the study of the books of Messrs. Richardson, Sargent and Hallberg, you must accumulate your managerial education through actual experience in a theatre.

Get a job as part time usherette or ticket dispenser in a theatre, preferably a small one where any additional assistance which you can render outside your official status will be appreciated and will not gum up the works as it might in a larger organization.

Learn how a good usher keeps the patrons pleased with her service without fuss and bother. Learn how the ticket seller keeps the line moving and dispells grouches without becoming flippant. By the time that you have mastered these rudiments, you will appreciate that both ushers and ticket venders are human and that their jobs are not the easiest in the house.

Good Training

This will enable you to handle much of the help problems with knowledge and human understanding when you ascend to authority.

Learn projection from front to back and from back to front, so that when a projectionist tells you something you will know whether he is giving the straight goods or handing you a fairy tale to see if you will absorb it.

Study Sargent's book on picture theatre advertising and note its application to your particular house and patronage—and watch how your own manager handles his advertising problem. And, as soon as able, try to help him out with his announcements and displays.

Study your program and your clientele and endeavor to forecast the pulling value of each change of bill. That your forecast is about as accurate as that of the weather bureau should not discourage you at first. When you can call the turn with fairly approximate accuracy 25% of the time, you are progressing, and when every one of the "Steadies" knows and likes you, when you can make a lobby display that creates business, write advertisements that are read—and **draw,** can tell what kind of a projectionist your competitors employ by watching their screens, and can figure out about what a picture is worth to the house, you are almost ready to apply for the job of assistant manager and take over the detail work of some house.

WE sat, the other day, in the office of J. H. Hallberg, and J. H. showed us plans for a moving picture theatre drawn in 1912. The house, a twelve hundred seater, was to be so arranged that the patrons entered by passages at each side of the screen. The seating, interior finish and ramps were of concrete, and the projection was from a projection room located outside a building across the street.

The projection beam was to traverse the outer air for a space of fifteen feet, and the house to be illuminated sufficiently to enable the selection of seats without difficulty.

The plans showed all facilities for presenting legitimate productions, a precaution that the tentative backers insisted upon, so that when what they considered the temporary vogue of the moving picture subsided the house might be utilized for other purposes.

Eventually the financial interests behind the project got cold feet and the house was never erected. A picture theatre of approximately twice the seating capacity now occupies the proposed site and charges three times the admissions that the tentative projectors decided could not be obtained in paying volume.

DID you ever realize what corking lobby displays may be made from our rotogravure section that constitutes a feature of each issue?

Many houses have utilized the section for this purpose from the time that we inaugurated its publication, and some of the frame manufacturers have made the practice easy by building special frames that will accommodate a roto page and an announcement card.

It's the easiest thing in the world to keep a running index of the pictures featured in the section and utilize the pages illustrating it when you put it on.

Thirty-Three Prospective Houses Will Keep Equipment Men Hustling

FROM the appearance of the following list, it would seem that there would soon be a market for sixty-six new projectors, all sorts of projection room equipment, several thousand chairs, and thirty-three organs.

Not to mention heating equipment, ventilating systems, lighting systems, flashers, and a bunch of lobby equipment and furniture and floor covering for foyers, rest rooms and promenades.

There are thirty-three houses in all, but only thirteen of those projecting them have an approximate idea as to what they will cost. The most moderate expenditure mentioned is that connected with the Hoysington, Kansas house at $20,000. The highest figure is $350,000 for the theatre planned by Eugene de Rosa for a Broadway house.

In summing up the geographical location, the score stands as follows:

Arkansas	2
Illinois	4
Indiana	2
Iowa	1
Kansas	1
Michigan	4
Missouri	3
New York	2
North Carolina	2
Ohio	3
Pennsylvania	2
South Carolina	1
Texas	3
Virginia	2
Wisconsin	1

Illinois and Michigan tie for high score with four each. Iowa, Kansas, South Carolina and Wisconsin tie for low with one each.

Theatres Projected

CONWAY, ARK.—W. A. Russell & Company has contract to erect theatre for S. G. and Theodore Smith. Building to be completed by end of November. Lessee, Saul Harris, of Little Rock.

DIERKS, ARK.—Kinney, Loyd, manager of Spade Theatre, has erected an airdome in colored district south of railroad, and is conducting shows three evenings a week.

DUQUOIN, ILL.—Plans are being considered to open moving picture theatre in new Neal & Clark Building on North Division street.

FARMINGTON, ILL.—Alfred Davison plans to open moving picture theatre in fall.

HARVEY, ILL.—Fitzpatrick, McElroy Company, 202 South State street, Chicago, has plans by P. T. Haagen, 155 North Clark street, Chicago, for one-story brick and reinforced concrete moving picture and vaudeville theatre, with balcony, to be erected on Center street, near 154th, to cost $125,000.

HURST, ILL.—Hurst Theatre, costing $75,000, and having seating capacity of 1,000, has been opened by Hurst Theatre Company with pictures and vaudeville.

MUNCIE, IND.—Andrews Enterprises, Lyric Theatre Building, will erect two-story brick and terra-cotta moving picture and vaudeville theatre, 125 by 125 feet, on Main street, to cost $225,000.

RICHMOND, IND.—Moving picture theatre will be erected at North Eighth and E streets by George H. Muey.

ALTO, IA.—City contemplates erecting two-story brick theatre and legion building.

HOISINGTON, KANS.—Bert Baker contemplates erecting two-story brick theatre, 50 by 150 feet, on Main street, to cost $20,000.

ADRIAN, MICH.—New Family Theatre Company plans to erect theatre on South Main street.

DETROIT, MICH.—C. A. Brandt, 1114 Kresge Building, is preparing plans for moving picture and vaudeville theatre, including stores, to be erected at northeast corner Gratiot avenue and May street.

PAW PAW, MICH.—New theatre will be erected here.

TRAVERSE CITY, MICH.—New theatre will be erected, to cost $125,000.

GREENVILLE, MO.—Greenville Garage will erect an open-air moving picture theatre.

HUNTSVILLE, MO.—Reported that American Legion will open Semple's Opera House, and conduct it as first-class moving picture house.

SIKESTON, MO.—Work will start shortly on new moving picture theatre to cost $40,000.

NEW YORK. N. Y.—Neponsit Building Company has plans by Eugene De Rosa, 110 West 40th street, for six-story brick theatre and store building, 18.9 by 50.1 by 112.6 feet, to be erected at southwest corner 53rd street and Broadway, and extending to 231 West 52nd street, to cost $350,000.

TOMPKINSVILLE, N. Y.—J. Whitford. Staten Island Building, is preparing plans for one-story brick and terra-cotta theatre, 50 by 134 feet, to cost $75,000.

CHARLOTTE, N. C.—J. H. Cutter plans to erect theatre on West Trade street to be known as the Mary Ann.

*WINSTON-SALEM, N. C.—Southern Construction Company, of Charlotte, has contract for brick and concrete theatre for negroes, 50 by 150 feet; brick front, classic design with columns, having seating capaity of 1200; for R. J. Reynolds Realty Company.

DOVER, O.—Union Lumber Company has contract for four-story brick moving picture theatre and lodge building, 50 by 150 feet, to be erected at 123-24 Third street, for Dover Pythian Castle Company, to cost $80,000.

LORAIN, O.—L. G. Brady, 195 William street, New York, has plans by F. J. McFadden, 543 Broadway, for three-story brick moving picture and vaudeville theatre, 75 by 134 feet, to cost $150,000.

NEW PHILADELPHIA, O.—New Philadelphia Amusement Company will erect four-story theatre building. Address A. V. Avel, manager.

IRWIN, PA.—Miller Construction Company, Empire Building, Pittsburgh, has contract for one-story stucco moving picture theatre, 50 by 140 feet, to be erected on Main street for L. G. Mannty, to cost $75,000.

POTTSVILLE, PA.—Chamberlain Amusement Company, 46 West Independence street, Shamokin, has plans by W. H. Lee, 32 South 17th street, Philadelphia, for three-story brick and stone theatre and store building, 180 by 230 feet.

ROYERSFORD, PA.—Coane & Pizer have plans by S. Abramson, 2313 Walnut street, Philadelphia, for one-story brick and stone theatre, 50 by 150 feet, to be erected on Main street.

SPARTANBURG, S. C.—Rialto Theatre on East Main street will be converted into moving picture house. Address Frank C. Strozzier, manager.

DALLAS, TEXAS.—New Oak Lawn Theatre at 2916 Oak Lawn avenue, with seating capacity of 500 and costing $50,000, has opened under management of Jack Joyce.

DALLAS, TEXAS.—Charles B. Cohen plans to erect an open-air theatre, with seating capacity of 400, to cost $200,000.

DEL RAY, VA.—Julian D. Knight has contract to erect moving picture house on Mt. Vernon avenue.

WILLIAMSBURG, VA.—New moving picture theatre is contemplated by George Rollo.

MENASHA, WIS.—Stock company, care J. Lux, 628 Broad street, has plans by Hickey & Velguth, 211 Grand Avenue, Milwaukee, for one-story brick theatre and store building, 60 by 90 feet, to be erected at Tayco and Winnebago streets, to cost $50,000.

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Dover, N. J., Playhouse Is Being Renovated

The Playhouse Theatre of Dover, New Jersey, owned by Max Heller, has been re-leased to John T. Howell for another term of years and is undergoing extensive alterations and repairs under his supervision. An addition to the theatre of 15x100 feet is already under good headway.

There is to be a mezzanine floor across the front of the house accommodating twelve loge boxes. By means of these additions the seating capacity will be increased to about one thousand.

Mr. Howell plans to refurnish the entire theatre with upholstered leather seats while wicker chairs in the boxes and ladies' rest room will add to the comfort and beauty of the theatre.

There will be new carpeting throughout, new draperies for stage and exits and new lighting and ventilating systems. The color scheme will be old ivory and mulberry. The improvements are expected to be completed in a few weeks.

The Week's Record of Albany Incorporations

From the standpoint of companies incorporating, the motion picture industry in New York State failed to show much activity during the week ending September 22. Three companies received charters to enter the business and these revealed only an aggregate capitalization of $50,000.

The companies incorporated during the week included Palma Pictures Corporation, $10,000, John and Heywood Holden, Vida Sutton, New York City; Hollywood Enterprises, Inc., $20,000, Louis Rubin, Jacob Heilbrun, Louis Goldberg, Brooklyn; Schoolmaster Pictures, Inc., $20,000, M. L. Lesser, Pearl Cohen, New York; Whitman Bennett, Yonkers.

Two Simplexes Go to Spokane House

B. F. Shearer, Inc., has installed two Simplex projectors in Jack Allender's Majestic Theatre, Spokane.

Management Changes

LOS ANGELES, CALIF.—C. W. Pixley has purchased Dayton Theatre, a moving picture house located at Avenue 28 and Dayton avenue.

WHITTIER, CALIF.—C. W. Pixley has sold his moving picture business here.

ANNA, ILL.—Lyric and Yale theatres have been purchased by Rogers and McFarling.

DELPHI, IND.—Smith Amusement Company, of Cleveland, O., has sold Star Theatre to Joseph C. Hemerling.

INDIANAPOLIS, IND.—Charles M. Olson and Jean Marks have leased Ohio Theatre, one of the leading moving picture houses of city. David A. Coulter built theatre three years ago, and has been active in its management since that time. House has seating capacity of 1,200. Understood there will be no change in policy under new management for the present.

LOGANSPORT, IND.—Emory Hoover is new manager of Luna Theatre.

MONTPELIER, IND.—E. W. Cains, of Fort Wayne, has reopened Neal Theatre.

NOBLESVILLE, IND.—L. O. Edson succeeds Frank Jewell as manager of the Wild Opera House and Olympic Theatre.

UNION CITY, IND.—Edwin C. Wright, of Greenville, O., who recently purchased Strand Theatre, has sold same to E. A. Petry, of Hollansburg, O.

CLINTON, IA.—Harold D. Barnes, of Minneapolis, Minn., succeeds Joseph J. Jacobson as manager of Rialto Theatre.

ABILENE, KANS.—C. L. McVet, of Dreamland Theatre at Herington, has leased Hope Auditorium here and will operate both houses.

CHANUTE, KANS.—Capitol Enterprises, of Kansas City, have taken over People's Theatre.

HOISINGTON, KANS.—Edward Salzberg has sold Crystal Theatre to Leon Whiteman.

JUNCTION CITY, KANS.—Franklin Whittman, of Wichita, has leased Cozy Theatre.

SYRACUSE, KANS.—Mrs. V. H. Goodrich has sold her interest in Isis Theatre, a moving picture house, to F. A. Dotson, of Garden City.

SALINA, KANS.—Midland Circuit of Theatres has leased Grand Theatre at Walnut and Santa Fe streets, and will reopen house about September 1.

JAMESPORT, MO.—C. T. McClure has been appointed manager of Comique Theatre.

ARAPAHOE, NEB.—R. A. Kirkman has sold Crystal Theatre to A. E. d'Allemand.

*AUBURN, NEB.—Court Theatre has changed name to Strand. R. B. Dennis is new manager.

CENTRAL CITY, NEB.—Homer Favin, of Fairfield, has purchased Empress Theatre from P. H. Hoppen, of York.

OMAHA, NEB.—William H. Hartung, of Vancouver, B. C., succeeds William P. Byrne as manager of Orpheum Theatre.

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DRUMRIGHT, OKLA.—James Alifer has sold Folly Theatre to J. W. Snow, of Slick, and L. H. Carter, of Oklahoma City.

CONNELLSVILLE, PA.—Arcade Theatre has changed to straight picture policy.

KINGSPORT, TENN.—Rialto Theatre, a popular moving picture house, has been leased by W. H. Harmon, owner and manager of Strand Theatre.

Improving Theatres

MUNICE, IND.—Liberty Theatre, which was gutted by fire last April, has been repaired and redecorated, new furnishings installed. House has been practically made over and reopened with first-class picture program.

NEW CASTLE, IND.—Starette Theatre has been remodeled, new tile floor laid in lobby, and interior and lobby redecorated.

CEDAR RAPIDS, IA.—George T. McNeil, of Osceola, who recently purchased Grand Theatre, has repaired and redecorated house and opened it with pictures and vaudeville.

OELWEIN, IA.—Gem Theatre will be remodeled.

JUNCTION CITY, KANS.—Flower Brothers have contract to remodel Columbia Theatre, to cost $3,750.

KANSAS CITY, KANS.—Extensive improvements have been made to Osage Theatre.

WITCHITA, KANS.—C. C. McColloster, formerly manager of Star Theatre, has leased Marple Theatre at 417 East Douglas street, and will reopen house as soon as improvements are completed.

ELMIRA, N. Y.—Approximately $65,000 has been expended for remodeling and rebuilding Strand Theatre.

TROY, N. Y.—Griswold Theatre has been remodeled and reopened with first run pictures.

PHILADELPHIA, Pa.—Carpenters, painters and decorators have renovated Allegheny Theatre. New seats have been installed. House will reopen with first-class vaudeville and pictures.

PHILADELPHIA, PA.—Alterations and improvements are being made to Broadway Theatre. House will reopen with vaudeville and pictures.

PHILADELPHIA, PA.—Cross Keys Theatre has been renovated. Will reopen with vaudeville and short subject pictures.

PHILADELPHIA, PA.—Extensive improvements are being made to the Alhambra Theatre, to cost in neighborhood of $25,000. New chairs will be installed.

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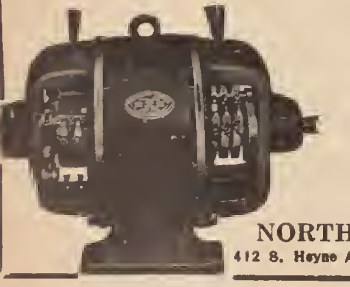

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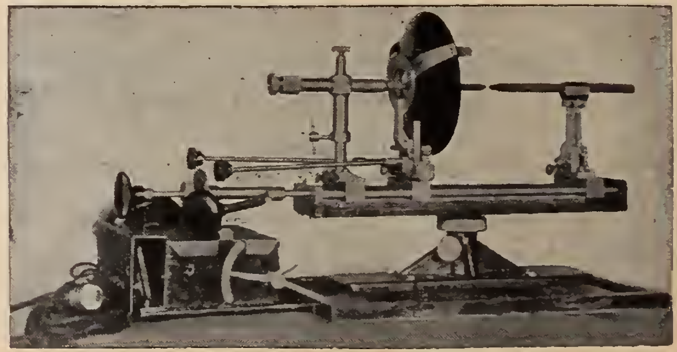

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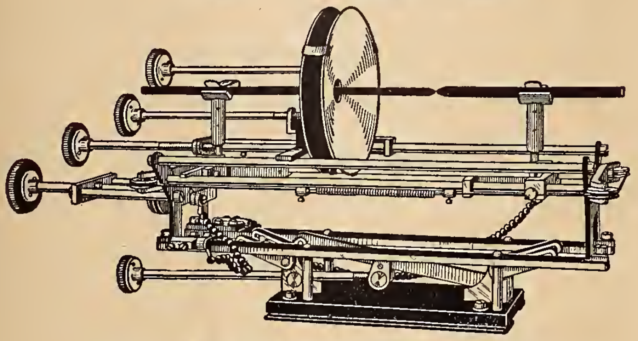

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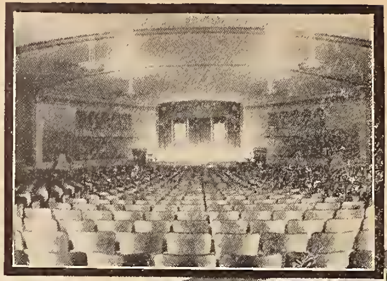

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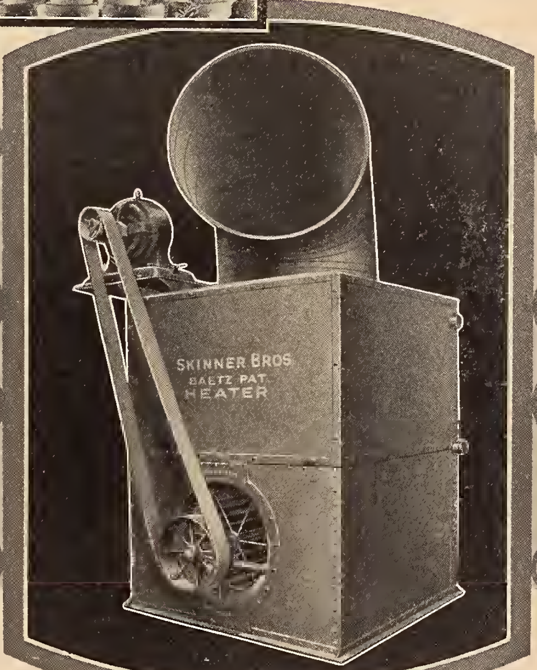

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with ALICE JOYCE

Directed by SIDNEY OLCOTT

BOOKED BY

- Ascher's Merrill, Milwaukee
- Tom Moore's Rialto, Washington
- Shea's Hippodrome, Buffalo
- Jacob Lourie's Modern and Beacon, Boston
- Thomas D. Soriero's New Theatre, Baltimore
- Proctor's Leland, Albany
- Goldman's King Theatre, St. Louis
- Rowland and Clark's State, Pittsburg

Produced by
DISTINCTIVE
PICTURES
CORPORATION

For Distribution by
Goldwyn-Cosmopolitan

Hobart Bosworth Claire Windsor Bessie Love Ray Griffith

Scandal!

—she was a loving wife

How could she help loving the handsome youth in whom her husband believed?

—youth called to youth

and she was just another lonesome wife married to a man whose profession left no time for sentiment.

WHO WAS TO BLAME?

—the self-sacrificing husband?
—the idle wife?
—or the scheming lover?

MARSHALL NEILAN

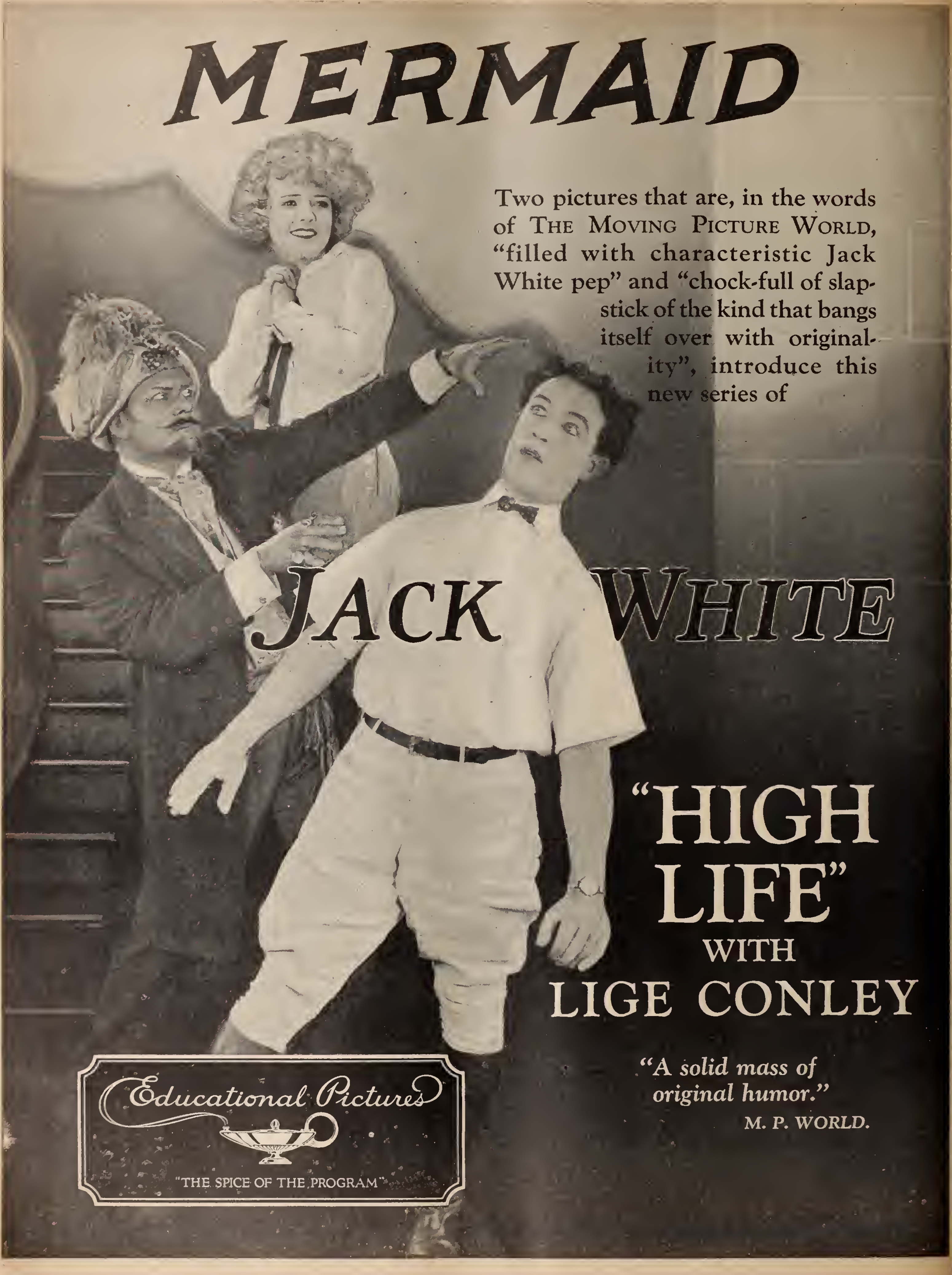
presents his story

THE ETERNAL 3

Directed by
Marshall Neilan
and Frank Urson

Distributed by
Goldwyn-Cosmopolitan

MARSHALL NEILAN PRODUCTIONS



MERMAID

Two pictures that are, in the words of THE MOVING PICTURE WORLD, "filled with characteristic Jack White pep" and "chock-full of slapstick of the kind that bangs itself over with originality", introduce this new series of

JACK WHITE

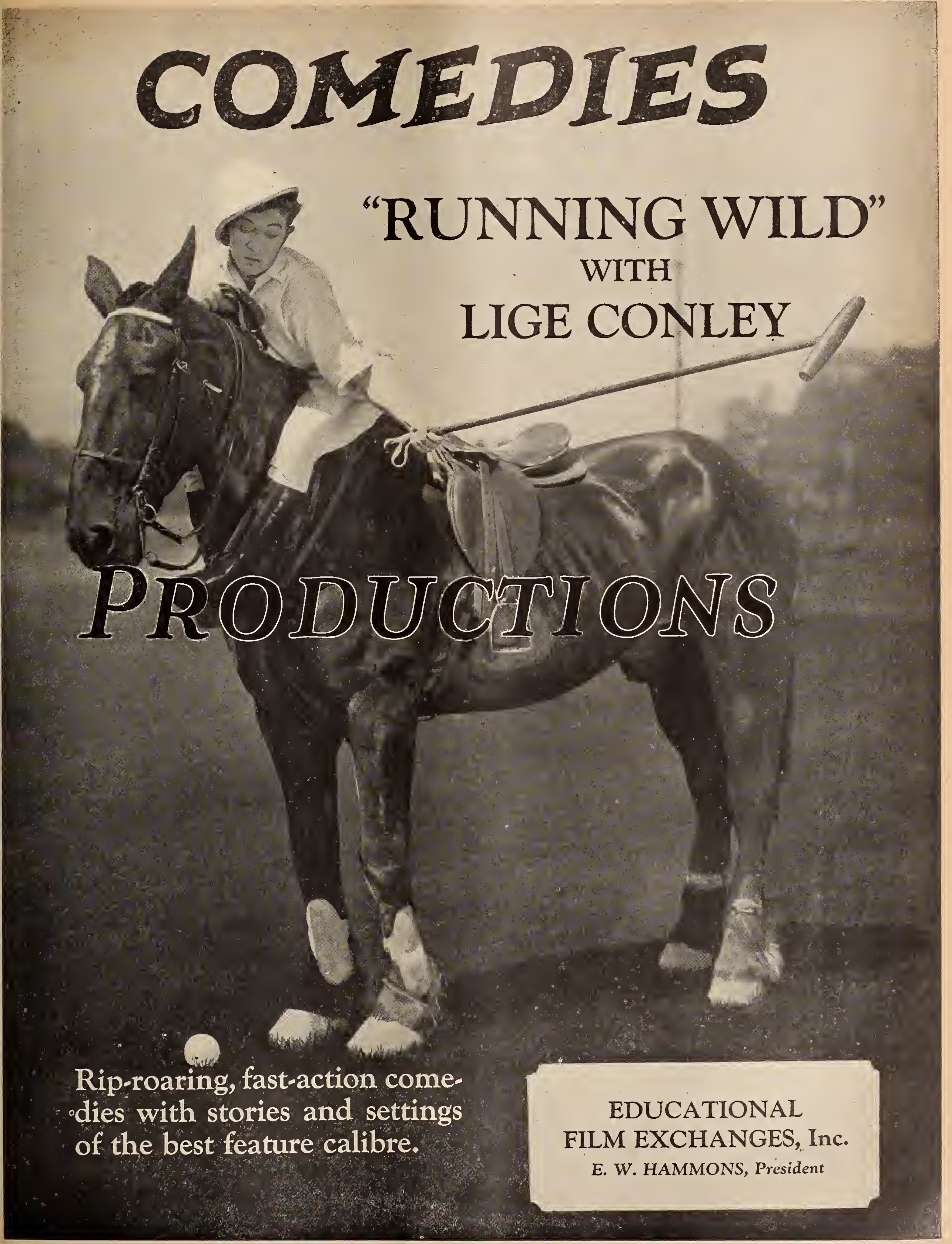
"HIGH LIFE"

WITH

LIGE CONLEY

"A solid mass of original humor."
M. P. WORLD.

Educational Pictures
"THE SPICE OF THE PROGRAM"



COMEDIES

"RUNNING WILD"

WITH

LIGE CONLEY

PRODUCTIONS

Rip-roaring, fast-action comedies with stories and settings of the best feature calibre.

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

Fine Stories, Popular Comedy Stars, the Finest All-Around Production Value and an Ever-Increasing Number of Laughs,

Backed by

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NEVER FAILING BOX OFFICE ATTRACTIONS

Christie Comedies have real Comedy Plots

THE new Christie Comedies are not "just comedies." They are real picture productions of the highest type, though of such short length that you can see one in half an hour.

Based on fine, wholesome comedy stories that are truly funny in themselves, and acted by young men and women of the highest talent, such as Bobby Vernon, Jimmie Adams, Neal Burns, and Dorothy Devore, the Christie Comedies this season are reaching the highest entertainment standard that has ever been attained by any pictures of their kind.

* * *

Laughs and thrills, beauty, novelty and the world's news are being provided in thousands of theatres this season by these pictures bearing the Educational Pictures trade-mark:

CHRISTIE COMEDIES
MERMAID COMEDIES
(Jack White Productions)
HAMILTON COMEDIES
JACK WHITE COMEDY SPECIALS
JUVENILE COMEDIES
TUXEDO COMEDIES
CAMEO COMEDIES
"SING THEM AGAIN" SERIES
LYMAN H. HOWE'S
HODGE-PODGE
WILDERNESS TALES
By Robert C. Bruce
KINOGRAMS
The Visual NEWS of All the World

When You See This Sign, Go In—

It's The Sign of a Whole Evening's Entertainment

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
EXECUTIVE OFFICES: NEW YORK

This Ad Appears in
THE SATURDAY EVENING POST
October 6th
Issue

Dorothy Devore in
"NAVY BLUES"

Bobby Vernon in
"HOLD EVERYTHING"

Jimmie Adams in
"DONE IN OIL"

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

While Other News-Reels Were Shouting
About "Great Scoops" and "Specials"

KINOGRAMS

THE VISUAL

NEWS

of ALL THE WORLD

Provided Its Regular Subscribers With the

Greatest Story Put on the Screen By Any News-Reel of the

JAPANESE EARTHQUAKE DISASTER

All Authentic News Direct From Japan—
Without Extra Cost—
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BOOK EDUCATIONAL'S NEWS-REEL, KINOGRAMS, AND
GET ALL THE NEWS OF ALL THE WORLD

Educational Pictures
"THE SPICE OF THE PROGRAM"

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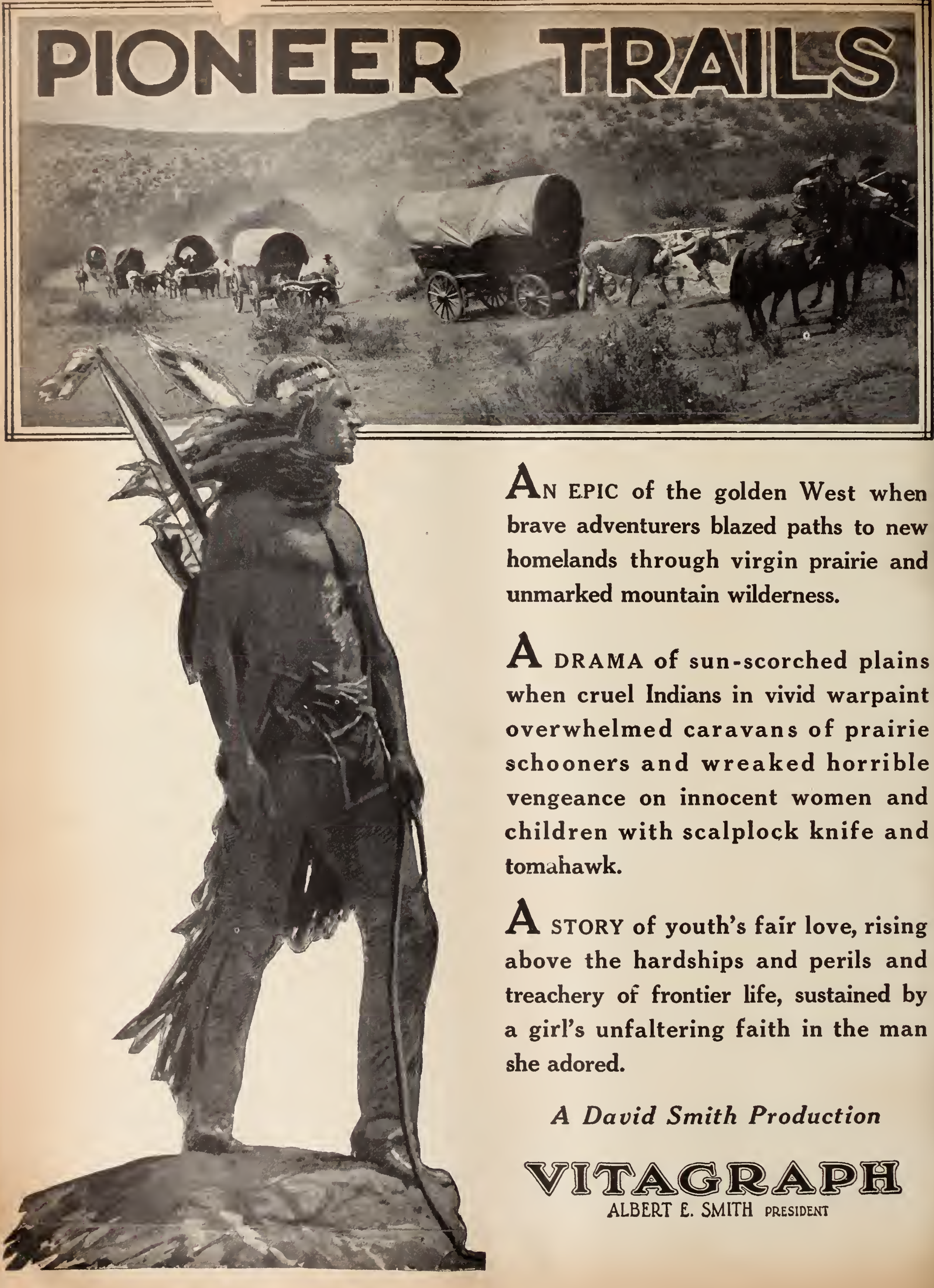


AN EPIC of the golden West when brave adventurers blazed paths to new homelands through virgin prairie and unmarked mountain wilderness.

A DRAMA of sun-scorched plains when cruel Indians in vivid warpaint overwhelmed caravans of prairie schooners and wreaked horrible vengeance on innocent women and children with scalplock knife and tomahawk.

A STORY of youth's fair love, rising above the hardships and perils and treachery of frontier life, sustained by a girl's unfaltering faith in the man she adored.

A David Smith Production

VITAGRAPH
ALBERT E. SMITH PRESIDENT

Metro *presents*

VIOLA DANA

in

Rouged Lips

With

Tom Moore

From the story
"UPSTAGE" *by*
RITA WEIMAN
Directed by
HAROLD SHAW

Motion Picture News

Rouged Lips

(Metro—5150 Feet)

(Reviewed by L. C. Moen)

PERHAPS no American writer today deals more intelligently with life backstage than Rita Weiman, and in "Rouged Lips" we have an adaptation of one of her best short stories, "Upstage." Naturally, short story presented a rather slender thread of narrative, and the story has been filled out with other incident, but the spirit of the original is fairly well kept, on the whole.

As a picture of life backstage, it is rather better than most, mirroring the petty squabbles and jealousies of the "chorines" with considerable fidelity.

Primarily, of course, it is a Viola Dana vehicle, and she romps through it in typical Dana fashion, her breezy "clowning" ably seconded by the equally breezy Mr. Moore. It is a picture of chuckles nd giggles, rather than roars of laughter, but it goes along on its erry way at a smooth rate and should register well with Dana fans.

A well chosen supporting cast has been placed around the star, ncluding the aforementioned Tom Moore as the wealthy young an who misunderstands the heroine, Nola Luxford as her chum, urwell Hamrick as her chum's brother, Arline Pretty as a typical how-girl, and Francis Powers and Georgie Woodthorpe as the nother and father. As usual, the vivacious Miss Dana walks away with the picture, but the competency of the other members of the cast provides a balanced production.

The entertainment value of the production, as a whole, is high d the production is entirely adequate. One of the best things about e picture is the subtitling, which is snappy, colloquial and at times arkling. The best of the laughs, in fact, come from the titles.

THEME. Chorus girl's efforts to maintain a "front" and please wealthy suitor, leading to misunderstanding of her character.

PRODUCTION HIGHLIGHTS. The traffic scenes. The opening night of the revue. The comedy in the dentist's office. The work of the star. Tom Moore as leading man. The snappy subtitles. The itneriors. The excellent photography.

DIRECTION. Backstage atmosphere has been very well aintained, on the whole. Dramatic values and characteriza- on of the Rita Weiman story well preserved generally. Good sense of comedy values. Tempo good, considering padding that had to be resorted to to lengthen short story into full length feature.

EXPLOITATION ANGLES. In Viola Dana and Tom Moore you have two players whose names will probably mean something at your box-office, and they should be featured prominently in all your advertising. Also play up the story and author at your discretion. The picture offers an pportunity for many tie-ups. The most obvious of these, of ourse, is the cosmetic tie-up with drug stores, beauty par- rs, etc., on the title. A good tie-up offers, too, with ready- o-wear shops, and the dressing room scenes should be good r a lingerie window hook-up. A discussion on the ethics of ing rouge might also be stirred up. Teaser possibilities o suggest themselves.

DRAWING POWER. Should do well almost anywhere.

SUMMARY. Excellent vehicle for the star's comedy gifts, having high entertainment value and wide audience appeal. Not uproarious, but consistently amusing.

"Vivacious and cute."—*N. Y. Morning Telegraph.*

"Its novelty pep is delightful. Viola Dana never looked prettier or played a role with more convincing vim and allurement. Many clever bits of acting."—*Exhibitor's Trade Review.*

"Art titles are catchier than anything we've seen in a long time. Viola Dana latest comedy cause for laughs and giggles."—*N. Y. Daily News.*

"Viola Dana is very alluring. Titles are laugh provoking. Miss Dana is convincing. The clothes she wears are well thought out and are intrusive in their good taste."—*Variety.*

"Rises head and shoulders above the welter of program pictures we've been saddled with lately. Gives everybody a chance to exercise the laughter muscles. Funniest sub-titles since Hector was adolescent canine. Warm, human, pulsating and funny. The last named above all others. Viola Dana and Tom Moore make a dandy light-comedy team." — *Washington Times.*

"The best Dana picture that has been made for a long time. Filled with back-stage atmosphere authentic and compelling. Darn good entertainment. Viola Dana is an eyeful as the little chorus girl."—*Washington News.*

"Has deft touch. Directed with rare spirit. One of the few that depicts back-stage life with reality. Chorus rehearsing and mannerisms and attire of girls very good."—*Billboard.*

Jury Imperial Pictures
Ltd., Exclusive distributors
thruout Gt. Britain .. Sir Wm
Jury, Managing Director

A Metro Picture

REG U.S. PAT. OFF

"One of the Finest Examples

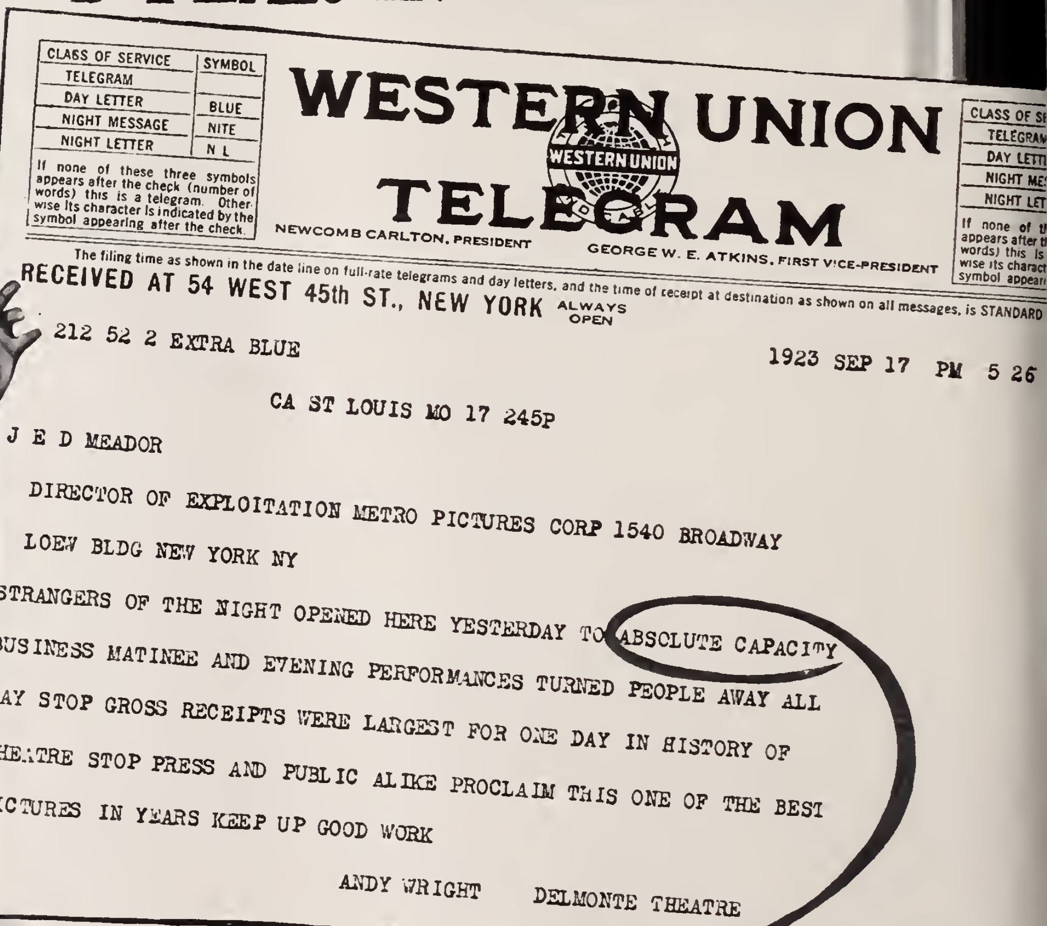
Louis B. Mayer *presents* A FRED

STRANGERS

(CAPTAIN

WALTER HACKETT'S

1 YEAR IN NEW YORK



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DIRECTOR OF EXPLOITATION METRO PICTURES CORP 1540 BROADWAY

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STRANGERS OF THE NIGHT OPENED HERE YESTERDAY TO ABSOLUTE CAPACITY BUSINESS MATINEE AND EVENING PERFORMANCES TURNED PEOPLE AWAY ALL DAY STOP GROSS RECEIPTS WERE LARGEST FOR ONE DAY IN HISTORY OF THEATRE STOP PRESS AND PUBLIC ALIKE PROCLAIM THIS ONE OF THE BEST PICTURES IN YEARS KEEP UP GOOD WORK

ANDY WRIGHT DELMONTE THEATRE

"ABSOLUTE CAPACITY"

That's what they're all saying!

Metro Picture

REG U S PAT OFF

of Motion Picture Entertainment"

NIBLO Production

# of the NIGHT

APPLEJACK)

rnational Stage Success

4 YEARS IN LONDON

"Fred Niblo has directed this offering in fine style. Photography is excellent.—Will doubtless enjoy as much popularity in its screen version as it did in the theatre."—*N. Y. Morning Telegraph.*

"Here is one that is going to stand out distinctly in the year's product. Fred Niblo has rung the bull's-eye. Mr. Moore and Miss Bennett gave the best performances of their career.—Perfect is the only word to fit them both in their respective roles.—As fine a picture as will be seen in a long time."—***Exhibitor's Trade Review.***

"The picture is capitally staged and acted. There is tone and quality written all over it.—Metro has a money-maker here.—Fine staging.—Should draw well in any house.—Fine atmosphere throughout."—***Motion Picture News.***

"One of the finest examples of motion picture entertainment. That applies from every angle. — The picture is easily one of the best ever screened. — Wonderful artistry. Splendid acting. Marvelous entertainment."—***Moving Picture World.***

Adapted by
BESS MEREDYTH
With:
Barbara La Marr
Enid Bennett
Matt Moore ...
Robert McKim,
Thomas Ricketts,
and Emily Fitzroy

A Metro Picture
REG. U.S. PAT. OFF.

Jury Imperial Pictures Ltd., Exclusive
Distributors thruout Great Britain..
Sir William Jury, Managing Director.

LOUIS BURSTON *presents*

DESIRE

An original story by JOHN B. CLYMER
and HENRY R. SYMONDS ....
Directed by
ROWLAND V. LEE

WITH AN
ALL STAR
CAST *including*

MARGUERITE
DE LA MOTTE

JOHN
BOWERS

ESTELLE
TAYLOR

DAVID
BUTLER

EDWARD
CONNELLY

and RALPH
LEWIS

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Sir William Jury - Director General

D. W. GRIFFITH

presents

The WHITE ROSE

For the Millionaire;
For the Shop Girl, Too

No matter whether your audiences are made up of millionaires, or clerks and shop girls, you try always to get the best picture possible.

You want a picture that is beautiful, that has interesting characters who are real—a picture that holds the audience in tight admiration and rigid interest.

You want the best film the motion picture industry can give you at all times. And when you select that picture you will be right in taking

D. W. Griffith's
"The White Rose"

It is good enough for a millionaire audience, and it has everything in it for any kind of audience.

See It! ***Book It!*** ***Play It!***

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UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
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A Great Box-office Star
In a Great Audience Picture

Here's a rare combination for every exhibitor. A successful novel millions have read, turned into a tremendously successful stage play, then made into an enormously appealing motion picture by a star of known box-office value and audience pull. A feature sure to please any kind of public. See it. Book it.

Graham Wilcox Productions, Ltd.

present

MAE MARSH

in

"Paddy-the-Next-Best-Thing"

By Gertrude Page

The Star

Mae Marsh returns to the screen in this big picture with all the artistry and charm that brought and kept her fan popularity. She is at her very best here—and that says a lot. She is dainty, fascinating, appealing; sure to please.

The Picture

The picture is as good as the star, and has everything for all classes of patrons. A beautiful love story and lots of action; tense drama interspersed with genuine comedy and real pathos, and a climax that is without equal.

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Hiram Abrams, President
A Branch Office located in every United Artists Exchange

Associated Authors, Inc.
Frank Woods AA Elmer Harris
Thompson Buchanan Clark W. Thomas
present

"RICHARD THE LION-HEARTED"

A Frank Woods Production
Based on Sir Walter Scott's novel, "The Talisman"
with Wallace Beery as "King Richard"
the role he created in "Robin Hood"

"100 per cent Entertainment"
"Overnight Sensation"

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CANADIAN NATIONAL TEL. CO.
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HEAD OFFICE, TORONTO, ONT. GEO. D. PERRY, GENERAL MANAGER

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Ottawa,Ont 21

United Artists Corpn Ltd 6 Dundas St W Toronto,Ont.

Have just screened 'Richard,the Lion-Hearted' for two hundred Ottawa prominent citizens and am pleased to advise same was received with great enthusiasm.Mayor Plant was so impressed he has forwarded me letter of endorsation and the Rev.Wesley Megaw,pastor of Stewarton Presbyterian Church is delivering sermon on picture.Personally I think it ranks with the biggest pictures that have been produced to date from standpoint of production and interest.The cast is hand-picked and Wallace Beery does best work of his career.The little touches of comedy relief throughout the picture make it 100 per cent entertainment and I am pleased to have the opportunity of presenting 'Richard,the Lion-Hearted' for its world premier showing in Ottawa,and I feel confident it will become an overnight sensation.

O.D.Cloakey,Mgr.,Regent Theatre,
Ottawa,Ont.

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located in every United Artists Exchange

The RACE of HEARTS between the MONARCHS of the MISSISSIPPI.

William Fox presents

CAMEO KIRBY

with **JOHN GILBERT**
GERTRUDE OLMSTED — JEAN ARTHUR
From the Great Stage Success by
BOOTH TARKINGTON HARRY LEON WILSON
A JOHN FORD *production*

He was a Mississippi River Gambler, but in the Great Game of Life and Love He Proved Himself all Man.

20 YEARS OF PROGRESS FOX INDEPENDENCE & STRENGTH FOX FILM CORPORATION

WILLIAM FOX presents
"IF WINTER COMES"
MIGHTIER THAN THE BOOK

WILLIAM FOX
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CHARLES JONES
IN
BIG DAN

STORY BY
FREDERICK & FANNY HATTON

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Directed by
WILLIAM WELLMAN

WILLIAM FOX *presents*

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

TODAY

Your Projection May Be Excellent.

TOMORROW

It May Be Worse Than Poor.

Every Day More and More Theatre Managers
Are Buying

RICHARDSON'S FOURTH EDITION

HANDBOOK
OF
PROJECTION

and keeping it in their private offices for reference and for emergency occasions.

Now is the time to get this invaluable book.
At your dealer's or direct.

Price Six Dollars

CHALMERS PUBLISHING COMPANY

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Classic of the Screen

SEAL OF
APPROVAL

(Telegram from Bernard Depkin, Metropolitan Theatre, Baltimore, Md.)

"'Where the North Begins' breaking all records. Compelled to turn crowds away first four days. (Stop) Holding picture for another week. (Stop) Give us more pictures of this calibre and there will be no blues to sing."
(S) Metropolitan Theatre.

"The picture had The Capitol (New York) crowd applauding—a mark of honor in this sophisticated house."—*Motion Picture News.*

"A fine box-office attraction with wonder dog a real drawing card; a whale of an action picture."
—*Film Daily.*

"The audience hung on the edge of their chairs in their excitement." —*N. Y. Sun & Globe.*

"Both a strong drama and unexcelled animal acting."
—*Seattle Times.*

"Will prove a winning card on any program. RIN-TIN-TIN'S work excels that of the great 'Strongheart.'"
—*Exhibitor's Herald.*

"The greatest dog picture ever filmed." —*N. Y. Eve. Telegram.*

"RIN-TIN-TIN is not only a dog —he is an actor."
—*Boston Transcript.*

"The best canine entertainment we ever saw."—*N. Y. Eve. Telegram.*

"WHERE the NORTH BEGINS"

Featuring the Famous Police Dog Hero
RIN-TIN-TIN
Directed by Chet Franklin
A HARRY RAPF Production

Warner Bros. 18 "Classics of the Screen"

"Little Johnny Jones"
"The Gold Diggers"
"The Age of Innocence"
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"Being Respectable"
"The Tenth Woman"
"Tiger Rose"
"The Country Kid"
"Daddies"
"Cornered"
"Conductor 1492"
"Lover's Lane"
"Beau Brummel"
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"Geo. Washington, Jr."
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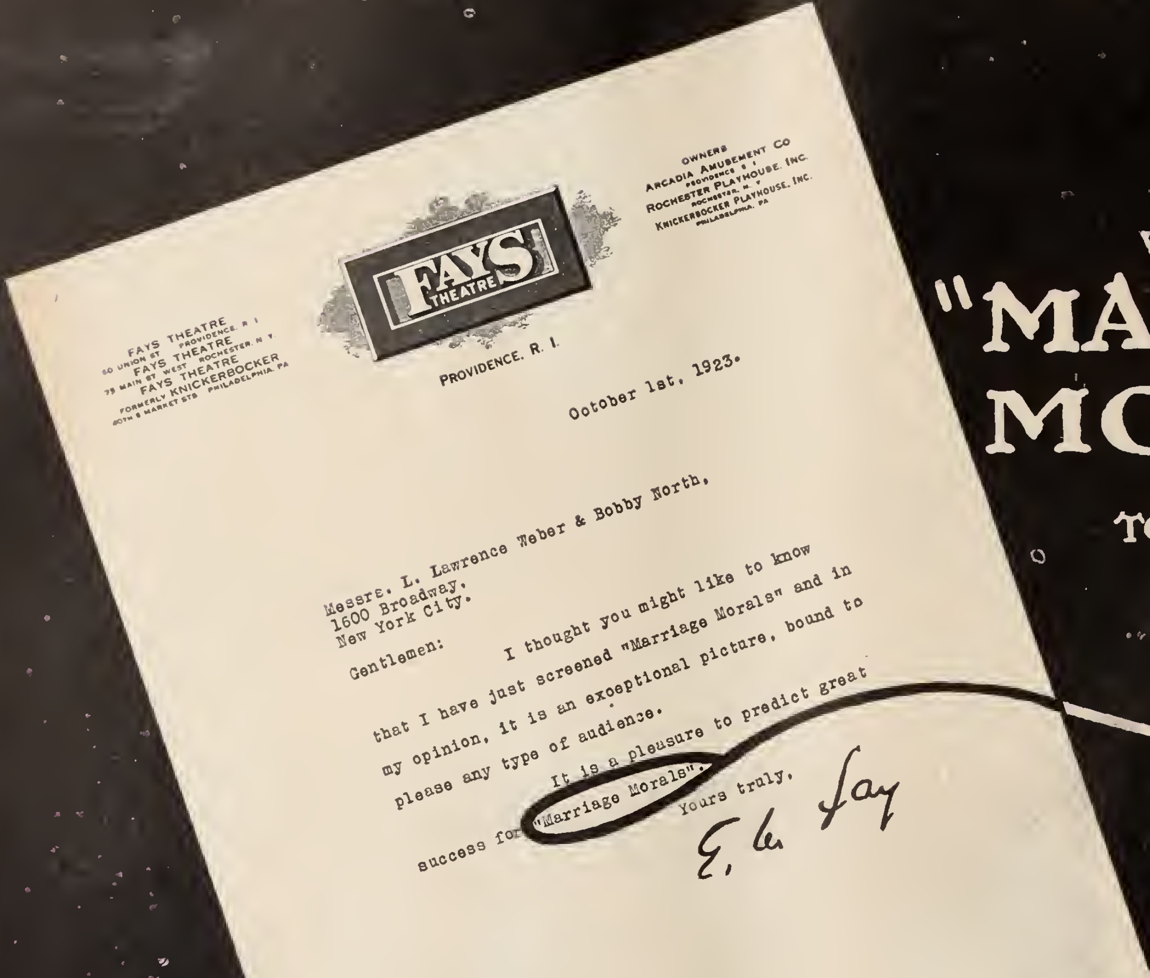

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October 1st, 1923.

Messrs. L. Lawrence Weber & Bobby North,
1600 Broadway,
New York City.

Gentlemen: I thought you might like to know that I have just screened "Marriage Morals" and in my opinion, it is an exceptional picture, bound to please any type of audience.

It is a pleasure to predict great success for "Marriage Morals".

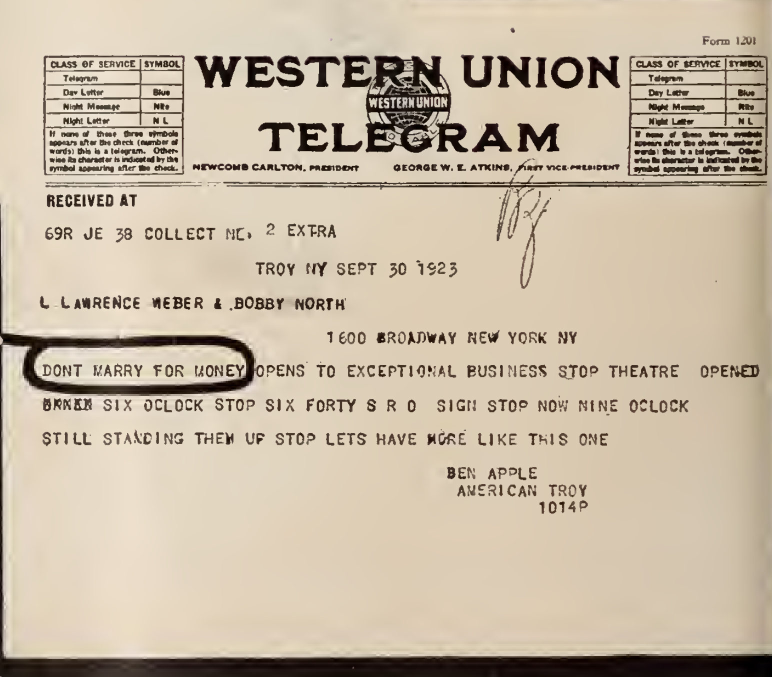
Yours truly,

E. M. Fay

Will Nigh's

"MARRIAGE MORALS"

With
TOM MOORE



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DONT MARRY FOR MONEY OPENS TO EXCEPTIONAL BUSINESS STOP THEATRE OPENED BRNEN SIX OCLOCK STOP SIX FORTY S R O SIGN STOP NOW NINE OCLOCK STILL STANDING THEM UP STOP LETS HAVE MORE LIKE THIS ONE

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in a series of
four deluxe comedies of feature length based upon eminently successful stage-plays.

Representative first-run exhibitors are invited to make inquiry now!

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Vice-president & General Manager
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Truart Films
The Perfect Setting

Truart
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Larry Semon

in

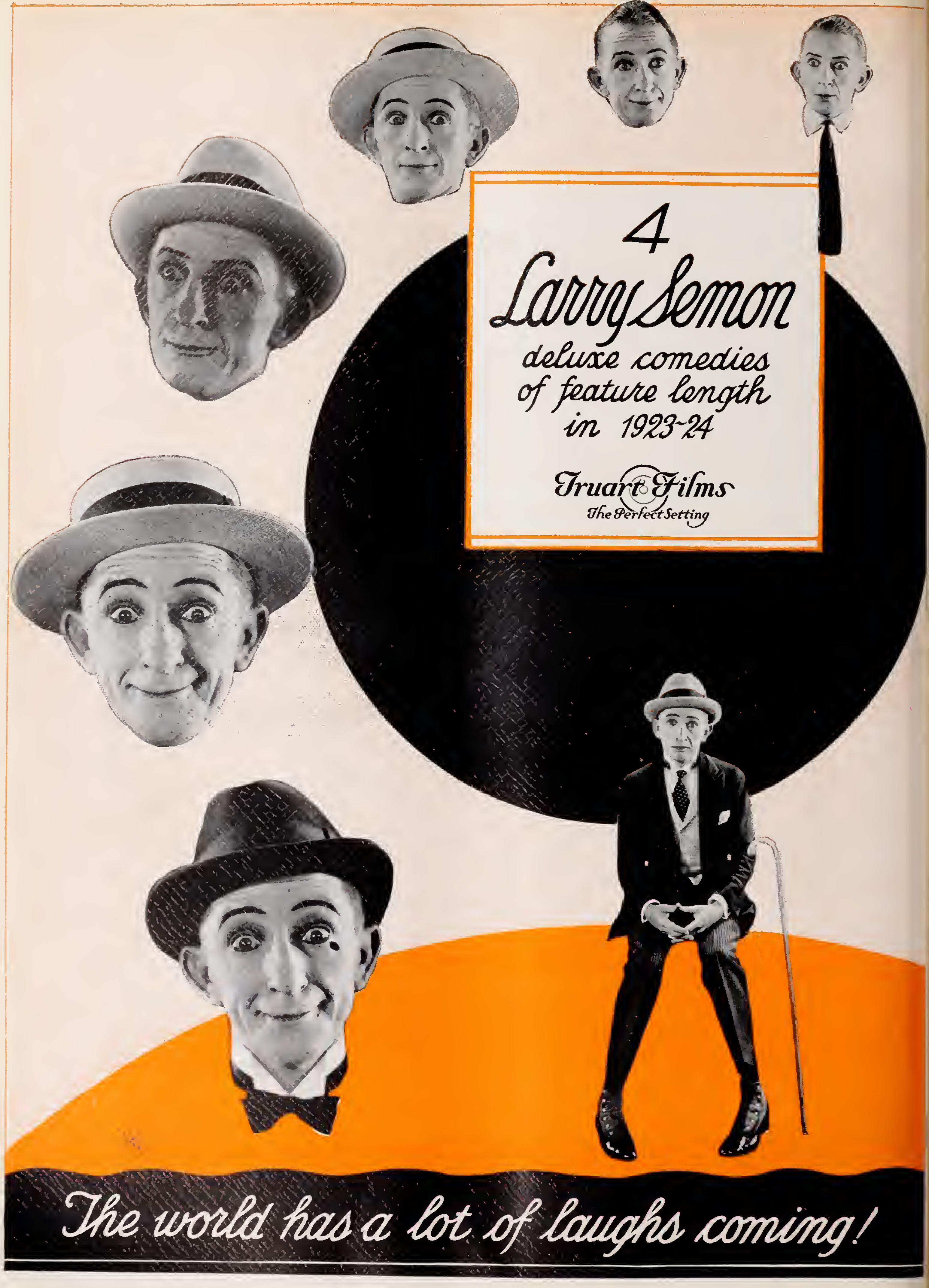
"The Girl in the Limousine"

the first of a series of four deluxe feature-length comedies based on the successful stage-play of the same name by Wilson Collison and Avery Hopwood and produced by A. H. Woods.

The spoken version ran for an entire season in New York and three other companies presented it continuously for a number of years —playing every principal city in the country—

—as a feature comedy it will be presented to countless thousands!

The world has a lot of laughs coming!



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Larry Semon

deluxe comedies
of feature length
in 1923-24

Truart Films
The Perfect Setting

The world has a lot of laughs coming!

WHAT EVERY EXHIBITOR OUGHT TO KNOW!

Century Comedies

ARE THE BEST ONE-A-WEEK COMEDIES ON THE MARKET TODAY!

BABY PEGGY

"The most talented child actress on the screen" is now figuring on the front pages of newspapers the country over. The biggest box-office comedy bet that ever came your way. Cash in on her tremendous drawing power!

PAL, the Dog

The wonderful dog with an endless bag of new tricks, a four-legged streak of carefully-directed fun, will pack them in again and again with his comical stunts in his Century Comedies.

ROSCOE KARNS

Bright, breezy, fast-stepping comedy is his specialty. He's popular with the fans and a tonic for the box-office. See him in his latest Century Comedies.

BUDDY MESSINGER

He is a real American boy, bubbling with spirits and mirth, in a series of rollicking, fun-filled Century Comedies that will draw like wildfire. At your Universal Exchange.

JACK EARLE

He's a seven-foot high Prince of Comedy with new and original comedy stunts in his Century Comedies that will make your audiences double up with laughter and your receipts double in volume at the box-office.

FOLLIES GIRLS

A galaxy of beautiful girls in gorgeous gowns provide the shimmering and alluring background for rollicking, mirthful comedies. Date them—and watch how they draw!

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International News No. 80 was the first news reel on Broadway to show pictures of the great Japanese disaster. The entire reel was devoted to these remarkable scenes.

But now International News goes itself and every other news reel on the market one better. International now offers you an exclusive scoop in International News No. 81, which shows the ONLY and

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What Jos. Plunkett,
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"Congratulations on your quick delivery of the film of the Japanese Earthquake. Such service as you have rendered in this important news event is worth a great deal to the exhibitor, and I want you to know that I appreciate it."

What Fred S. Meyer,
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"Unquestionably greatest scoop ever shown in this city. Pictures are excellent. Photography perfect and fire scenes achievement that will go down in history as real worth while feat. Thanks for this earnest cooperation.

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SCOOP! A beat that beats them all . . . .

News #81

exclusive pictures n flames—taken on the great disaster

EXCLUSIVE pictures taken of Tokyo ACTUALLY BURNING, with the crowds fleeing, panic stricken, from the flames and earthquake. Only International can offer you this EXCLUSIVE BEAT.

International gives it to you, without extra charge, as part of its regular news reel service; another evidence of the remarkable service International News CAN and DOES give you.

Cinema Achievements

Here's one from David Idzal, Rivoli Theatre, St. Louis:

"International News motion pictures of Japanese earthquake a sensation. Turned hundreds away. Scooped all others by twenty-four hours. Editors of papers assigned special reporters to view picture for feature stories. Mailing letters commending picture as the best and most authentic."

Another from G. E. Williams, Olympic Theatre, Buffalo:

"Positively greatest scoop in history. Opened to capacity business. Advertised in advance one day. Congratulations."

ONAL FIRST with the BEST NEWS

Universal

A S S O C I A T E

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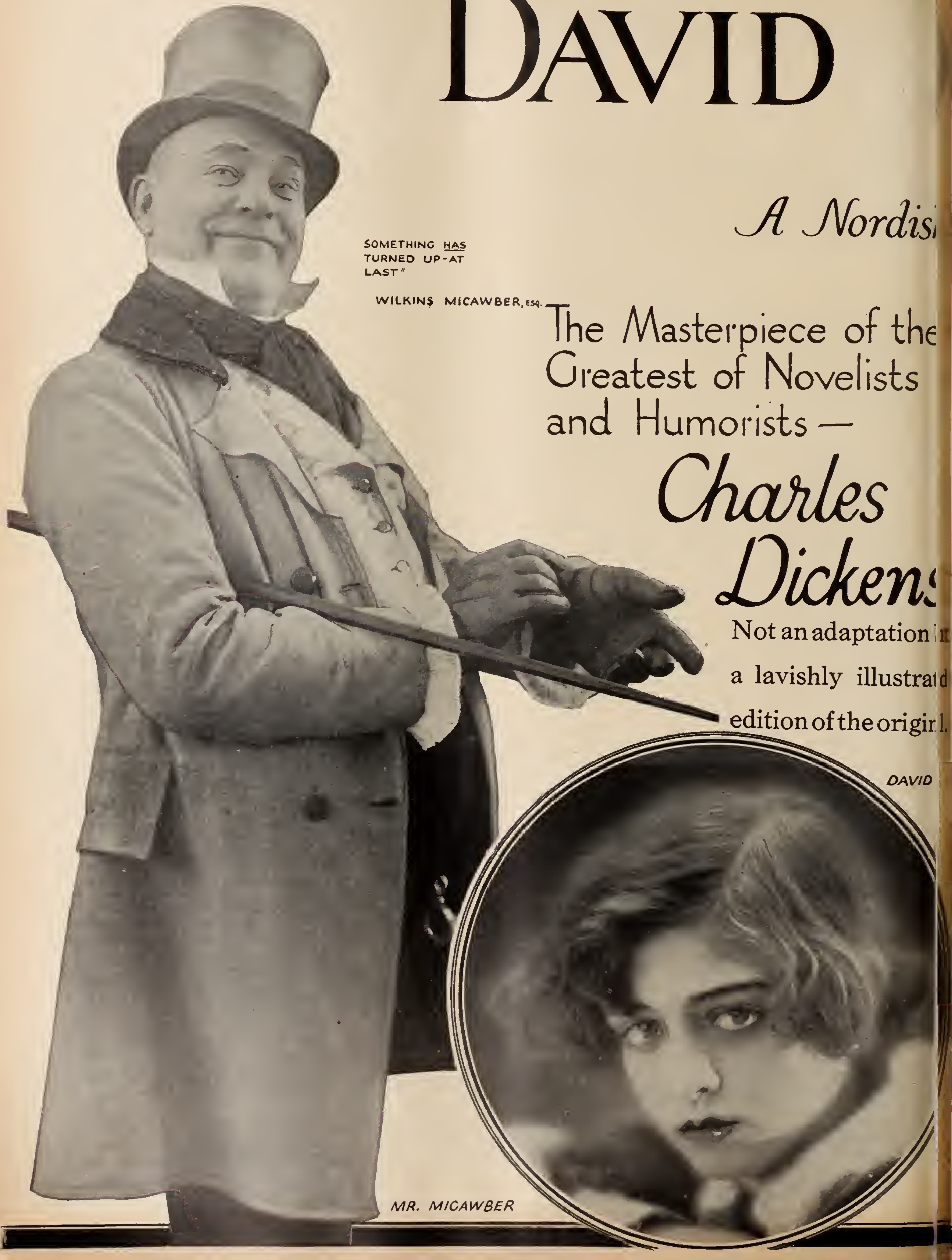

SOMETHING HAS TURNED UP-AT LAST"

WILKINS MICAWBER, ESQ.

A Nordis

The Masterpiece of the
Greatest of Novelists
and Humorists —

Charles Dickens

Not an adaptation i
a lavishly illustrat d
edition of the origi l.

DAVID

MR. MICAWBER

EXHIBITORS

RESIDENT.

Physical Distributor
PATHE EXCHANGE, INC.

COPPERFIELD

Film Production

Mr. Micawber, whose patient, watchful waiting is finally rewarded.

The ever-faithful Peggoty, so unselfish in her devotion, it's no wonder Barkis was willin'.

The always "so 'umble" Uriah Heep—the quaint, loveable Aunt Betsey Trotwood—the cruel, pitiless Murdstone—the appealing child-wife Dora—Agnes, who loved David as a child and was the inspiration of his later years.

Just plain folks—all of whom you know—most of whom you love—not just a story but a gripping human narrative of the romance and adventure of the author's own life.

PEGGOTTY

URIAH·HEEP

AUNT·BETSY TROTWOOD

MURDSTONE

DORA

AGNES

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

2nd big

—At the Mark-Strand Theatre, New York

New York laughed the past two weeks as it has not laughed for years. Every day for fourteen days a tremendous, spontaneous, wholesome, continuous roar has been heard around the Strand Theatre. Since the opening day, September 23rd, at which time, in spite of a heavy rain, "Potash and Perlmutter" drew 16,000 persons to the box-office,—the thousands that have seen it, claim it to be one of the most entertaining pictures New York has had in years.

The screen production of this great play; a stage success that is known all over the world, is a masterly piece of direction. To take such a play and transfer it to the screen, with all the simplicity and humor of the original preserved, demanded genius. The result shows that the producers were men who had that requirement.

Men who know what they are talking about now predict that "Potash and Perlmutter" will be the greatest money-making comedy drama exhibitors have ever had an opportunity of booking.

"You're my friend, Abie, and I love you like a brother. I can roast you—that's a partner's privilege—but I wouldn't let anybody else do it."

By Montague Glass
and Charles Klein
Scenario by Frances Mario

The
S.G.Co.
presents

"Potash and

with

BARNEY BERNARD **ALEX CARR** **VERA GORDON**

A First National Picture

The greatest laugh hit of a decade now in its

week!

The bored critics were wild about it!

IRENE in the DAILY NEWS: "The picture is perfectly, PERFECTLY great. If you don't see this one you are playing a trick on yourself."

ALAN DALE in N. Y. American: "More laughs than the play. The enterprising couple supply the same amount of helpless laughter as they did in the play. A rare treat for picture fans to enjoy."

N. Y. TIMES: "Potash and Perlmutter, be it known, are as funny on the screen as they were on the stage than which there could be no higher praise. Has as many laughs as any Chaplin film."

QUINN MARTIN in The World: "Had the audience held to their seats from the first scene."

N. Y. MAIL: "It is the funniest of the full length comedies that has come to Broadway theatres for many seasons."

EVENING WORLD: "A heart scream from start to finish. The picture is almost one continuous laugh."

"Pearls? Since when has Mr. Woolworth gone into the oyster bizness."

Produced in Association with A. H. Woods

"Remember, there is as big a fish in the sea what ever jumped off a hook."

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Perlmutter"

DIRECTED BY
CLARENCE
BADGER

As a play "Potash and Perlmutter" ran 9 years on Broadway; 9 years on tour; 5 years in London; 3 years in Berlin; 3 years in Petrograd, and 9 years in story form in The Saturday Evening Post.

A First National Picture

What would you call a man who leans over and whispers: "Have you heard this one?" and then tells you a Sunday School story

we
think he's
the

M

M

wait! let me hear it too!

in the

W

What
do you
think
?

A ROMANCE of HEARTS and SWORDS in the glamorous days of Old France when famous beauties of the most dazzling court of all Europe played at love and intrigue, and bold cavaliers plotted for thrones and braved death for a kiss and Milady's smile.

Joseph M. Schenck *presents*

NORMA TALMADGE
in "ASHES of VENGEANCE"

By H. B. Somerville.
Personally directed by FRANK LLOYD

A First National Picture

Unrivaled in spectacular splendor

NORMA TALMADGE, in this magnificent production, rises to the pinnacle of dramatic art with the sheer inspiration of unfaltering genius.

In "Smilin' Through" her art brought a message of happiness to hundreds of thousands; in "The Eternal Flame" she fathomed the depths of a woman's heart; in "The Voice from the Minaret" she breathed the tragic soul-cry for love of a neglected wife.

In "Ashes of Vengeance" she paints in scenes of vivid fire the yearning passion of a woman for a mate denied her. She portrays a woman's tenderest and deepest emotions with a delicacy, a deftness and a surety of touch that makes the character breath with the breath of life.

Her fine artistry is matched only by the massiveness of the settings, the gorgeousness of the costuming, the thrilling, tensely dramatic story, and a cast that is superb. And Frank Lloyd, the director, lifts you into the atmosphere of Old France with one bold sweep and holds you with a compelling, cumulative tension straight to the story's close.

NORMA
TALMADGE
in
ASHES OF VENGEANCE

A First National Picture

FIRST NATIONAL PICTURES

Available on the Open Market

NEVER such praise as this! For once all newspaper critics and trade experts agree!

"It is the last word in gigantic and picturesque drama."—*New York Times.*

"Massive — gorgeous — beautiful — magnificent."—*New York World.*

"It is hardly sufficient to say it is marvelous. It's a masterpiece in the full sense of the word."—*New York Daily News.*

"It sways the heart of every spectator."—*New York Sun.*

"A wealth of real, thrilling drama."—*New York Herald.*

"Miss Talmadge radiant—the picture magnetic — a masterpiece." — *New York Journal.*

"A marvelous spectacle—beauty such as is seldom seen."—*New York Mail.*

"Splendid—human and full of action."—*Chicago Tribune.*

"A magnificent production and one of the outstanding pictures of the year."—*Chicago American.*

"A wonderful production. For gorgeousness of costuming, massive settings, story interest an splendid portrayal, it stands in a class distinctly its own."—*Exhibitors Herald.*

"Stupendous is the one word that describes it."—*Moving Picture World*

"A gorgeous production."—*Film Daily.*

"A real audience picture."—*Motion Picture News.*

"Magnificent—one of the greatest ever shown on the screen. Miss Talmadge is superb."—*Exhibitors Trade Review.*

Foreign rights controlled by
Associated First National Pictures, Inc
383 Madison Ave., New York

Norma Talmadge in "Ashes of Vengeance"

A First National Picture

Now booking on the open market

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Calling a Halt

RICHARD A. ROWLAND has long been known as the industry's truth teller. The First National executive cannot be induced to step into the limelight even as often as once a year — but when he does, he speaks something more than words.

Mr. Rowland has set New York by its ears with his statement published elsewhere in this issue of Moving Picture World.

When the reactions come from Los Angeles—if they should come in any more tangible form than a muttered underground rumbling—they will be of even greater interest.

Mr. Rowland's theme and his indictment may be summed up in this extract:

"Unless the distributors of motion pictures sit down and discuss with the directors and producers the real truth as to what the possibility of gross on pictures is, sooner or later directors, producers, and distributors are apt to be sitting down with the sheriff trying to figure out what has happened."

* * *

AS we have said, New York's executives have been free and lengthy in their comments on Mr. Rowland's remarks. Their views, and those of Mr. Rowland, bear the stamp of truth and frankness.

But all go just so far. And shy clear of discussion at a very important point.

It is well enough to place on the griddle the distributor who paints his rainbows in too highly colored hues, and the producer who listens to him. The warning is needed, mayhap it will be heeded.

But here is another angle.

There is scarcely a week goes by that some exhibitor does not tell us, by letter or visit:

"What aggravates me particularly is when I tell a distributor his pictures have not the drawing power to justify his prices, or my box office has not the capacity to absorb them, he answers as though it settled the question completely. 'Yes, but see the money we are spending on our pictures now. I am offering you three-, four- and five-hundred-thousand dollar negatives.' "

That completes the circle.

At this point the distributor and producer curiously betray very similar mental processes. The producer fatuously believes the alluring tales of earnings he hears; the distributor implicitly feels that his quadrupled production costs is sufficient justification in itself for any figure he might ask.

* * *

WE don't believe that there is any exhibitor who will not admit the reasonableness of normal increases in production costs.

Mr. Rowland, on this point, says:

"During the past year the cost of making pictures has increased about twenty-five per cent., which is all the more reason why a sane policy such as that adopted by First National is essential."

A twenty-five per cent. increase forced by natural and unavoidable conditions is serious enough, and calls for all the resources and unselfish thought of each branch of the industry.

But there is a vast difference between a twenty-five per cent. increase and attempts to justify or recoup boosts of from one hundred to one hundred and fifty per cent.

It is at the latter point that mention of the sheriff becomes apropos.

* * *

NO matter what his statement at the particular moment, we always thank Richard A. Rowland for one thing. He clears the air. Clear air promotes sound thinking.

There is an industrial condition with us that has been developing slowly for several years, precipitately for the past several months, and that is now nearing its crisis.

Surely, it is time for more honest thinking and further plain speaking. From producer, distributor, and exhibitor.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheremoya Avenue, Los Angeles, Cal.

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Moving Picture
WORLD

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This Week

There is no surprise in learning that Charles Chaplin possesses brains; there is nothing startling in the knowledge that Chaplin is an artist; a genius in inspiration, a master craftsman in technique. But "A Woman of Paris" proves the case. Here is a post-graduate course in screen technique for producers and directors. "Something new; something old." Some old methods that were known and used by directors before they discovered that the boss was more impressed if they spent fifty-four thousand dollars building a set than if they used an ounce of gray matter registering a point. And many things new. So many. A picture that a film man can see a dozen times and still find an inexhaustible thought provoker.

"A Woman of Paris" as screen entertainment for the masses, and "A Woman of Paris" as an exemplification of deft artistry, are two different things.

Concerning the latter there is no doubt; on the former there will be debate. And we'd hate to be the referee.

"A Woman of Paris" is daring in theme and in treatment. Maybe too much so for the millions who idealize Chaplin the comedian. At the same time it is one of those discussion-arousing subjects that Mr. and Mrs. Public often seize upon and carry to sensational success the while they hold a family quarrel about it.

Genius is beyond the law. Every now and then Mr. and Mrs. Public fool the sharps and recognize a work of genius. Just about the time said wise ones are cackling, "Of course, WE understand it, but the poor public hasn't our discernment."

"Scaramouche." Real two-dollar entertainment. Spectacular enough to be called a big spectacle. Dramatic enough to be termed gripping drama. And beautiful enough to deserve the word Art. Just a wonderful evening of eye-filling, heart-touching ENTERTAINMENT. Pictorially dazzling, thrilling with its sweep of adventure, and deeply human in the underlying theme and its portrayal.

No wonder Ingram gives full screen credit to every member of his production staff. "Scaramouche," from photography and settings to initial casting and acting, displays a well-knit, coordinating organization.

Joe Plunkett says any one of a hundred scenes in "Scaramouche" could be framed as a work of art. "For my part," he adds, "Ingram could have held his players perfectly still for many feet at the start of a number of scenes —just to let me enjoy the etching and composition."

What a superb combination this would make: Ingram's amazing pictorial insight and Griffith's uncanny knowledge of tempo and suspense.

So Charles Brabin is to direct "Ben Hur." The burning question is settled. Since the day when he first "got a crack at directing" while with Edison, Brabin has always registered with us as a man who arose amazingly to his opportunities. And as a reward Dame Opportunity hasn't been satisfied to merely knock at the door; this time she has stepped right in and made herself at home. Coast report has it that George Walsh will play the lead. New York is not ready to confirm.

All-star day at the A. M. P. A. this Thursday: Richard Barthelmess and a rising young director by the name of Chaplin on the bill. A. M. Botsford doing the barking. Big league doings all around.

Benny Schulberg whizzed past us this morning on the Avenue. Jack Bachman at the wheel. Louis Gasnier is in town. Summing it up: The "CONFERENCE" sign is in permanent use outside the Preferred door these days.

"Joseph Schenck Presents" at both the Rivoli and Rialto theatres this week. One a Metro attraction, the other a First National. The theatres Paramount's. Write your own ticket.

Sounds of battle shouting and tempest coming through our partition from the adjoining office. Bill Simplex Francke must be paying a social visit to E. T. Keyser.

Powers, Schnitzer, Berman, Rothstein—faces that are again being seen around town after an important Chicago sales conference.

Peter Milne is back from Los Angeles; bringing with him the report that DeMille is going to share screen credit with Moses on "The Ten Commandments."

Tamar Lane has written a book. And everybody connected with motion pictures ought to read it. The title is, "What's Wrong With the Movies." It speaks "right out in meeting"; names names and faces facts.

You may not often agree with Lane's appraisals; occasionally not with his views; but you can't read his book without revelling in the sparkling style and finding mental stimulus in the sincerely spoken opinions.

The question asked by the title is answered on the last page in these words:

"There is something wrong with the directors—

"There is something wrong with the actors—

"There is something wrong with the producers—

"There is something wrong with the authors—

"There is something wrong with the censors—

"There is something wrong with the comedians—

"There is something wrong with the exhibitors—

"And there is something wrong with the critics—

"But the movies, themselves, bless them—*they* are all right."

R. E. W.

Finds Producers Have Wrong Idea of Gross Business on Their Pictures

R. A. Rowland Sees Danger Ahead Unless Opinion is Corrected

RETURNED from a visit to the Coast where he spent several weeks conferring with First National executives and the heads of producing companies whose product is distributed by First National, Richard A. Rowland, general manager of that company, has diagnosed production conditions in a remarkably significant manner.

"I gathered from my recent visit on the Coast that there was an erroneous opinion among directors and producers about the gross business their pictures do," said Mr. Rowland. "They will tell you sums of money that I know from a practical standpoint are impossible, and whether they are kidding themselves on these figures or really believe them, I am firmly of the opinion that these figures they have in mind—which are never done—have a tendency to materially increase the costs of pictures, because in laying out production costs, they have these bogus figures of gross in their minds.

"Unless the distributors of motion pictures sit down and discuss with the directors and producers the real truth as to what the possibility of gross on pictures is, sooner or later directors, producers and distributors are apt to be sitting down with the sheriff trying to figure out what has happened. Intelligent enlightenment on this subject is very essential.

"The trouble is that a few big pictures have gone to the heads of producers and directors and blinded them to the sober facts of the balance sheet. They are planning and working in terms of mythical grosses when the actual figures are about one half. Where are they going to get a return on this money?

"Here is the situation," continued Mr. Rowland. "Motion picture men have talked big figures until they have come to be accepted as facts when in reality most of them are fiction. As a result pictures are being made at an excessive and unreasonable negative cost. The production bubble is going to be pricked by the bookkeeper's pen.

"Figure it out for yourself. During the past year, how many productions have actually grossed over $500,000? A few, but not many. Most assuredly they are the exception, not the rule. And it will be the same this season.

"We may divide pictures into three general classes, eliminating the big stars. There is the lowest grade, including productions that vary from poor to fair and may gross from $75,000 to $100,000; next the high-class average photoplay which comprises the great bulk of the yearly supply for the leading theatres and may be expected to gross from $300,000 to $400,000 top; and finally the unusual super-production which may pass the million mark.

"It is not difficult to foresee what will happen when producers with pictures that belong in the first or second class permit a negative cost warranted only by inclusion in the third class.

"During the past year the cost of making pictures has increased about twenty-five per cent., which is all the more reason why a sane policy such as that adopted by First National is essential. One important factor in this increase in production cost is the centralization of production in a comparatively small community where there is a limited number of directors and actors to draw upon. If there was more production in the East, thereby utilizing players who cannot be taken to the Coast, greater variety in casting roles would ensue and salaries would equalize.

"In view of these conditions First National has developed a sound business policy that is working out wonderfully. Each picture is carefully planned to avoid waste in time spent on the production, one of the greatest dangers that a producer faces, and to assure a negative cost that is reasonable in consideration of a conservative estimate of the probable gross. There is no scrimping; but likewise there is no waste. We are spending on a picture just what we consider it to be worth in view of the requirements of the story.

"The pictues First National are producing themselves, which I viewed while on the Coast, are proof of the success of our production policy which is being carried through by Earl Hudson. I am enthusiastic because I have seen the outcome.

"The Frank Lloyd production of Gertrude Atherton's 'Black Oxen,' will be ready for release about January 1. Enough has been shot already to assure a wonderful picture which will establish Corinne Griffith as one of the biggest box-office stars on the screen She is nothing short of magnificent as Countess Zattiany.

"Another remarkable performance is given by Colleen Moore in John Francis Dillon's production of "Flaming Youth," a truly beautiful picture that holds from start to finish. I am ready to prophesy that it will be one of the biggest money makers of the year.

"Edwin Carewe's 'The Bad Man,' in which Holbrook Blinn proves himself even greater on the screen than on the stage, is a surefire knock-out; 'Thundergate,' a Chinese-American melodrama directed by Joseph De Grasse, is another top notch picture; Anna Q. Nilsson surpasses anything she has ever done in Cynthia Stockley's 'Ponjola' and altogether the picture promises to exceed even the popularity of the original story.

RICHARD A. ROWLAND
General manager of Associated First National Pictures, Inc.

"Thomas H. Ince's 'Anna Christie' is turning out bigger in every way than the play, which is saying a lot. Blanche Sweet is a revelation in the role of the down-trodden girl. J. K. McDonald is working with Ben Alexander in a Tarkington story that contains everything in the way of appeal for the vast audience that is interested in a true and sympathetic portrayal of American life. In 'Jealous Husbands' I believe that Maurice Tourneur has excelled even the best of his previous productions. John M. Stahl's 'The Wanters' has big box-office value, and Joseph M. Schenck is going ahead with magnificent pictures starring Norma and Constance Talmadge, 'Dust of Desire' and 'Mirage.' John McDermott has a hilarious comedy in 'Her Temporary Husband' in which Sylvia Breamer and Sidney Chaplin have prominent roles.

"The Eastern supply of First National pictures is equally strong with Inspiration's Richard Barthelmess production 'The Fighting Blade' and 'Twenty-One,' the George Fitzmaurice production of 'The Eternal City' and 'Potash and Perlmutter,' directed by Clarence Badger, which is starting off as the strongest comedy of the year.

"While on the Coast, I conferred with Thomas Ince, Louis B. Mayer, handling the Stahl productions; Richard Walton Tully, of Tully productions; Frank Lloyd, of Frank Lloyd productions; M. C. Levee, representing Tourneur productions; Joseph M. Schenck, of Schenck productions; J. K. McDonald, of McDonald productions; Edwin Carewe, of Carewe productions, and John McCormick, Western representative for First National and Earl Hudson."

Hodkinson Expands

Announcement is made by the W. W. Hodkinson Corporation of further expansion, with the opening of additional branch exchanges in the Far West. On October 1, an exchange will be opened in Butte, Mont., in charge of H. L. Burnham as branch sales manager, to serve as a distributing center for Hodkinson pictures for the state of Montana. On the same date a new branch exchange will open in Portland, Ore., to serve the exhibitors of the state of Oregon. Claude Odom will be in charge as branch sales manager.

Mayer Goes to Coast

Louis B. Mayer, after a period of ten days in New York going over the plans of distribution for his various pictures through Metro and Associated First National, has left for the coast to supervise the productions now in the course of construction to be released through the above organizations.

Palmer Photoplay Corp. to Make Pictures for F. B. O. Release

THE Palmer Photoplay Corporation of Hollywood has entered the list of producers with what it characterizes as "pictures of the people, for the people, by the people," the basic idea being that the screen needs new stories and that these stories have to be originals.

Film Booking Offices of America, after a thorough analysis of distributing conditions by Roy L. Manker, president of the Palmer Photoplay Corporation, has been selected to handle the company's product. He says he is convinced that the affiliation will provide the best advertising, exploitation and distribution for his productions.

The contract for distribution was signed this week by Mr. Manker and F. B. O., with J. I. Schnitzer and Harry Berman acting for the latter.

Three productions are ready for release, according to an announcement from F. B. O. "Judgment of the Storm" is to be the first, being listed for December 1. The other two will follow at fixed intervals.

The three pictures are original stories, the works of writers trained by the Palmer Photoplay Corporation, which has conducted an educational institution for new writers for more than five years. The productions were made at the Thos. H. Ince studios under the supervision of the Ince directorial and technical staffs; Del Andrews, who handled the racing scenes in "The Hottentot," being the actual director of "Judgment of the Storm."

"Judgment of the Storm" and other Palmer Plays—the producer's brand name—are to have the most sensational advertising and exploitation support of any pictures in the entire history of the industry, according to pledges of Mr. Manker and Mr. Schnitzer. A campaign in 21 large nationally circulated magazines, with total circulation of 8.000.000 and a reading public estimated at 35,000,000, is already in full swing. This will be backed by big newspaper space, to be paid for by the producer to be used concurrently with the first runs.

"A tremendous mail campaign, directed to more than 350,000 students and correspondents of the Palmer Photoplay Corporation, will be inaugurated in advance of release date. These 350,000 people, situated in cities, towns and hamlets throughout the United States and Canada, will be welded into a compact exhibitor co-operation organization," Mr. Schnitzer said. Discussing the Palmer Plays, he stated:

"Entry of the Palmer Photoplay Corporation into the production branch of motion pictures is probably the most significant development of the picture year, because the Palmer company has been the one factor in the industry that has sought consistently to develop a distinctive literature for the screen. Through its efforts and accomplishments an astonishing number of men and women have been interested in screen technique."

Roy L. Manker, after concluding negotiations with F. B. O., said:

"We selected Film Booking Offices as our outlet after careful consideration of various releasing organizations, because we are satisfied it is a big concern, accustomed to handling big pictures in a big way. We believe 'Judgment of the Storm' is a big picture. Its story is of the ''Way Down East' type, with plenty of heart interest and a blizzard sequence that will take rank as one of the most startling and exciting ever made. The cast includes some of the best known and most popular players known to fans, the principals being Lloyd Hughes, George Hackathorn, Myrtle Stedman, Lucille Ricksen, Claire McDowell, Philo McPherson, Casson Ferguson and Clarence Burton.

"Exhibitors of the country have been howling for new and better stories, their complaints being the reflection of audience and newspaper views. Adaptation of published stories and stage plays has not met with the cordial reception and profitable returns producers and distributors expected; a fact proved at the International Motion Picture Congress, which recently went on record in advocacy of a distinctive screen literature.

Kinograms Abundant in Film Detail of Japanese Catastrophe

AS part of its regular semi-weekly issue, Kinograms, Educational's news reel, shipped from New York on Friday, September 29, contained a remarkable story of the Japanese earthquake and fire. Kinograms is supplying this reel to its subscribers as part of their weekly service without additional cost.

The scenes included in the reel were the pick of thousands of feet of film taken in Tokio and Kobe and show the destruction wrought by the quake and fire. The ruined city of Tokio, with the still smoking ruins and the dead in the river and the effects of the quake in the surrounding country are shown in detail. The reel shows the hordes of refugees fleeing the stricken city. Thousands are shown crowded in Uyeno Park, where the second quake and consequent panic took such a heavy toll of lives.

"We believe our subscribers are entitled to this service without extra cost," stated Capt. G. McL. Baynes, head of the Kinogram Publishing Company. "Our regular subscribers should be provided with this service just as a newspaper furnishes the news of any disaster to its subscribers and readers —without extra cost."

These pictures, which were taken off a Canadian ship at Vancouver quarantine by seaplane, which carried them to Seattle, and then rushed across the country by airplane, were shown by courtesy of the Famous Players-Lasky Corporation.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 600.

See Producing Centres

British Magnates Pay Visit to Los Angeles

John H. Taylor of London and John Maxwell of Edinborough and Glasgow arrived in Los Angeles recently with Charles H. Christie for their first visit to American producing centers. The foreign visitors came over on the Majestic last week and will be the guests of the Christie brothers for ten days in Los Angeles.

Mr. Taylor is managing director in London for Christie Film Sales, Ltd., and also of Screen Art, Ltd., distributing pictures for the United Kingdom nad Continental Europe; while Mr. Maxwell has large theatre interests in Scotland, booking pictures for his own group of houses and for additional Scottish theatres.

Mr. Christie returned to his studios after an absence of six weeks in Europe.

New Home on Birthday

Commonwealth Celebrates 4th Anniversary; Moves Into New Quarters

With the ushering of the Commonwealth Film Corporation into its new home on its fourth birthday, September 28, it may safely be said that this Sam Zierler organization ranks second to none in the field of State Rights exchanges.

The latest Commonwealth headquarters categorically comes under the dictionary's listing of class. There is class up there on the fifteenth floor of 729 Seventh Avenue all the way from the silver gray ceiling and woodwork to the radio blue walls and some thousands of feet of checkerboard floor space. "Nifty," and "Quite chic" were some of the exclamatory comments made by over 300 members of the industry who passed between spotlights and under a huge welcome sign of guiding illumination. The arrangement of the solar lights, hidden over the top of the elevator entrance and flashing upon Commonwealth merchandise, was one of Publicity Director Jack Fuld's unique ideas.

Much was seen of Al Lichtman, whose Preferred pictures Commonwealth will distribute. A big thing about the new home is the 2,500 feet of floor space at the front of the office reserved for the exclusive use of exhibitors. This section is like a club room with its big leather chairs and brass ashtrays.

Gets Court Preference

Knickerbocker Theatre Disaster at Washington Under Court Inquiry

The liability of the Knickerbocker Theatre Company for the collapse of the roof of the Knickerbocker Theatre on January 28, 1922, which resulted in the death and injury of nearly 200 persons, will be one of the first matters to be taken up by the District Grand Jury when it convenes for the October term. The second, third and fourth cases on the docket are those arising from the deaths of persons in the disaster. These cases, however, involve only the corporation and do not cover the personal liability of the various parties connected with the construction and operation of the theatre, whose cases were allowed a special appeal at the last session

Six More States Endorse Motion Picture Day; Success Is Assured

NATIONAL Motion Picture Day, on November 19, has already won the endorsement of theatre owners on such a large scale that its observance will be of nationwide magnitude, overshadowing any celebration ever established by any division of the industry. It is confidently predicted by the Motion Picture Theatre Owners of America that "Motion Picture Day" will be the occasion of special programs and features of unusual interest in over 10,000 theatres throughout the United States and Canada.

State divisions of the Motion Picture Theatre Owners of America are calling special meetings for the purpose of appointing working committees and to formulate definite plans of participation and all indications show that theatre owners have entered heart and soul into the campaign which on November 19 will mark the importance of the industry and the progress of the theatre as the contact point between the industry and the public.

According to the Motion Picture Theatre Owners of America, the great body of exhibitors have sensed in this movement the opportunity to establish between themselves and the various civic and social forces of their communities, a bond of mutual interest, based upon a clear understanding of public service, and are bending every effort to make their celebration on November 19 achieve that end.

The Motion Picture Theatre Owners of Southern California met on Monday, October 1, under the leadership of Glenn Harper, chairman of Motion Picture Day Committee for Southern California, and after an enthusiastic meeting appointed the following theatre owners as chairmen of city or county committees for the territory: F. A. Miller and H. C. Arthur, of Los Angeles; W. W. Whitson, of San Diego; C. E. Walker, of Santa Ana; D. B. Vanderlip, of Inglewood; J. Sams, of Ocean Park; G. A. Howe, of Glendale; H. J. Siler, of Whittier; Milton Barnes, of Fillmore; E. Drackman, of Tucson, Ariz.; H. L. Wilbur, of Fullerton; F. R. Alexander, of Monrovia; J. A. Cook, of El Centro; Charles Ferry, of Pasadena; A. J. Fynn, of Santa Monica; H. Holland, of Bishop; J. Johanson, of Yuma, Ariz.; W. B. Martin, of San Luis Obispo; O. W. Lewis, of Alhambra; Pearl Merrill, of Culver City; L. Rector, of Hawthorne; W. H. Scott, of Oceanside; J. V. Spaugh, of Ontario; A. M. Spaugh, of Bell; R. W. Lamphere, of Corona.

The following represent local committees appointed for city or county of Southern California, Los Angeles: M. Gore, Dave Bershon, Ralph Grunauer, J. Rubenstein, B. N. Berinstein, J. S. Lustig, B. H. Lustig, J. O. Van Deberg, Anderson and Waggoner, O. A. Pearce, L. Bard, Clyde Balsey, R. C. Ewing, R. L. Green, G. C. Pence, H. Sugarman, T. L. Titus and Graff Brothers. For San Diego, R. E. Hicks and D. W. Hill. For Tucson, Ariz., Nick Diamas.

Similar action has likewise been taken by the Motion Picture Theatre Owners of Indiana in appointing a special Motion Picture Day Committee. William Bender, Jr., national treasurer and national chairman of the Motion Picture Day Committee, announces the following: Charles Olsen, G. G. Schmidt, A. C. Zaring, E. H. Bingham, C. R. Metzger, of Indianapolis; F. G. Heller, of Kokomo; William Connors, of Marion; S. C. Katzenbach, of Terre Haute; O. I. Demaree, of Frankfort; W. H. Brenner, of Winchester; G. G. Shauer, of Valparaiso; J. B. Stine, of Clinton; Charles Sweeton, of Evansville; N. M. Bernstein, of Michigan City; F. J. Rembusch, of Shelbyville; F. H. Gruenberg, Jr., of Chicago, Ill.; L. H. O'Donnell, of Washington; Charles Miller, of New Albany; E. M. Eagleston, of Seymour; J. N. Wycoff, of Terra Haute; W. F. Easley, of Rushville; J. Briscoe, of Elwood; Arthur Jackson, of Crawfordsville; H. B. Johnson, of Lafayette; Allen Robertson, of Rensselaer; Dale Loomis, of Peru; Joseph Brokaw, of Angola; Abe Wallerstein, of Michigan City; Ezra Rhodes, of South Bend; Harry Lerner, of Elkhart.

On last Tuesday, October 2, Connecticut lined up behind the project at a special meeting of the state organization at Hartford and endorsed the plans laid out by Joseph W. Walsh, president of the M. P. T. O. of Connecticut; C. M. Maxfield, national executive committee member; W. A. True, national board of directors, and the various officers of the M. P. T. O. of that state.

On the day previous, Monday, October 1, Fred J. Dolle, of Louisville, Kentucky, who is chairman of the Motion Picture Day Committee for Kentucky, as well as a member of the National Executive Committee of the M. P. T. O. A., called a big meeting of theatre owners in conjunction with L. J. Dittmar, president of the M. P. T. O of that state, at which plans were formulated and enthusiastically endorsed by the attending theatre owners.

On September 28, the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, met and passed the following resolution: "Resolved: That the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware endorse National Motion Picture Day and do all things in our power to help bring about its success."

Fred Seegert, chairman of the Motion Picture Day Committee for Wisconsin, has announced the following committee in charge of the activities in that state: E. Langemack, E. W. Van Norman, S. Bauer, George Fischer, Max Krofta, Wm. Jacobs, J. H. Silliman, M. Rice, of Milwaukee; F. J. McWilliams, A. P. Desormeaux, of Madison; Joseph Rhode, of Kenosha; Tom Foster, of Stanley; J. Winninger, of Waupun; P. Waterbury, of Jefferson; F. E. Wolcott, of Racine; E. Phalen, of West Allis.

November 19, celebrated from the Atlantic to the Pacific, will be a red-letter day in the history of the industry, for which the entire credit is due the theatre owners of the country.

Blackton Signs Lou Tellegen

Vitagraph has signed Lou Tellegen for the principal male part in Commodore J. Stuart Blackston's production, "Let Not Man Put Asunder," which the producing organization expects to be one of the outstanding pictures of the season.

The picture will be filmed from the novel by Basil King, noted English author. It will be the first picture in which Tellegen has taken part since he appeared in a production with Geraldine Farrar, his former wife, who has since divorced him.

Tellegen's contract with Vitagraph is said to call for one of the biggest salaries paid to any moving picture star.

Guatemala Exchange

Paramount Opens a New One Making This Its 36th Foreign Exchange

Headquarters for the distribution of Paramount pictures in the five Central American republics has been opened at Guatemala City, Guatemala, according to an announcement made by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation. This new office, which will be under the purisdiction of Famous Players-Lasky S. A., of Mexico City, will be in charge of C. C. Margon, who has been in Guatemala for several weeks making arrangements for the opening of the new exchange. This will be the thirty-sixth exchange operated by Famous Players in foreign countries.

The Mundial Theatre in Guatemala City, one of the finest motion picture houses in Central America, will be the exclusive first run house for Paramount under this new arrangement. Theatres in Guatemala, Honduras, Nicaragua, San Salvador and Costa Rica will be served by this new exchange. The latest Paramount pictures will be released following an active exploitation campaign in all five countries.

S. F. Seadler Returns

S. F. Seadler, assistant advertising manager for Goldwyn Pictures Corporation, able lieutenant to Howard Dietz, has returned to the home office after a month spent on the Pacific Coast. He was accompanied by Mrs. Seadler.

Grand-Asher Folk Arrive

Several Grand-Asher folk, headed by Samuel Grand, arrived in New York City October 3 from Hollywood, where they had completed work on scheduled productions. They will spend about a month here laying plans for the future, when they will take the trip back to the coast. Mrs. Grand, Bryant Washburn, Mabel Forrest, Elliot Dexter, Joseph Sternberg and R. William Neill made the trip with Mr. Grand.

South Hears Wells' Idea of New Exhibitor Organization

JAKE WELLS, of Norfolk and Richmond, Va., suggested a plan for working out a new national exhibitor organization at a meeting on October 2, in Washington, D. C., of Virginia, Maryland and District of Columbia theatre owners. In outlining his idea Mr. Wells thought it could be profitably discussed at a get-together meeting of all exhibitors of the states named and of Delaware and North Carolina, which could be held in Washington on October 30 and 31. Briefly, the idea is as follows:

The new organization would consist of one delegate to be selected by each of the twenty-six zones which now constitute the film distributing territories of the United States. For instance, the states named above whose exhibitors are to participate in the get-together meeting would constitute one zone. By reason of being entitled to only one representative no territory could unreasonably gain ascendancy over the others as might now easily be the case with respect to the existing exhibitors organization. Further, it was explained that no delegate would lend himself to any scheme that would operate against his fellow exhibitors in his home territory, because he would also be adversely affected should they suffer. And the delegates would be inclined to work to continue themselves in office because the appointment would be much sought for.

To keep the new organization clear of New York influences, a Washington office would be established and placed under the supervision of a real live executive whose sole business it would be to look after the interests of all of the exhibitors.

This executive would have complete charge of the work of the new association and the delegates from the twenty-six zones would operate much in the same way as the United States Senate, in which each state of the Union has an equal vote. The operation and organization of this national association would in no wise operate to eliminate the state organizations. All expenses of the delegates in attending meetings to be held in the Washington office would be paid by the exhibitor organization or organizations in the zone which each represented. The expenses of the Washington office and the salary of the executive would be paid in the same manner.

The Maryland Theatre Owners' Association will meet within the next ten days and the District of Columbia Association will meet on October 19 to further consider the Wells program, including the proposal for the joint get-together meeting the end of the month. Pending the acquiescence of the states named in the Wells plan and its adoption by the other zones, it was decided to put off further consideration of action to be taken to combat the existing seating-capacity tax.

Some of the members protested against the allotment of $100,000 to the State of Virginia as its share of the fund to be raised throughout the United States for the Thomas Jefferson Memorial. The plan is to issue script to that amount to be recognized by the theatre owners of the state as entitling holders to admission to their houses on April 13 next. The theatres would accept the script without expense to the organization issuing it. The belief was expressed that too many people would present the script at the one time and the theatres would be operated on April 13 strictly for the benefit of the Jefferson fund. Some of the exhibitors expressed a willingness to give a matinee at which the script would be honored, but balked on turning the houses over for a full day, themselves assuming the burden of the operating expenses.

The meeting was primarily for the discussion of matters of interest to the Virginia exhibitors, the Maryland and District exhibitors being called in to co-operate on the zone organization idea. The Virginians alone were interested in the report made by their attorney, R. W. Carrington, of Richmond, on the music tax controversy. A motion, authorizing the executive committee to effect a compromise with the Authors' and Composers' Association through their attorney, such compromise to be recommended to all of the exhibitor members of the Virginia association, was adopted following Mr. Carrington's report.

The work of the Grievance Committee was explained by Harry M. Crandall, of Washington. He told how much friction could be eliminated between exhibitors and exchanges by the observance of real business principles and the acceptance of grievance board activities.

Among those who participated in the joint meeting, which was held at the New Arlington Hotel, were the following exhibitors:

E. T. Crall, Rialto, Imperial, Strand theatres, Newport News, Va.; I. Weinberg, New Theatre, Lexington, Va.; H. Bernstein, Colonial, Bijou, Isis, Odeon theatres, Richmond, Va.; Jake Wells, Norva, Wells, Strand, American theatres, Norfolk, Va.; E. D. Heins, Rialto, American, Park theatres, Roanoke, Va.; Ben Pitts, Pitts' Leader and Opera House, Fredericksburg, Va.; F. W. Twyman, Jefferson and Lafayette theatres, Charlottesville, Va.; Wm. Gordon, Palace Theatre, Newport News, Va.; Mr. J. Weiss, Weiss Theatre, Emporia, Va.; Mr. Robertson, Strand Theatre, Covington, Va.; N. J. O'Connell, Warrenton Theatre, Warrenton, Va.; Mr. Casey, Isis, Belvedere, Gayety theatres, Lynchburg, Va.; Frank Harris, Palace Theatre, Petersburg, Va.; Mr. Simpson, Palace Theatre, Petersburg, Va.; Mr. Karincholas, Rialto, Tivoli Theatre, Portsmouth, Va.; Mr. Harksen, Rex Theatre, Berkley, Va.; Mrs. Thorpe, Bluebird Theatre, Richmond, Va.; Walter Coulter, Bluebird Theatre, Richmond, Va.; Frank Durkee, Baltimore, Md.; Mr. Slichter, Baltimore, Md.; Mr. Louis Rome, Baltimore, Md.; Mr. Boch, Baltimore, Md.; Harry Crandall, Metropolitan, Apollo, Savoy, Ave Grand, York, Joy, Central, Ambassador theatres, Washington, D. C.; Mr. John J. Payette, assistant general manager for Crandall; Mr. Joseph Morgan, general manager for Crandall; Dr. Herbst, Circle Theatre, Washington; Maurice Davis, M Street Theatre, Washington, D. C.; Lawrence Beatus, Loew's Palace and Columbia Theatres, Washington, D. C.; Julian Brylawski, Cosmos Theatre, Washington, D. C.

Inspiration Signs May McAvoy

May McAvoy signed a contract October 3 with Inspiration Pictures to begin work immediately playing the lead opposite Richard Barthelmess in his next production, "The Enchanted Cottage," from the play by Sir Arthur Wing Pinero. The contract also gives Inspiration Pictures an option on Miss McAvoy's services for subsequent productions. She will be featured, but not co-starred, in "The Enchanted Cottage."

In this picture she again plays under the direction of John S. Robertson. It was with Mr. Robertson that she created what many consider her most memorable role—that of "Grizel," in "Sentimental Tommy." In "The Enchanted Cottage," she and Mr. Barthelmess and Mr. Robertson are planning to give the screen a no less finely wrought work.

E. W. Fredman Coming

Noted Trade Journalist to Arrive on Adriatic

Ernest W. Fredman, editor of the Film Renter, one of the most important motion picture trade journals of Europe and published in London, sails for a short visit to America on the Adriatic, October 13.

Mr. Fredman will observe the exhibition conditions in New York and make a tour of the principal cities of the country and upon his return report his observations and as he says, "I am not coming to criticise but to report progress to the people of my country so that they can take advantage of any forward movement in filmdom since my last trip three years ago."

Mr. Fredman's is, perhaps, one of the best liked of trade journals abroad, and especially by visiting Americans in London. The moment any person of note in the cinema trade arrives in England, Mr. Fredman and his associate, Norman Wright, proceed to arrange either a luncheon or a tea in honor of the visitor and rarely does he ever fail to bring together enough prominent British film people to make a great showing and to enable the visitor to meet in one day many foremost trade people there.

Mr. Fredman writes special articles under the name of "Freddie," in addition to generally editing both the London and Continental editions of the "Moving Picture News and Film Renter."

Harry Reichenbach is gathering together a committee to arrange a welcome to America luncheon in Fredman's honor upon his arrival.

Attendance Increases

Tax Returns Show Larger Theatre Crowds

Increased theatrical attendance throughout the country during the month of July is indicated by tax returns received by the Internal Revenue Bureau, Washington, D. C., during the month of August, when $5,560,748 was secured from the tax on admissions, as compared with $5,140,506 in the preceding month. In addition to being more than $300,000 greater than for the preceding month, the August collections were $850,000 greater than in August, 1922, when $4,710,470 was reported.

During the month of August, also, $402,344 was collected from the capacity tax on theatres, museums, circuses, etc., as compared with $813,147 in the preceding month, and $389,145 in August of last year.

Total collections from all sources during the month of August aggregated $130,758,424, a reduction of nearly $9,000,000 as compared with August of last year.

German Producers Deluded by Hope America Wants Their Product

By W. STEPHEN BUSH

SOME vain deluding hope seems to inspire the German producers of motion pictures with the desire to invade the American market. The cause of this hope is quite obscure and must probably be sought in the fearsome depths of the German psychology. In Berlin and Munich and in other towns as well all kinds of productions are being turned out and in most cases the promoters imagine that their profits will come out of the sale of their stuff in the States.

The German mind has been deeply touched by the phenomenal rise of the dollar. The prospect of getting even a moderate amount of these precious dollars has swelled the German hopes, but it has not at all educated the German mind as to the realities of the American film market. In all the studios I have visited and in all the conversations I have had with German film experts I have discovered nothing but volumes of ignorance about American conditions and American taste.

It is the kind of ignorance that philosphers have defined as "invincible ignorance," or as the layman would say, hopeless ignorance. The enormous success of the American film over the native product, patent as it is even to the German film critic of the daily press, leaves no trace of an impression on the German producer or director. The latter indeed does not exactly deny that the American film is a three time winner, for he cannot ignore the voice of the exhibitor, whom the box office has long ago convinced on the merits of films from over the water. Indeed, quite a prominent producer, a naturalized German of Russian descent, admitted to me that if the Government ever withdrew its protection from the native film, the latter could not live very long unless it improved about 1,000 per cent.

While admitting the popularity of the American film the native producers attribute it to luck or to the better means or to some other cause other than the true one. Several directors have assured me disdainfully that the American film was painfully simple and "naive," a favorite word of German directors. In their terminology "naive" is a polite paraphrase for stupid.

Here is the logic of these men: If the American with a "naive" film manages to draw the crowd why cannot we do much better with our highly complicated and sophisticated and tremendously realistic films. I remember walking in the fresh air of a bright summer morning with an American buyer and a German director about the beautiful grounds of an outdoor studio located between river and wood. The birds were singing, the branches of young pine trees were gently swaying and from a nearby village church came the grateful sound of deep tongued bells. Verily it was an idyl.

The German director unmoved by the peaceful atmosphere stopped and turned to us outlining a most blood-curdling scenario for his next picture. It began with a young man murdering his sweetheart in a church and afterwards shooting his father because he criticized him for his recklessness. Timidly we sought to dissuade the director from going any further, but he rolled out one atrocity after another until the boy came with the lunch, when he calmed down somewhat and consented to change the subject.

German competition in films will become dangerous for us just about the time the canal boat puts the Empire State out of business.

In the meantime German film centers (like a good many others on the Continent) are full of sales of native films to Americans at fabulous prices. Tracking down these airy rumors I found that they grew out of hopes and wishes rather than solid facts.

International News Does Quick Work with Japanese Quake Films

FOLLOWING its remarkable news reel service in obtaining and rushing to America what are characterized as among the best news reel pictures of the Japanese disaster, the International News quickly followed the first release with an additional short reel of remarkable earthquake and fire pictures actually taken in Tokio on the first day of the holocaust—the fatal September 1.

This feat by International puts that news reel well in the front rank in its service to exhibitors in connection with the Japanese situation, in the opinion of its exhibitor patrons. Many have wired their thanks and sincere gratitude to Edgar B. Hatrick, general manager of the International News Reel, for the excellent service received.

The first consignment of Quake films received by International from its field man, Ariel Varges, now in the Orient, reached New York in time to be printed and distributed to Universal exchanges all over the country in record time, except in several isolated localities. The pictures have been lauded as among the best by far coming out of Japan. They were sent out as a part of International News No. 80, with no extra charge to exhibitors.

The new batch of quake films, which arrived in New York Saturday, are said to be among the most remarkable quake and fire films ever made. The new pictures were hurriedly printed and rushed to Universal exchanges for immediate distribution as a pre-release section of International News No. 81, ordinarilly not due for release until October 2. In many instances these pictures were on the screen Saturday and Sunday.

Butte Musicians, Projectionists and Stage Hands War on Wages

AT a meeting held September 27, Thursday afternoon, at the hall of the Butte musicians' union, the theatre managers of Butte refused to yield to the demands of the musicians, picture projectionists and stage hands, for an increase in their wages. As the result the joint committee of the union informed the theatre managers that they would walk out of their respective jobs on October 1.

The theatre managers refused to make any statement whatever or to comment on the possible walkout.

W. J. Sullivan, manager of the Silver Bow Amusement Company; Merle Davis, general manager of the Ansonia Amusement Company and president of the State Exhibitors' Association, with William Woolfall, representing the Peoples Theatre, met with the joint committee. The musicians were represented by Earle Simmons, Fisher Thompson, Jack Derville, R. J. Cloke, M. M. Moore and Trevor Thomas. The stage operators were represented by Steve Delaney, Ed Curran, Charles Franklin.

The new demands ask for $52,50 a week for musicians, at stock theatres; $57.50 a week for musicians and operators at movie theatres, and $57.50 for stage employes. Mr. Simmons invited the theatre men to look over a table showing the average salaries paid musicians throughout the country. The rate was decidedly higher than that paid in Butte.

Mr. Sullivan is quoted as saying: "We are absolutely unable to see our way clear to grant this increase. We have no further argument and our decision in the matter is final."

The musicians union has a membership of 314. The operators and stage hands number together about 50. No increase is asked by the organ players at theatres or brass band players.

Film Libraries Needed

Riesenfeld Says They Will Soon Be Established

Hugo Riesenfeld, well known New York exhibitor, believes that communities and educational institutions will soon be establishing circulating film libraries. These will be operated on much the same basis as the present day public libraries. He predicts that nature study films, "fiction films," historical and geographical films will have as wide a distribution as the much thumbed volumes in a Carnegie library.

"The demand for reference films is continually growing," points out Mr. Riesenfeld. "Clubs and fraternal organizations are falling into the habit of occasionally renting films.

M. P. T. O. of 3 States Stand for Insistence on Rights

INSISTENCE on rights, was the keynote of a very largely attended meeting, the first of the season, held during the week by the Moving Picture Theatre Owners' Association of Pennsylvania, Southern New Jersey and Delaware in the Hotel Vendig, Philadelphia. Enthusiasm ran high.

After prolonged discussion, in which, however, there was complete concurrence of opinion, it was agreed that those members who had contracted with the Paramount Company and the Cosmopolitan Company as co-signers on the contract for the latter company's films, "Little Old New York" and "Enemies of Women," should stand pat on the insistence that their contractual rights be recognized.

Explanation was made that in the face of contracts made for first showings in their respective cities by several members of the M. P. T. O. A., distribution of the films had been turned over to the Goldwyn distributing organization and therefore, unless the original pact was adhered to, there existed of course the probability that other houses than those parties to the contract might have the advantage of the first showing.

The membership, it is said, is not so much concerned over the identity of the organization which will send them the films as they are over the preservation of their right to a first run under the terms of the contract made, jointly with the Cosmopolitan and the Paramount companies.

The voices of the members were raised also in protest against what they characterize the iniquity of releases of feature plays to theatres not regularly making film displays. Without instancing any particular example, the drift of the arguments presented was that week in and week out throughout the season the regular and legitimate film houses were the patrons of the several producing and distributing companies, taking their films regularly and thereby taking their chances on a possible return. Under these conditions it was thought an injustice that a feature film with assured pulling power, even at thrice or more the price charged in the legitimate houses, should be leased to theatres not regularly making film displays.

The legitimate film house owners argued that they should be given some of the cream as well as be expected to take the whole milk and occasionally the skim, and therefore when a film with the publicity powers of the feature film referred to is produced, opportunity should be given to the regular patron, to make a showing at regular rates. All thought that it would not be good policy to have the legitimate film houses impose the high charges that the theatres could do for a special attraction of the kind indicated, but that at the same time they had certain equities as regular patrons which should be considered. There was turned over to George P. Aarons, secretary of the M. P. T. O. A., and also secretary of the National organization, the prosecution of this issue to a successful conclusion.

The M. P. T. O. A. enthusiastically endorsed the movie day movement—the setting aside of November 19th for the production of particularly attractive films and for the turning over to the National body for the prosecution of its many activities of benefit to the entire industry, of twenty-five per cent. of that day's receipts.

The organization determined that henceforth, instead of holding monthly a more or less perfunctory meeting, to gather quarterly; to have special features connected with the business session, and, by reason of the greater importance and lesser frequency of the meetings, to have a one hundred per cent. attendance at each. Similarly, the board of managers determined to meet semi-monthly instead of weekly. All the details of the Movie Day programme were explained to President H. J. Schad by Charles M. Rapaport, of the Ideal Theatre, 19th and Columbia Avenue, who is the national committeeman for this district. He will co-operate in making the affairs successful by the appointment of the necessary sub-committee.

Anderson Establishes Units in 3 Leading English Cities

CARL ANDERSON, president of Anderson Pictures Corporation, announced this week the formation of Anderson Pictures, Ltd., with offices at 89-91 Wardour Street, London, and branch offices at 28 Dean's Gate, Manchester; Greek Street, Leeds; West Gate Road, Newcastle; Dunlop Street, Glasgow; 16 Charles Street, Cardiff; Fleet Street, Torquay, and Holloway Head, Birmingham.

Thus is completed the organization of Mr. Anderson's distributing system on an international basis and his parent company, Anderson Pictures Corporation, now ranks among the few American distributing organizations which maintain their own offices in the foreign field.

Negotiations which have been under way for some time, were consummated last Saturday. Samuel Berney is named as managing director of the newly formed unit with Frank T. Thompson as treasurer. Anderson Pictures, Ltd., will actively distribute throughout the United Kingdom the product of Anderson Pictures Corporation and that of the Theatre Owners' Distributing Corporation. It will also handle the foreign sales of both organizations for Continental Europe and all of the British Empire with the exception of Canada.

In a statement from his offices Mr. Anderson says: "The announcement of the formation of Anderson Pictures, Ltd., is an indication of the scope and importance of our distribution plans. We control a majority of the stock of our foreign organization and it will be a power for exhibitor service in Great Britain. Although conditions and methods of operation are naturally different from those in this country, the fundamental policies of equity, fair dealing and mutual interest with the theatre owners are the same. Anderson Pictures, Ltd., will operate on these same broad principles. The same opportunities to be derived therefrom, will be offered to the British exhibitors and at all times the thought and attention of Anderson Pictures, Ltd., will be directed toward their welfare.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Moving Picture World, published weekly at New York, N. Y., for October 1, 1923.

State of New York, }
County of New York } ss.

Before me, a Commissioner of Deeds in and for the State and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the President of the Chalmers Publishing Company, publishers of Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Chalmers Publishing Company, 516 Fifth avenue, New York City; Editor, Robert E. Welsh, 516 Fifth avenue, New York City; Managing Editor, John A. Archer, 516 Fifth avenue, New York City; Business Manager, Ervin L. Hall, 516 Fifth avenue, New York City.

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding one per cent. or more of stock should be given.) Chalmers Publishing Company, 516 Fifth avenue, New York City; J. P. Chalmers, 516 Fifth avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this pubication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (this information is required from daily publications only.)

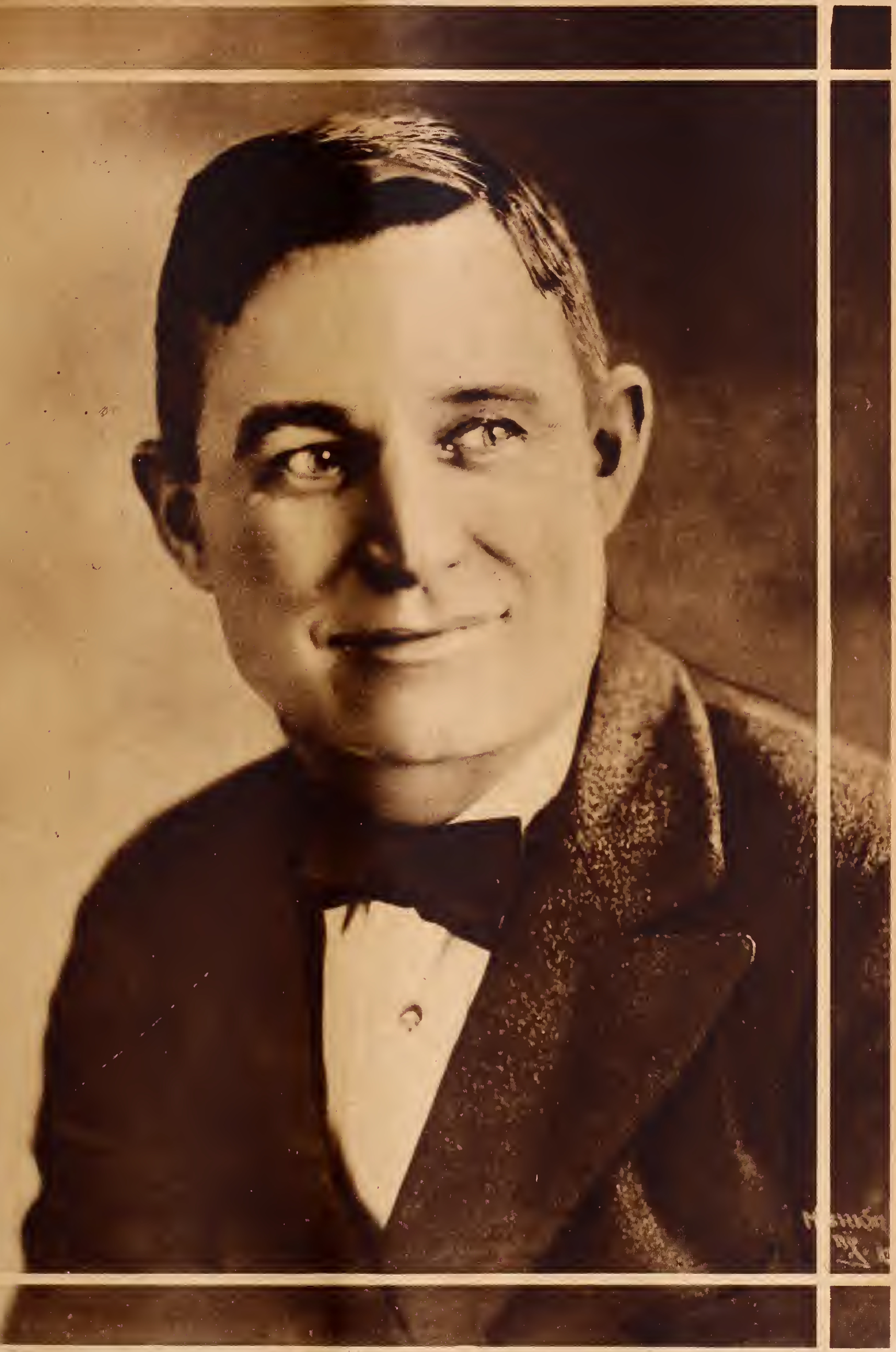
ALFRED J. CHALMERS,
V. Pres. Chalmers Pub. Co.

Sworn to and subscribed before me this 20th day of September, 1923.

[Seal] GUSTAVE H. FAUSEL,
Commissioner of Deeds, New York City,
Residing in Bronx County.

New York Co. Clks. No. 36 Reg. No. 24013.
My commission expires February 14, 1924.

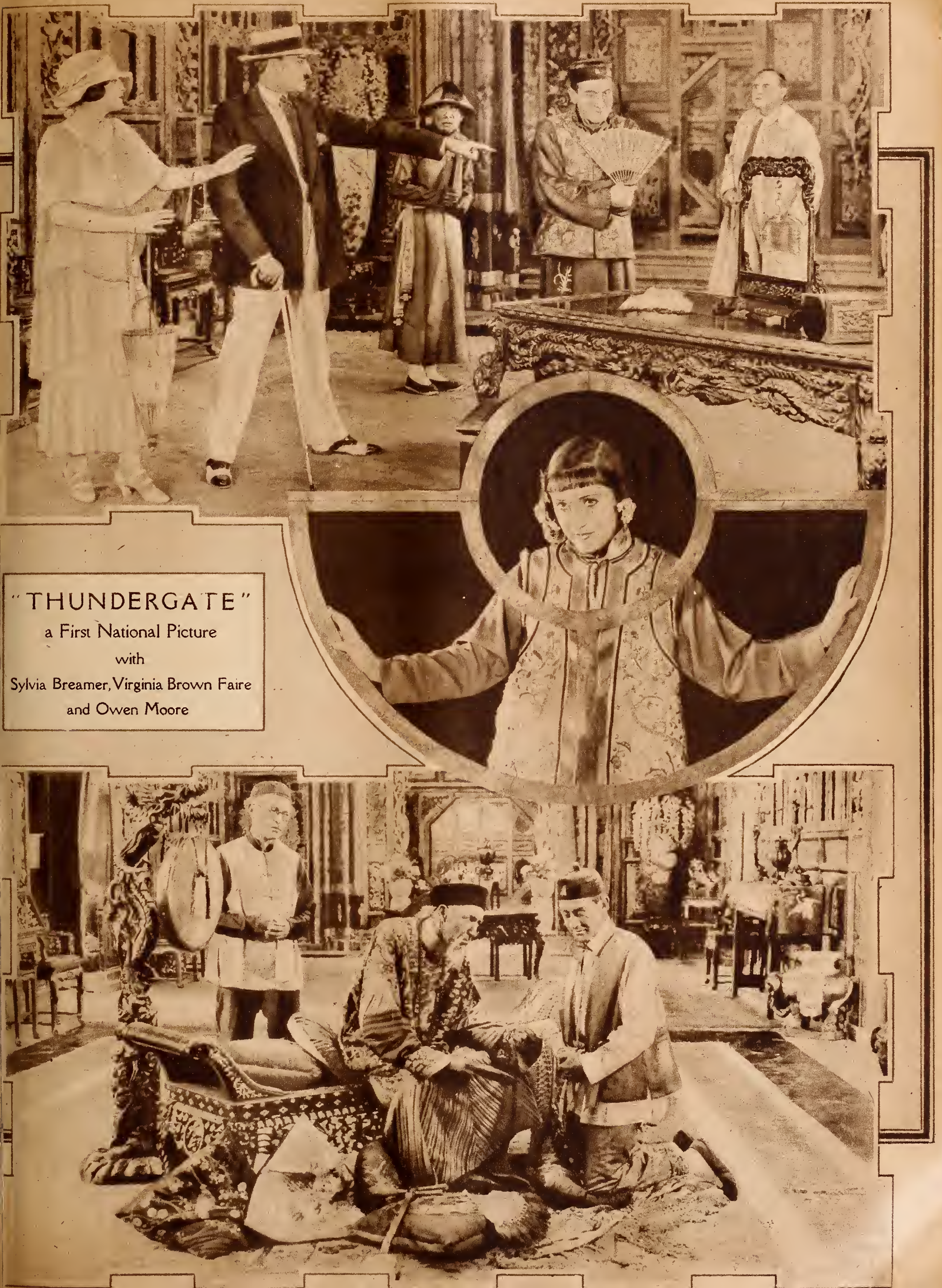
Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 600.



Will Rogers

Now starring for Pathe in a series of two reel comedies.

"THE BAREFOOT BOY"
the all star Mission Film production
which C. B. C. Film Sales Co.
is distributing.



"THUNDERGATE"
a First National Picture
with
Sylvia Breamer, Virginia Brown Faire
and Owen Moore

William Fox presents
"HELL'S HOLE"
with CHARLES JONES
Directed by
Emmett J. Flynn
A Fox Picture

Mable Normand in "THE EXTRA GIRL", Mack Sennett's new comedy drama which will be released by Associated Exhibitors.

"THE VIRGINIAN"

B. P. Schulberg's adaptation of Owen Wister's famous novel, which is to be released as a Preferred Picture.

Lenore Ulric in TIGER ROSE
a Warner Bros. Classic of the Screen.

Regent Pictures presents "THE DRIVIN' FOOL"
with Wally Van and Patsy Ruth Miller
distributed by Hodkinson Corp.

Did you ever see a spirit?

Whether you ever did
or not you should see

Is Conan Doyle Right?

Two parts

Sir Arthur Conan Doyle, a very distinguished Englishman, says this life is merely the vestibule for the Hereafter; that we take up life in the next world just where we leave it off here; that he is in constant communication with those who have passed on; and that their message is one of Hope and encouragement to mankind.

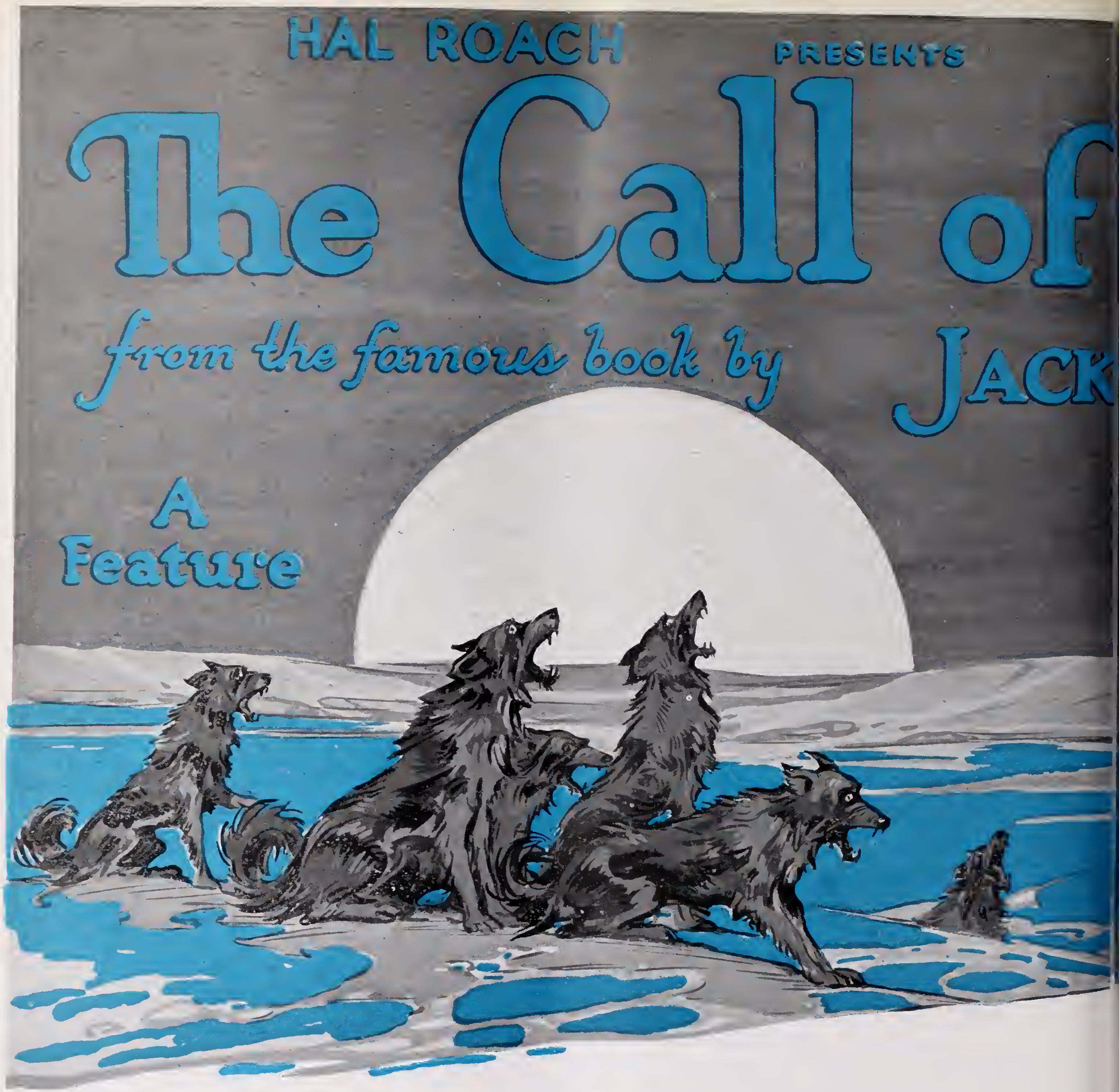
Sir Arthur is honest in his beliefs; there are others who are not, who seek to profit from the tears of the bereaved. This great two reel picture shows up the fakers and the crooks who seek to commercialize Spiritualism.

Everybody in your community is either for or against Doyle's beliefs. It's the biggest topic and the biggest little picture of the day. Play it up and PROFIT.

Written by
Cullom Holmes Ferrell

Pathépicture
TRADE MARK

Directed by
John J. Harvey



Is every dog at heart a wolf?

Behold "Buck," the hero of this story.

He was gentle, a real pet, the friend and protector of little children.

Stolen, roughly treated, taken to Alaska where only the strong could live, he became a raging, slashing, killing fury,

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Pathepicture

TRADE MARK

champion of dog and wolf. With the death of the only man he loved he went wild and joined and led the ferocious wolf-pack.

This picture is both tender and savage; human and wild; it's great, like the book.

HAL ROACH
presents

Stan Laurel Comedies

Two parts

A new comedy face, sure to be famous, is peeking above the horizon

Watch this chap "do his stuff." With sober face and serious manner he builds up his situation until the climax is reached. Then the sun breaks from behind the clouds, his face beams, he wriggles in ecstacy while your crowd roars. That's *pantomime* and it takes an artist to do it. His manner, his style and his methods are his own.

The name "Stan Laurel" is going to mean a lot more a year from today than it does now.

Pathécomedy
TRADE MARK

Weiss Returns from Europe; Plans Ten Features in Year

TEN good feature pictures within a year at rentals that will be welcomed by exhibitors, is the promise made this week by Alfred Weiss, of Artclass Pictures Corporation, who has just returned from a four months' visit abroad. Further details were not available directly from Mr. Weiss, as he is withholding a definite statement of his plans for about ten days, but his enthusiastic comment on the progressiveness in film production of the Austrians, and the quality of actors to be found in Vienna, seemed to indicate that he has unearthed a film bonanza on the Continent.

Mr. Weiss possesses a happy appreciation of humor. He described one of those conferences where a director strides into the board room of a picture company, brandishes a chart and remarks, "An additional appropriation of only $250,000 is needed to complete my picture," and the directors rise with the startled celerity of a man who has sat upon a tack.

"That tremendous expense of production," said Mr. Weiss, "is the direct cause of the whole trouble. Somebody has to pay the bill and the buck is passed along the line—to the salesman and the exhibitor. My pictures will be good pictures. They will attract crowds to the theatre, and the exhibitor will make money because he will pay only a reasonable price for them."

But he wasn't ready to go into details, and so the seeker after information asked for his impressions of conditions overseas.

"One impression struck me forcibly and is still clearly retained in my mind—the attitude of the people in Europe," Mr. Weiss emphasized. "There is such a serious desire to rehabilitate, an indefatigable striving to better one's condition, an avid wish to do business, that one is amazed at such heroism at this time when internal discord and the fluctuation of currency exist. But this attitude contains a current of optimistic faith, assurance of ultimate content and a gradual improvement. And money is being made now. All this indicates a good year for the picture business."

Production abroad is not at its height, Mr. Weiss found, but there is some activity. Innovations he saw in some studios amazed him. The Continent offers a splendid market for American films, but the method of distribution and some of the business tactics could be improved upon. American films are in especial demand everywhere, with England, Belgium, Germany, Austria and Czecho-Slovakia particularly appreciative of their merits.

F. B. O. in Canada

There Known as United and Not Associated Exhibitors

According to an announcement made this week in Canadian regional trade papers the Film Booking Offices in Canada will be known as the United Exhibitors of Canada and not Associated Exhibitors.

The change in the distributing title for the F. B. O. Canadian offices followed a conference between high Canadian officials and H. M. Berman, general sales manager. The charter title was made necessary out of courtesy to a Canadian firm now using a charter title similar to Associated Exhibitors and to avoid any possible confusion the F. B. O. agreed to the change.

It is the purpose of the F. B. O. to commence trade exploitation of all their product in the Canadian territory going back for over a year. Coupled with this they will begin the release of all their new product which means that the exhibitors of Canada will find themselves with close to a hundred new productions to select from for their coming programs.

Lasky in Hollywood

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has returned to the Lasky studio after having spent a vacation in the heart of Wild Horse Mesa, Arizona, 800 miles from the nearest motion picture studio, 150 miles from a railway and 10,000 feet above the sea. Mr. Lasky was the guest of Zane Grey, novelist and sportsman, who organized the expedition.

R. H. Clark Resigns

Ralph H. Clark, for the past six years associated with First National Pictures as manager of the New York Exchange, and more recently as Eastern District Manager, has tendered his resignation to that organization, to take effect October 6. Mr. Clark, who has won a host of friends here, plans to return to his native state, California.

Call for Officers

Former officers of the United States Army who wish to join the Officers' Reserve Corps without an examination must file their applications before November 11, 1923, according to information received from Major William Noble, P. O. Box 1213, Oklahoma City, Oklahoma. Membership in the Reserve Corps carries no obligation, Major Noble states, the Reserve being called only in case of national emergency.

Laemmle Finds American Films Dominate the European Field

CARL LAEMMLE, president of the Universal Pictures Corporation, just back from a three months' tour of Europe, brings word that picture production is on the wane on the Continent and that American films are making gigantic strides as the generally accepted standard of film entertainment.

Mr. Laemmle's comments are based on extensive study of film conditions in France, Germany and Italy, heretofore the bulwarks of the foreign film industry. He not only studied the situation in the production centers, but investigated the business in outlying districts—in the smaller theatres and among the average motion picture fans.

He found Italian production activity sloughing off and almost at a stand-still, except for some production in that country by American companies. He found French production greatly slowed up. He found German production crippled by exchange.

Two great factors have contributed to the slow up in foreign production, the film president points out. One is the unsettled political condition in Europe, accompanied by the present exchange rates which are almost prohibitive to foreign commerce. The other is the seeming inability of European producers to make pictures which are commerically valuable in America. This combines with the first factor to limit European producers to a small European market—a market which does not support ambitious production plans.

On the other hand, asserts Mr. Laemmle, American pictures are to be seen everywhere. This is especially to be noted in France where American pictures have had an uphill fight. Today, American pictures are to be seen on all the boulevards and seem to constitute more than fifty per cent. of the pictures shown in that country. Universal dominates the European field, Mr. Laemmle proudly states. With exchanges in almost all European countries, Universal now finds its pictures in a large majority of houses. The boulevards of Paris find Universal pictures just as entertaining as does Broadway.

Mr. Laemmle's tour took him to Paris, Stuttgart, Frankfort, Lucerne, Milan, Venice, Florence, Rome and London. He also spent several weeks in his boyhood home, Laupheim, Bavaria.

Exhibitors and Musicians of Cleveland Reach an Agreement

OCTOBER 1 saw the end of the musicians' union-exhibitors' troubles in Cleveland. A new wage scale for two years was signed and all the neighborhood houses resumed giving performances with music.

The trouble dates back four months when the exhibitors declined to sign a new contract with the union, at an increase in wages. All summer the neighborhood houses had no music. The Loew theatres' contract did not run out until September, and they renewed their contract for two years at a twelve and one-half per cent. increase.

Following this action, the neighborhood houses got together and after some negotiations an agreement was reached. Musicians in the Loew theatres now receive from $60 to $70 per week, while the neighborhood scale ranges from $35 to $54 a week.

The Cleveland theatrical men are heartily tired of an annual struggle. Contracts invariably were made for one year and every fall it was the same old story over again. Now they are making contracts for two years. The stage-hands and projection machine men also obtained a two-year contract.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Schoenstadt & Sons Plan $500,000 Chicago Theatre

Another big movie house for the southwest side is planned by H. Schoenstadt and Sons, who operate the Archer, Atlantic, Boulevard. Halfield and Brighton Park theatres. The new house will seat 2.300 and will be located on the southwest corner of Archer and Robey streets. The site is 250 feet on Archer avenue, one of the main traveled streets of the southwest side, and 125 feet on Robey street. The projected house will supplant the present 800 seat Archer Theatre, which may be remodeled into a garage. The new house and equipment will represent an investment of $500.000.

Isidor Gumbiner, operator of the Wicker Park and the Banner theatres, has bought the latter playhouse at 1611-17 North Robey from Frederick C. Smalley, and forty-eight feet adjoining, or a total of ninety-eight feet, for a reported $95.000. The Banner, which now seats 900, will be remodeled and enlarged to an 1,800 seat theatre.

John Mangel and John Canger have bought the property at 7543 Ridge avenue from Edna B. Heicher for $15,500 and, with the corner property of Ridge and Howard avenue which they already own, expect to build a three-story theatre building that will include a few stores as well. Work will begin as soon as the present leases on the property expire. This will add another movie theatre to the several projected for the Howard avenue district, but so far the actual work has not started on any of the contemplated houses.

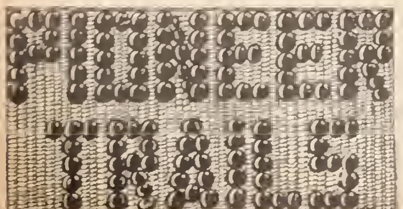
The contract for the erection of the Capital Theatre at Halsted and 79th streets has been let to Nelson and Luid. Work will start at an early date and the house will seat 3.000 and cost more than $1.000.000 to finish. The National Theatre Corporation owns the site.

It is reported that a new Powers Theatre will take the place of the old Powers Theatre on West Randolph street as soon as the lease on the old structure expires. The new house will be smaller than the present structure and seat 800 or 900 people.

"Merry Go Round" is playing to capacity business at the Roosevelt Theatre, and as the engagement is limited to three weeks owing to previous bookings, the film no doubt will get an extended run in the other houses in the city.

W. W. Miller, well known to Film Row, has gone to Cloquet, Minn., where he has taken over the management of the Leb Theatre. L. E. Biesener, who owned the house for four years, has retired from the business.

Another Fox premiere was put on this week at the Harris Theatre, when "Monna Vanna" opened an engagement, succeeding "If Winter Comes," that played several weeks at this fine theatre.



"Safety Last," which closed at Orchestra Theatre last week after an extended run, will be shown at the Randolph Theatre under Manager McCurdy's direction for two weeks.

Many will be sorry to hear of the sudden death of Isadore Natkin, Metro salesman, who was well known to the trade. He died suddenly while on business at the Badger Theatre in Merrill, Wis., and the body was brought here for burial. He bought the first movie theatre conducted by Carl Laemmle here, called the White Front, at 1229 South Halsted street, in the heart of the ghetto district, in 1907, and later added three other houses to his chain, namely, the Ideal, Dante and Irving, all in the same district. He was a valuable member of the Illinois Motion Picture Exhibitors' League and at the time of his death was 50 years of age. He is survived by the widow and his son. The funeral was one of the largest ever held in the film trade and attended by a large delegation.

H. B. Paul of Moline, Ill., was arrested there for alleged failure to pay the war tax upon admissions to a movie theatre he formerly operated in Idaho.

The management of the Stratford Theatre at 63rd and Halsted put on an elaborate Fashion de Revue in a tie-up with "Ruggles of Red Gap." Twenty living models were used in the show and capacity business was the rule for the week.

Fifty-five local theatres all over the city played "Down to the Sea in Ships" last week and the Hodkinson organization used liberal publicity in putting the picture over with the neighborhood houses.

Here comes McCurdy again at the Randolph Theatre with a Rodeo Week, and he ties up with Hoot Gibson in "Ramblin' Kid" for a big week.

Joseph Hopp Elected

Joseph Hopp, of the Fort Armstrong Theatre, Rock Island, Illl., was elected president of the newly organized Theatre Owners' Association of the Quad Cities, Rock Island, Moline, East Moline and Davenport. John Kaletis of Rock Island was made vice president, H. F. Earll of Davenport, secretary, Charles Carpentier of East Moline, financial secretary, Julius Gurtz, treasurer.

The following theatre managers were placed on the executive committee: Ralph Blank, J. H. Pabst and Milt Overman, Davenport; E. L. Lynch, Barney Brotman and A. A. Woodyattt, Moline; C. T. Pittru of East Moline. A check-up of the houses in the organization showed that in Davenport there is a theatre seat for every five persons, in Rock Island for every six, one for every seven in Moline and one for every four in East Moline, the smallest of the group. The new association will work for the advancement of the business and for mutual interests.

The Temple Theatre at 524 North Clark street has adopted a new policy of three acts of vaudeville with feature pictures every day and six acts on Friday.

McVickers Theatre had a capacity business last week with feature "Zaza" and a fine presentation under Brois Petroff.

Howard Redlund and Carl Sodergren have taken over the management of the Gem Theatre at Morton and will operate the house on a picture program exclusively.

Ralph Kettering, of Jones, Linick & Schaefer's publicity staff, has coined a new slogan for the Orpheum Theatre of that company and now the house is called the Parlor Home of Pictures.. "Rupert of Hentzau" opened last week for an extended run at the Orpheum.

Tom Mix blocked traffic around Dearborn and Monroe streets when he showed up for a personal appearance at the New Monroe Theatre. Manager Harry Greeman put over the publicity in a big way for the showing.

Balaban and Katz Corporation has certified to the Secretary of State a change in name to the B. and K. Amusement Company.

Among the managers seen along the row last week were Gus Boser of the Strand Theatre at Mendota, Frank Rhinehart of the Apollo at Belvidere and Jimmy Johnson from Sterling, Ill.

Frank Gehring, well known to the row here, has taken over the Libertly Theatre at Davenport, Iowa, and renamed the house the Rialto. After fixing it up, he will run a mixed program of musical comedies and pictures.

The big show of the week in motion pictures was "Potash and Perlmutter" at the Chicago Theatre. The presentation with the feature was one of the best of the season and capacity business was the rule for the week.

Woods Theatre continues to show motion pictures, as Metro secured the house for a premiere showing of "Scaramouche." starting September 30. The run of "The Covered Wagon" at the Woods Theatre was a big success in every way, according to the management of the house.

Fred Arnold, W. T. Foley and G. A. Schmalbach have organized the Capitol Amusement Company, with offices at 68 West Monroe street, to manage theatres and other forms of amusements.

Walter Flugel, well known exhibitor of Pekin, Ill., has added the Capital Theatre to his chain, taking the house over from William Frederick. He will improve it.

The many friends of W. D. Burford of the Midwest Theatres. Inc., will be glad to hear he is back at his desk after a short illness.

S. A. Lynch of the New Tiffin Theatre has returned from an extended vacation and is back on the job with a lot of pep, giving the folks around North avenue and Harlow plenty of good pictures with fine musical programs.

The Lyric Theatre at Jewell, Iowa, has been taken over by C. C. Dunsmoor, who will improve the house. He has also taken over the Strand Theatre at Pomeroy and will fix that house up this fall.

The Riveria Theatre played to capacity business last week, as they had the Syncopation Show from the Chicago Theatre.

St. Louis Theatres Suffer from Onslaught of Yeggmen

Three safe blowers walked into the Kings Theatre, Kings highway near Delmar boulevard, at 6:45 a. m., September 24, and after capturing the janitor and a negro scrubwoman blew open the office safe. Their loot consisted of $700 in cash, $700 in negotiable interest coupons and $3,000 in indorsed checks, payment on which was stopped later. In their haste the robbers used too much nitroglycerine and the force of the explosion was such that it rammed the door of a third compartment in the safe in which reposed some $9,000 in cash, the major part of the receipts of Saturday and Sunday. When firemen in a nearby fire station summoned the police the burglars had fled.

On the night of Thursday, September 27, burglars broke into the office of the National Film Publicity Studio, 311 South Sarah street, forced open an office safe and secured $350 in cash. They left behind camera lenses in the safe valued at $3,500. In a vault in the building were film negatives valued at $40,000 and $7,000 worth of cameras.

On Friday night, September 28, the safe of the Cinderella Theatre, 2735 Cherokee street, was broken open by burglars, who secured $60.

William Goldman, owner-manager of the Kings, very cleverly took advantage of the burglars' mistakes to obtain some publicity for "Three Wise Fools," which opened a week's run at the Kings on Saturday, September 29. He pointed out that the safecrackers were "Three Wise Fools" who were so wise they bungled their job to the extent of $9,000.

Two theatre hold-ups have been fastened upon Paul Burgett, 22-year-old student of the Missouri Military Academy, Mexico, Mo., who has confessed, police say, to holding up the Quindaro State Bank in Kansas City, Kas., on September 17. G. Eyssell, treasurer of the Newman Theatre, Kansas City, Mo., says that Burgett was the man who took $3,500 from him on March 4 last after compelling him to carry the money from the theatre office to a waiting taxicab and then get into the cab.

Milton Field, manager of the Newman, also told the police that Burgett was the man who attempted to hold him up a few months ago. Miss Lillian Wilson of the Grand Theatre, Moberly, Mo., identified Burgett as the robber who took $147 from her the night of August 30.

"The Spirit of St. Louis," the great historical motion picture, will be shown at the Grand Central, West End Lyric and Capitol theatres, St. Louis, commencing on October 20. The price paid by Skouras Brothers for the St. Louis first-run is said to have set a new record for the city.

Leah Baird is appearing in person this week at the Delmonte Theatre, owned by Fred L. Cornwell. The current attraction is "The Destroying Angel," Miss Baird's latest offering.

J. D. Block of Grain Valley, Mo., has purchased the site for a picture house in Odessa, Mo. The house will be modern in every respect and will get under way very shortly.

Louis Landan's New Washington Theatre, Nineteenth and E streets, Granite City, Ill., was opened on October 1 with a testimonial performance in honor of Mr. Landau. The theatre cost $250,000 and is said to be the finest and largest in the state outside of Chicago.

Mrs. L. C. Howard, owner of the Alamo Theatre, Lebanon, Ill., plans to continue operation of the picture house. Her husband died several days ago after a very brief illness.

D. Frisina of Taylorville, Ill., has had plans prepared for a handsome new picture house for Taylorville, Ill. He is getting data on the cost of construction and may start building soon.

J. R. Reese of Wellsville, Mo., is planning to reopen the Gem Theatre in Bowling Green, Mo. He is undecided as the opening date.

Spyros Skouras is back from a flying trip to Indianapolis, Ind. Didn't lose much time. In twenty-four hours he was back at his desk.

Out-of-town exhibitors seen along Picture Row during the week were: J. R. Reese, Wellsville, Mo.; Harry Miller, Idle Hour Theatre, Festus, Mo.; C. W. Schuckert, Opera House, Chester, Ill.; Mrs. I. W. Rodgers of Poplar Bluff, Mo., and Cairo, Ill.; C. E. Brady, Broadway Theatre, Cape Girardeau, Mo.; C. Holmes, Opera House, Nakomis, Ill.; C. Barber, Cairo, Ill.; J. Barnes of Coulterville, Ill.; Tom Reed of Duquoin, Ill.; Jim Reilly of Alton, Ill.

Seattle

Partridge and Morrison opened their new Coliseum Theatre at Tilamook, Oregon, on September 25. They already operate the Gem.

It has been reported that F. D. Sharp has sold his interests in the Rainbow Theatre, McMinville, Oregon, back to T. E. O'Neil, who also operates the Lark.

Rarely does a town turn out 100 per cent. for a theatre opening. Yet that was the experience of W. A. Cochrane with the opening last week of his new Brook Theatre, on Meadowbrook Farm, just outside the city limits of North Bend. Cochrane opened with "The Spoilers" and he says they were all there. Census statistics give the population of North Bend at 800 and of Snoqualmie at 599. As the Brook is so situated as to draw from both communities, Mr. Cochrane is to be congratulated.

George W. Gould has bought the Empress, Dallas, Oregon, from J. C. Uglow, who has operated the house for a considerable period.

The Columbia Theatre extended 109 invitations to leading Christian Scientists for a preview of Universal's "A Chapter in Her Life," on September 20. Seventy-five turned out, which is a mighty good percentage. Manager Hal Daigler has received a number of letters of congratulation.

Milwaukee

The New Milwaukee Theatre, finest of Milwaukee's outskirt houses, is to observe its first birthday during the opening week of October. Plans for an elaborate program in commemoration of the event are being formulated by George Fischer, manager of the house. He already has arranged for the appearance of Hans Hanke, widely known concert pianist, who will play in conjunction with a reproducing piano. "Bluebeard's Eighth Wife," "Salome Jane" and "Eternal Three" are the feature pictures he has booked for the occasion.

"It has been a wonderful year and prospects are even brighter than ever before," is the comment of Mr. Fischer. "Especially has the first month of the present season been a record breaker for business," he said. "Productions have truly improved and as a result the public is responding in great shape."

The success of the New Milwaukee is due in a great measure to the fact that Mr. Fischer's plan has been to operate his outskirt house according to "big league" methods. In line with this policy he has shown only the best pictures obtainable. Likewise, he has spared no expense in putting on special stunts. His organist is one of the highest paid in the city and all in all the operating cost of his house has been approximately twice that of any other outskirt house in the city.

When a street carnival threatened to cut attendance at Saxe's Orpheum in Kenosha during Style Week recently, E. J. Weisfeldt, manager of the Strand, Milwaukee, was drafted to put over an elaborate style show at the theatre.

Fatty Arbnckie is still popular among the movie fans of Milwaukee. That was proved when, appearing in person at Saxe's Strand despite vigorous protests of the city motion picture commission, church organizations and women's clubs, the erstwhile comedian of the screen was greeted with wild demonstrations at every performance. On several nights prolonged applause at Arhuckle's appearance even was followed by whistling and stamping of feet.

Business during the week, according to E. J. Weisfeldt, manager, was considerably above average. Of the first 6,000 patrons at the theatre, only two voted "no" in the referendum on the question of Arbuckle's return to the pictures.

Two of the last three pictures shown at Ascher's Merrill Theatre in Milwaukee have drawn so well that they have been retained for two weeks by Roy C. MacMullen, manager. The first of the two was "The Spoilers." The second was Elinor Glyn's "Six Days."

The new $119,000 theatre and post office building in West Allis, suburb of Milwaukee, will be ready for opening Jan. 1. The showhouse will seat approximately 800.

A new orchestral organ is to be installed soon in the World Theatre at Mineral Point, Wis., according to announcement of Manager Siebert. Mrs. Siebert, wife of the manager, will be organist.

"The Belle of Milwaukee," a film produced entirely in Milwaukee and starring Milwaukee amateurs, is attracting large crowds to Saxe's Rialto Theatre there. The picture was filmed under the direction of Walter Steine of the Houdris Film Co., of New York, and was shown at the theatre with the co-operation of a newspaper.

Theatre Collapses

One man was killed, four were injured and a score of others narrowly escaped injury or death when the $100,000 Saxe Brothers Theatre being constructed in Janesville, Wis., collapsed without warning. Thomas Saxe, of Milwaukee, one of the owners of the structures, owes his safety to his appetite. Becoming hungry while inspecting the work he left for a nearby restaurant just before the crash.

Just what caused the collapse is a mystery and has resulted in an investigation by several agencies. The building was near completion.

Janesville residents are thanking their lucky stars that the crash came when it did. Had it been delayed until after completion of the building there undoubtedly would have been a recurrence of the Knickerhocker disaster of Washington.

Rembusch Buys Half Interest in Indianapolis Theatre Firm

Frank J. Rembusch, owner of a string of twenty-one picture theatres in Indiana, seven of them located in Indianapolis, has bought a half interest in the Capitol Amusement Company, which operates the Rialto, Lenwood and other theatres in the Hoosier capital. The company owns a long-time lease on the theatre building, which still has several years to run and which is said to be worth approximately $500,000.

The price paid for the half interest, which was obtained from interests in the Fletcher American National Bank, which bought the theatre at receiver's sale about a year ago, was not disclosed. Since the purchase the company has been reorganized with Mr. Rembusch as president and H. H. Woodsmall as secretary-treasurer.

About $20,000 recently was expended in remodeling the interior of the Rialto, which will show first-run pictures along with other entertainment features. Arthur Blacker, manager of the other Rembusch theatres for several years, will be in charge of the Rialto. The theatre seats 1,000 and plans are being made for increasing the capacity to 3,000.

Offices of the amusement company, now in the Consolidated building, will be moved to the Rialto building at an early date, Mr. Rembusch announced.

Work will be started within three weeks on the new $1,000,000 theatre and office building to be constructed on the south half of the English block in Monument Circle, Indianapolis, for Famous Players, it was announced this week following a conference of engineers, attorneys and representatives of the company. The building will be five stories high and will be of white stone exterior and construction.

The new theatre will seat 2,800, evenly divided between the orchestra floor and the balcony. The stage will be thirty feet deep and sixty-five feet wide, with a proscenium opening forty-eight feet wide. The gridiron over the stage will be thirty-seven feet above the stage floor. The most modern acoustic properties will be included.

Spaces for specialty shops will surround the theatre on the ground floor and there will be four floors of offices above the main floor shops. Provision has been made for fifty-two offices in the building.

The J. Gregory Amusement Company of Hammond, which built a large theatre in Hammond and then bought the remaining theatres there in order to control the business, and afterward bought theatres in Chicago Heights and Crown Point, has become the owner of both the East Chicago theatres and, it is understood, is making plans for invading the theatre fields of Whiting and Gary.

Maurice Fox, manager of the American and Orpheum theatres at Terre Haute, has returned with his wife from a two weeks' wedding trip. Their journey included visits to Chicago and several lake resorts in northern Indiana.

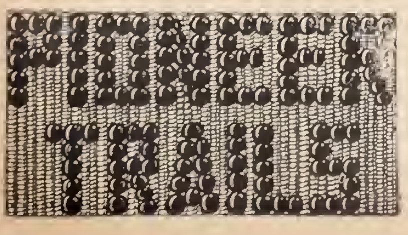
Cincinnatians Pay $45,000 to See "The Covered Wagon"

"The Covered Wagon," shown for three consecutive weeks at the Grand Opera House, broke the attendance record for that length of booking. The picture was shown twice daily, and out of forty-one performances there were twenty turnaways, the entire engagement grossing better than $45,000.

The new Roosevelt Theatre, recently opened here and catering exclusively to colored patrons, is building up an ever-increasing clientele, according to Lew Henry, who is managing the house. The theatre seats 950, with admissions at 20, 30 and 40 cents. It also is equipped for road shows.

Manager Frankel of Gifts Theatre is showing "The White Rose" for the third week with no appreciable falling off of business. Manager Libson is holding over "Ruggles of Red Gap" for a second week at the Strand. Libson also is showing "Potash and Perlmutter" at the Capitol this week, while he is featuring Norma Talmadge in "Ashes of Vengeance" at the Walnut. All pictures are drawing big.

"Scaramouche," which is being shown at the Cox Theatre this week, prior to opening the house for the regular legitimate season, is packing 'em in at $1.50 top for evenings, Saturdays and Sundays, and $1 top for regular matinees. A special symphony orchestra, under direction of Wassili Leps, is being used.



"Merry Go Round" is being shown at the State Theatre, Dayton, Ohio, as the initial offering for the week, the house just having opened under the management of I. Libson, of Cincinnati, who took the property over a few weeks ago.

H. T. Snowden, exploiteer for Universal-Jewel here, has associated himself with the Libson interests in Cincinnati, and will handle the publicity for the Columbus and Dayton houses in the Libson chain. Incidentally, there is a well defined rumor going the rounds to the effect that Libson is about to acquire the Rialto and Majestic at Louisville, Ky.

The building of a $200,000 picture theatre has been authorized by the City Council of Steubenville, Ohio. Arrangements have been made with George Shafer, who operates a number of houses in West Virginia, to look after the new house. The city expects to receive an annual rental of $15,000 for the theatre.

For the first time in three years the Sorg Opera House, Middletown, Ohio, last week presented a road show on a week day. The house has been showing pictures through the week, with legitimate attractions on Sundays.

The Regent Theatre, Hamilton, Ohio, opened for the winter season last week, presenting a combination of vaudeville and pictures. Jim Schwalm is again managing the house.

Manager John A. Schwalm, of the Rialto Theatre, Hamilton, Ohio, is donating a portion of the day's proceeds of October 6 to the fund which is being raised by the Lions Club to install and equip a public swimming pool for the kiddies.

Buffalo

All leading Buffalo exhibitors attended a dinner in honor of Hal Roach at the new Hotel Statler Tuesday, September 25, when the famous Hollywood producer, discussed the problems of the business with the picture theatre managers. Mr. Roach is touring the country seeking to find out just what kind of film exhibitors want and to supply it from his own studios. W. A. V. Mack, of the Pathe exchange, presided at the dinner. During his stay in Buffalo, Mr. Roach made a motor tour of Niagara Falls and visited some of the local theatres in Buffalo.

Over 3,000 persons attended the opening of the new Hi-Art Theatre in Lockport, N. Y. last Monday evening when the house celebrated its premiere with "Robin Hood." The house is owned by J. J. Lanigan and is managed by Robert Kane. Mr. Lanigan thanked the large assemblage for support and promised the Lock City folks the best of pictures during the season. The Hi-Art now seats close to 2,000.

The Criterion has closed again. Harry Abbott's policy of pictures and musical comedy failed to draw as was expected. He is going to try dramatic stock with Lillian Walker and Don Burroughs as the leading players, and with Clark Silvernail as director. The Criterion now is closed until October 15, when the newest policy will begin.

When Herman Lorence put on "Human Wreckage" at the Bellevue Theatre in Niagara Falls, he preceded the presentation with a publicity campaign that made the whole city sit up and take notice. Herman gave a private screening for the city officials, pastors and school officials, and even invited Billy Sunday, who is in the city for a campaign of trail hitting. "Billy" was unable to attend but indorsed the picture. This indorsement was used to good advantage in the house ads.

Mr. Lorence persuaded the mayor to declare an "Anti-Narcotic Week," and to issue a proclamation to that effect. For a week in advance of the showing he had a girl read Mrs. Reid's speech from the stage of the Bellevue. The girl was dressed as closely as possibly to the star of "Human Wreckage."

Mr. Lorence received the following reply from the Rev. Spencer Bacon Owens who had been invited to the private showing. It shows how the clergy are co-operating with Mr. Lorence in the Cataract City:

"Your kind invitation to attend your presentation of 'Human Wreckage' just reached my desk. Thank you very kindly. I shall try to avail myself of this opportunity.

"I wish to take this means of expressing to you the pleasure that has been mine, since coming to this city, to note the uniformly high class of films which you present. By such careful selection and high ideals of service you are doing a fine work for the community. I commend you for it. May your success be increasingly evident as you continue to improve the tone of your presentations.

"Any time that you have coming a particularly good picture, of high educational, religious or artistic merit, if you will advise me a week or ten days in advance, I shall be glad to call my congregation's attention to it in our weekly bulletin, a copy of which I enclose."

Almost every Buffalo exchange had a representative at the opening of the new Strand Theatre in Elmira, N. Y., last Monday evening. The new house is the remodeled Mozart and managed by Ben Bernstein. Following the first show a dinner was given in the Elks' club for the visiting film men and invited guests.

Western New York exhibitors will be surprised to learn that Eddie Hayes has resigned as manager of the Buffalo First National office which he has headed for many years. Mr. Hayes has not as yet announced his plans for the future. Basil Brady has been promoted to the management of the Pathe office. He has been a member of the sales staff for over five years.

Berinstein Smiles Cheerily Over Elmira, N. Y., Opening

Happy over the success which marked the opening of his newest house, the Strand in Elmira, N. Y., William Berinstein and George Roberts, general manager, returned to Albany on Friday. While Mr. Berinstein now makes his home in New York City, he was a former resident of Albany and has two of the city's leading theatres as his property.

The opening of the Strand in Elmira, last Monday night, was really an event in that city. The house is a particularly beautiful one and will be managed by Mr. Berinstein's son Benjamin. It is most modern, and has a $20,000 organ. "Three Wise Fools" was the opening feature. On the night of the opening, Mr. Berinstein played the part of host at a dinner of 200 covers, and one which was attended by not only the most prominent residents of Elmira but others from New York and Albany.

There will be a new theatre soon in Potsdam. William A. Buckley and Harold Remington, the latter of New York, are behind the deal.

Well known exhibitors from out of town along Albany's Film Row the past week included Dr. Ray Thompson, of Old Forge; L. L. Connors, of Cambridge; Samuel Goldstein, of Springfield, Mass.; M. Edick, of West Winfield, and R. V. Erk, of Ilion.

Apparently it was a good move on the part of the Palace in Troy to drop admissions to 10 cents. There has been double the business, and the Palace now gives every evidence of being one of the city's successful houses.

With Jack Deiches continuing as manager, the Astor in Troy will reopen within a week or so and specialize in Italian features.

Four nights a week, the Rose in Troy, owned and operated by that veteran, Jake Rosenthal, offers door prizes. During the last few weeks there have been several "watermelon nights." With the appearance of cool evenings and the suggestion of winter, Mr. Rosenthal has started in offering blankets. Charging a dime and throwing in an ice cream cone or a lollypop for good measure, Mr. Rosenthal is packing his house Saturday afternoons with children from all parts of the city.

Oscar Perrin has booked "Six Days" for a return to the Clinton Square Theatre in Albany, where, two weeks ago, it established a new house record.

Al Bothner, manager of the Capitol in Troy, put on a mind reading act last week as a business getter. It went over big, Mr. Bothner being wise enough to change his pictures daily, with the result that many came back during the six days.

The Colonial in Troy has started in with a three piece orchestra on Sunday nights, the admission remaining at 10 cents. Music during the rest of the week is furnished by a piano and organ.

William Smalley, who started on a shoestring, and who now owns a dozen or more theatres around the state, is a firm advocate of having his houses attractive. Just recently he placed a box of ferns in the lobby of his house at Sidney, and has been the recipient of many congratulations on the improvement, which cost little but which has made a decided hit.

Dave Seymour, of the Theatre Beautiful in Saranac Lake, probably plays the part of host to more notables than any theatre man outside of the metropolis. The well known resort is patronized by many persons of prominence, and as a rule Mr. Seymour is on hand to offer hospitality.

After visiting friends for a couple of days in Schenectady, while on a recent automobile trip, Mrs. Walton is once more back in Lake Placid and looking after the affairs of the Happy Hour.

A new theatre will open in Lake Placid in the early spring. The house will seat about 1,000 and cost about $60,000. The residents of the village have subscribed for sufficient stock to insure the deal going through. Stock is being sold in Tupper Lake for another house.

Everyone has a hobby, and Bob Landry, of Ogdensburg, who is now booking for the Clinton in Plattsburgh, as well as theatres in Ogdensburg and Malone, is no exception to the rule. Every chance which Mr. Landry gets for a night off, he enjoys coon hunting. Mr. Landry is one of the well known exhibitors of northern New York who is gradually branching out and acquiring other houses.

The Strand in Troy has booked several big pictures for second runs this fall, and is planning to try out an increase from 10 cents to 25 cents when these are shown. The house is ordinarily a 10 cent one. Among the pictures booked for early presentation, and at which advance prices will prevail, are "Rupert of Hentzau," "Human Wreckage" and "Enemies of Women."

Vic Warren, owner of the Strand in Massena, will offer vaudeville and pictures at his house this winter, planning to charge 25 cents. He believes that vaudeville will go over in the northern town.

One of the most obliging fellows is Edgar B. Haines of Albany, well known to the exhibitors of northern New York. But Mr. Haines isn't quite so keen just now on this "obliging stuff." While on an automobile trip through the mountainous section, he met a gang of gypsies who engaged him in conversation and casually asked the time of day. Mr. Haines obliged all right and saved his watch, but only to find that his pocket had been picked to the extent of $15.

The Barcli in Schenectady, recently acquired by R. V. Erk of Ilion, and with Frank Braimeyer as manager, is going after business in a big way these days. "Why Worry?" has been booked for a first run in the Electric City, and every picture is to have the benefit of plentiful exploitation.

Joe Braff opened the house in Watervliet, N. Y., during the past week. Mr. Braff has been connected with houses in Albany for several years, and will run his theatre on a 10 cent basis.

Pictures still are being run at the Albany in Schenectady. This theatre was included in the recent combine, and it was understood at that time that vaudeville would be the order at this house.

Walter Hayes, of Buffalo, stopped over in Albany last Wednesday and went over the affairs of his two theatres, the Mark Strand and the Troy.

Squirrel Tails in Lieu of Cash

WITH the Board of Supervisors paying a bounty of 10 cents per tail, many picture theatre owners in Warren county, New York, are accepting red squirrel tails as admissions. Two squirrel tails and a nickel admits one to the theatre. The squirrel tails are accepted in lieu of currency very generally throughout Warren county at the present time. As soon as exhibitors accumulate a sufficient number of tails, they visit the Board of Supervisors and exchange them for coin of the realm.

Richard J. Bolton, who runs a theatre near Lake George, is accepting the squirrel tails and 5 cents as admission to his house, one of the finest in that part of the state. The county is making an effort to get rid of the tens of thousands of red squirrels which have raised havoc with gray squirrels, partridges and crops generally.

Rochester

Edward M. Fay, president and general manager of Fay's Theatrical Enterprises, has just returned to Providence, R. I., after spending several days in Rochester, N. Y., signing contracts for pictures for the fall and winter season at Fay's Theatre here. Among the pictures signed are:

"The Darling of the Rich," "The Love Piker," "Broadway Gold," "Slippy McGee," "The Empty Cradle," "Bright Lights of Broadway," "Merry Go Round," "Masters of Men," "Westbound, Limited," "Human Wreckage," "The Miracle Baby," "The Little Church Around the Corner," "The Man From Glengary," "Brass" and "The Mark of the Beast."

Rochester screen attractions this week are: Eastman, "Enemies of Women"; Regent, "Ruggles of Red Gap"; Piccadilly, "The French Doll"; Victoria, "The Face on the Barroom Floor"; Rialto, "Daughters of Today"; Strand, "Watch Him Step"; Grand, "The Ruling Passion."

The Regent Theatre was the first house to show the Japanese earthquake pictures. They were on the screen Thursday, September 27.

A new rule permitting men to smoke in the first seven rows of the balcony is announced by Manager J. H. Finn of the Temple Theatre.

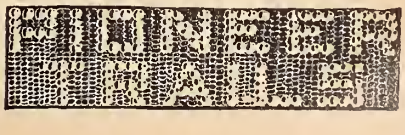
Minnesota

William ("Daddy") Watson, 87 years old, one of the oldest and most widely known exhibitors in the Northwest, died last week at a Minneapolis hospital. "Daddy" Watson operated the Happy Hour Theatre at Excelsior, Minn., and frequently came to Minneapolis to visit exchanges and friends in the industry.

Manager M. J. Weisfeldt, of the Minneapolis Film Booking Offices exchange, announces that small town exhibitors of North Dakota in the future may take advantage of a mail order department which has been established at the exchange. The exchange has discontinued sending a salesman to North Dakota.

The Hostettler Amusement Company added the thirty-eighth house to their circuit last week when they took over the Hildreth Opera House at Charles City, Iowa. The company operates houses throughout Iowa and Nebraska.

The reopening of the Rex Theatre, Virginia, Minn., was announced this week by J. B. Clinton of Clinton-Myers, Duluth Theatrical Company. The house has been remodeled since it was purchased from Joe Roman, prominent Iron Range exhibitor. The Rex is a 450-seat house.



Bridgeport Protective Body Names Elmore Its President

George E. Elmore, manager of S. Z. Poli's New Lyric Theatre in Bridgeport, Conn., has been elected president of the Bridgeport Theatre Managers' Protective Association. The honor bestowed upon Manager Elmore is significant, as he came to Bridgeport only a short time ago.

Other officers elected are: Vice-president, James McCarthy, manager of Poli's Theatre; treasurer, M. A. Heanue, assistant manager of Dawe's Theatre; advistory board, Peter Dawe of Dawe's Theatre, F. A. Vallis. manager of Poli's Majestic Theatre, and Matthew Saunders, manager of Poli's Palace Theatre.

Excellent conditions were revealed throughout the state in the recent campaign of the state internal revenue bureau to round up all theatre tax evaders, Colonel W. E. Allyn has announced. During the two weeks the campaign was in progress approximately $4,000 in overdue theatre taxes were collected. No arrests were necessary, he said.

A certification of incorporation has been filed with the secretary of state of the Moritani Corporation of West Haven. Authorized capital is $50,000 and the company will begin an amusement business with $25,000. The incorporators are Kaneo Moritani, Antoinette Cusano and Alfred Burne, all of West Haven.

Disagreement over a new wage scale demand made by Local No. 285, American Federation of Musicians, has caused Walter T. Murphy, manager of the Crown, Capitol and Lyceum theatres in New London, to take up the matter with the national headquarters of the A. F. of M. A state delegate has been asked to come to New London to adjust the difficulty.

Manager Murphy asserted he has not refused to grant an increase in wages to the musicians, but he has asked for a postponement at the present time as he says the next five months will be "test" months, and that if the first portion of that term develops good business he will meet the men on March 1 and give their demands further consideration.

Manager Tod Browning, who is making things hum at Gordon's Olympia Theatre in New Haven, had a fall fashion show, two soloists and the film, "Potash and Perlmutter," the week of Sept. 30. On the opening night the street in the vicinity of the theatre was jammed with ticket holder standees.

Further details of the theatre war in Winsted were revealed on September 25 when announcement was made by Abe Davidson of Norwich that he would build a modern theatre in his recently acquired property in the heart of the business center. Work will soon be started on construction of the theatre, he said.

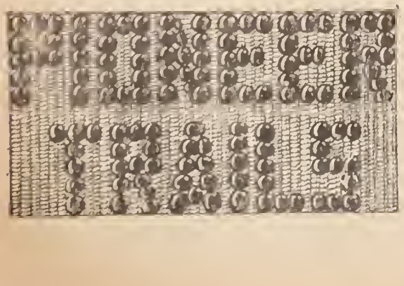
James E. Panora, owner of the Winsted Opera House, who has completed preliminary plans for a new $125,000 theatre on his lot near the Davidson property, declared that in no way would be alter his present plans and that the proposed project would be carried to completion.

Mr. Davidson purchased the site at a price said to be $15,000. The office of the Southern New England Telephone Company separates the two proposed theatre sites.

Philadelphians Join Hands to Aid Leon Behal, Injured

Fellowship and comraderie between exhibitors and exchange houses, shown repeatedly in the past in matters of joint action, will be given expression in a very practical way and for the benefit of a member of the sales organization of the De Luxe Film Company, overtaken by misfortune. The victim of accident, the beneficiary of the co-operative movement, is Leon Behal. Recently he was so severely injured in the thigh and leg by an auto that retirement from active duties for a considerable period virtually is certain. Sales associates and exhibitors have decided to take over the Globe Theatre, 13th and Market streets, for a performance on Thursday of this week, at which special attractions will be shown at a $1 admission, and it is hoped to have an attendance of 1,000. All the proceeds will be turned over to Mr. Behal. The committee in charge is headed by David Barrist of the Ritz Theatre and William Bethal of Metro.

The postponed opening of the new Lebanon, Pa., theatre of the Carr and Schad Corporation took place on Monday night of last week when the new Colonial Theatre was the scene of a gathering of the friends of H. J. Schad, president of the M. P. T. O. A. of Eastern Pennsylvania, Southern New Jersey and Delaware. Friendship was expressed by many floral tributes and after the performance Dr. Schad entertained at dinner. The new Colonial is one of the finest theatres in the Lebanon section and will be under the personal management of the Carr and Schad Corporation. James P. Clay, who successfully managed the Strand Theatre in Reading, is the resident manager. The Capitol Theatre of Lebanon also passed under the Carr and Schad management recently.



Exhibitors and exchangemen during the week were united on another occasion, in the pursuit of pleasure, at an outing held at Kugler's Mohican Club House on the Jersey shore of the Delaware, just above Philadelphia. Twenty-five private cars and a sight-seeing bus conveyed several score participants to the grounds. There were many features in the program of outdoor sports, both ladies and gentlemen participating, all climaxing in some eighteen varieties of baseball contests, but with indeterminate scores. Then came a dinner and after that a dance for prizes, the winners being Mr. and Mrs. Thomas Noble of the First National.

The affair was arranged by a committee on which the representatives of the theatres were David Barrist of the Ritz Theatre and Al Fisher of the Mammoth Theatre, and of the exchange houses Robert Lynch of Metro, William Henan of First National and C. S. Goodman of the Electric Theatres Supply Company. There was also nominated at a brief business session the following officers for the Film Board of Trade to be elected next week: Oscar Newfeld of De Luxe Film, president; Percy Bloch of Famous Players, vice-president; Ben Amsterdam of Masterpiece, treasurer and secretary.

The Southeast

Many Southern Enterprises Theatres in the winter resort section of Florida are preparing to reopen for what is expected to be the greatest tourist season in the history of the state. The Fairfax, Miami, reopens October 8 with vaudeville and pictures. The Victory, Tampa, will open on October 1 with the same policy. The Plaza, St. Petersburg, will open part time on October 4 but will open for seven days a week on November 30, and the Paramount will then be closed for remodeling.

The death of Stephen S. Lynch, of Asheville, N. C., father of S. A. Lynch, former head of Southern Enterprises, has been heard with regret all over the South. The elder Mr. Lynch was 81 years old. His son was in New York on the verge of sailing for a long trip abroad when the news of his father's illness reached him, necessitating a cancellation of his voyage. He finally sailed, however, and was on the return trip only a few hours out of New York harbor when a wireless informed him of his father's death.

With the exception of Harry Hardy, who was busy reopening the Imperial Theatre, Anderson, S. C., all Southern Enterprises managers in the Carolinas were present at the recent conference held by District Supervisor Ford Anderson in Charlotte. The morning session was devoted to business at which Mr. Anderson gave them the principles and plan back of the Greater Movie Season now receiving so much attention and which will open in the Carolinas on October 1. P. L. Metzler, secretary and treasurer, and Montgomery Hill, of the booking department of Southern Enterprises, attended the conference.

Loew's Grand, Atlanta, opened last week with its full week policy, playing to very large business. The theatre has been completely redecorated and refurnished, a great pipe organ having been installed. In Birmingham, New Orleans and Memphis, the change will go into effect October 1, and in other Southern towns at an early date. Manager T. H. James is very pleased with the opening.

Martin F. Schnibben, of Florence, S. C., has been awarded a renewal of the lease on the Opera House, of Florence, which is owned by the city.

Raymond B. Jones, formerly of the National Theatre Corporation, Topeka, Kansas, has joined the exploitation staff of the Howard Theatre, Atlanta.

Byron D. Bailey, of Bangor, Maine, has joined the staff of the Howard-Wells Amusement Company, Wilmington, N. C., being placed in charge of the Royal Theatre, a first-run house. The Victoria has reopened with pictures, playing three-day runs at advanced prices, under the management of George W. Bailey.

The long heralded "Covered Wagon" is at last in the South. It opened last week at the Tulane, New Orleans, and will open in Atlanta at the Atlanta Theatre about November 1.

Marc Bryant purchased the Palace Theatre, Denton, Md., last April, remodeled it at an expense of several thousands of dollars and opened it recently as Bryant's Palace Theatre.

The Grand, Brunswick, Ga., will reopen October 15 with J. B. Ashley in charge. It has been closed for several months and has recently been redecorated. It will play road shows and pictures.

The Community Theatre, for many years operated by the International Cotton Mills, LaGrange, Ga., has closed permanently.

The Alpha Theatre, Manchester, Ga., has closed permanently and been converted into a store, leaving the Globe, a community house, without opposition.

PIONEER TRAILS

A David Smith Production

INDIANS ATTACKING PRAIRIE SCHOONERS IN VITAGRAPH'S STIRRING PICTURE OF THE EARLY WEST

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Exploitation on One Picture Will Sell Other Attractions Which Come Later on

MOST managers fail to realize that exploitation is something beyond the immediate moment. They seem not to understand that an exploitation that fails through inclement weather or some other cause may still not be wasted. They work a certain stunt to sell a certain title. If, for any one of several reasons, that picture does not sell, they come to the prompt conclusion that exploitation has not paid. If they sell an unexploited picture to unusual advantage they are liable to feel that exploitation makes no difference, never realizing that the exploitation on one picture has sold the other.

Exploitation, properly done, is something more than the intensive selling of a single title through the adoption of unusual means for attracting attention to that particular picture. Primarily that is the end sought, but good exploitation also sells the general idea of theatre-going, and will help non-exploited pictures as well.

Keep Them Jazzed

It is for this reason that it is urged that exploitation be frequent though not continuous. Not every picture requires to be exploited, but a sufficient number of the better subjects should be played up in this manner to sell the general idea of theatre-going to the public. The trouble is that too many managers seek to bolster poor pictures through special endeavor instead of concentrating upon the best. To advertise only the poorer shows is equivalent to the action of a merchant in filling his store window with his least attractive materials in the belief that his bargains will sell themselves.

The wise merchant puts his bargains into his windows in the hope of drawing persons into his store where he can sell them standard goods at regular prices *in addition to* the bargains.

Play Up the Best

In the same way the wise exploiter sells his best and slides on the smaller features, knowing that he can count on a certain increase on the latter through the general habit of theatre-going he has inculcated.

There are certain fans whose patronage can be counted upon. They are already sold. To devote time and effort to getting them in is a waste of money and energy.

The people to be sold are the ones who might not otherwise come, but who in coming acquire the theatre-going habit and come again to the shows not specially advertised.

There are hundreds of these intermittent theatre-goers. They visit the theatre more or less regularly for a time until they see something which does not appeal to them. They feel that the pictures have grown tiresome and they stay away. Then they are attracted by some unusual offering, they come, and keep on coming until they again find something not to their liking. They stay away again.

Exploitation will keep these floaters fairly regular in their attendance, but it must be exploitation of the best features, if they are to be sold the regular program.

Cumulative Fffect

From another angle the man or woman who is sold on a title and yet who stays away because of inclement weather is sold on the idea of going to a show and will go at the first opportunity whether or not the succeeding attraction has been extra exploited. A rainy night may keep a couple of hundred people away who will come some other evening simply because they have made up their minds to see a show. If exploitation on one picture can bring them in to see another, not exploited, it is absurd to argue that exploitation does not pay.

It does. No effort to get a patron in is ever wasted, though the collection may not always be made on the picture upon which the effort has been concentrated.

Frequent, but not daily exploitation, will sell pictures in any theatre to a profitable degree, but you cannot work a stunt once a month and expect that simple effort to cover thirty days. Make a smash on one or two pictures weekly on a daily change.

Official Permit for Educational Feature

In support of the exploitation story on Enemies of Women at the Alamo Theatre, Louisville, the Goldwyn press department submits the original permit from the Board of Public Works.

This permit reads: "For sidewalk, Cave Hill Cemetery side at the intersection of Cherokee Road and Baxter Avenue. As an educational feature only, permission is hereby granted to place a wrecked automobile at the edge of the sidewalk at the above location bearing the following inscription, 'Careless Drivers are Enemies of Women.' Here is the result. Proper red lights to be displayed at night to protect the public."

It is signed for the board and countersigned by the commander of the Traffic Squad.

The street car company carried fender signs reading: "Careless drivers are enemies of women. Don't get hurt. Louisville Safety Council." The title was played up largely in excess of the rest of the card.

Five hundred passes were thrown overboard from an airplane in conjunction with the Herald, the Post offered prizes for the best list of the ten most insidious enemies of women and the Times not only sponsored the car stunt but offered prizes for the best punishment to be suggested for careless and drunken drivers.

You couldn't be in Louisville without hearing a lot about Enemies of Women.

Got Bank Mirror

Painting up soda fountain mirrors is old stuff, but J. B. Carroll, of the Victory Theatre, Tampa, Fla., aimed higher. He went after a big plate mirror in one of the banks and painted a white rose to advertise the Griffith play. The glass was ten by twelve feet and the fact that a bank permitted the display carried unusual conviction.

The lobby was a bower of white roses and the rose design was run through the advertising on slides and in the newspapers, with the manager's personal endorsement of the story.

[illegible]

FLOATS FOR THE HUNTRESS AND CIRCUS DAYS IN THE MINNEAPOLIS GREATER MOVIES PARADE

Primarily this is a Paramount Theatres idea, but in Minneapolis the scope has widened to include all brands and theatres and make it a real local event. The team on the Jackie Coogan float won the top prize at the State Fair, which gave this outfit an added distinction. The Huntress was a prize winner, too, though she wears no medals. It's a shame she's alone in the canoe.

Makes Weekly Paper Pay for the Rotos

Rotogravure sections on Paramount and other pictures are invaluable, but the cost of the sheets is rather heavy to the smaller houses. A. G. Pickett, Paramounteer out of Los Angeles, has found a way to make the rotos pay for themselves.

Previously we told how Des Moines gave space to three commercial firms on the roto sheets, cutting the cost in half. That was a decided improvement, but Pickett makes them pay a profit through using them to supplement a local issue.

The experiment was tried in Hawthorne, Calif., which is the center of about 3,000 population, counting the outlying district. A local eight page paper, on news print, was prepared and issued with the roto on Bluebeard's Eighth Wife. Each advertiser gets a signed story in the first issue, dealing with his specialty, as a discussion of batteries from an automobile concern, and an article on the healthfulness of dancing as an exercise by the owner of a dance pavilion. The articles do not run alongside the advertiser's space, to create the better impression. Pickett wrote all of the first issue with the exception of one article by the president of the bank, but the house will handle subsequent issues. The sheet is called the Hawthorne Shopping Adviser and is "published for the convenience of this district through the co-operation of the Hawthorne Theatre and firms listed herein."

With snappy local items and discussion instead of signed stories, and with general advertising instead of hook-ins to the current attraction, the paper promises to prove a profitable venture and the merchants hail it with delight as a purely local advertising medium.

It is a fine example of self-supporting advertising. Write Pickett for a copy, and go to it, if you are located in a small town.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn.

WORKING his augmented lighting equipment, the color harmonies devised by Mr. Hyman for the show built around Constance Talmadge in Dulcy presented the most elaborate chromatic production ever offered in a house famous for its lighting effects. This was particularly noticeable in the draping of the orchestra stage, the cloth taking the lights with velvety softness and yet with satiny brilliance. The much discussed color organ, which was demonstrated at this house last Spring, has nothing on the lighting regularly achieved with the spots and floods. It is a riot of color dominated by a tasteful appreciation of values and blends.

Tschaikowsky's "1812" Overture, chosen to balance the lighter nature of the photoplay, started with the musicians faintly visible through the big, new llama cloth draws at the proscenium front. On these huge curtains, which completely mask the entire stage, were thrown four 150 ampere floods, orange, rose pink, deep blue and amber, two from the booth and two from the dome. As the overture worked up to the bombastic battle music, these floods dimmed out, the curtains we opened revealing a set scene of Moscow at night on the presentation stage. Transparencies in the landscape back drop showed red from box lamps behind for sky and windows of buildings, and a fire wheel from the side gave flame effect over the whole. At the finish of this climax the curtains closed on the fire scene, and again the four floods came up, this time light pink, light green and orange. At the close all gelatines were removed and all floods and spots showed pure white for a smashing finish. The llama columns at either side were lighted with a 2,000-watt light green spot from the top shooting down, and 2,000-watt light amber from the base thrown upward.

Next to the overture in lighting was the Hurtados Royal Marimba Band. The pineapple silver cyc was used as background, and forward of this at either side was a transparent column of the same cloth, one orange and one light blue. The four Mestrum floods threw light pink over orange upon the cyc, and three spots from each side backstage augmented these. X-rays overhead were blue.

For "The Sword of Ferrara," bass solo, Spanish street back drop was masked at sides and top by five-foot plush tormentor. The singer, in Spanish pirate costume, came center stage and was picked out by a 1,000-watt orange spot from one side and amber from the other. Amber and orange box lamps of 1,000 watts flooded the scene from sides. From the booth an amber 100 ampere flood covered the scene. The musicians were under two 150 ampere orange floods from the dome. The transparent columns at proscenium were light green, from the top, with no lighting from the base.

Criterion Male Quartette appeared in "soup and fish" on the apron, under an amber spot from the booth. The llama cloth sides were Mestrum flooded from the booth, one side light green and the other medium blue. Antique gold draw curtains across the small stage flooded with Mestrum amber and rose pink from the dome. Amber transparent windows at either side, and columns green from the top and orange from the base.

Soprano solo also on the apron, under white spot from the booth. Spots and floods same as for quartette excepting change in color harmonies.

What are you doing about productions? Send in your ideas to supplement Hyman's. This is the year productions make money.

Rich Costume Prizes Awarded in Contest

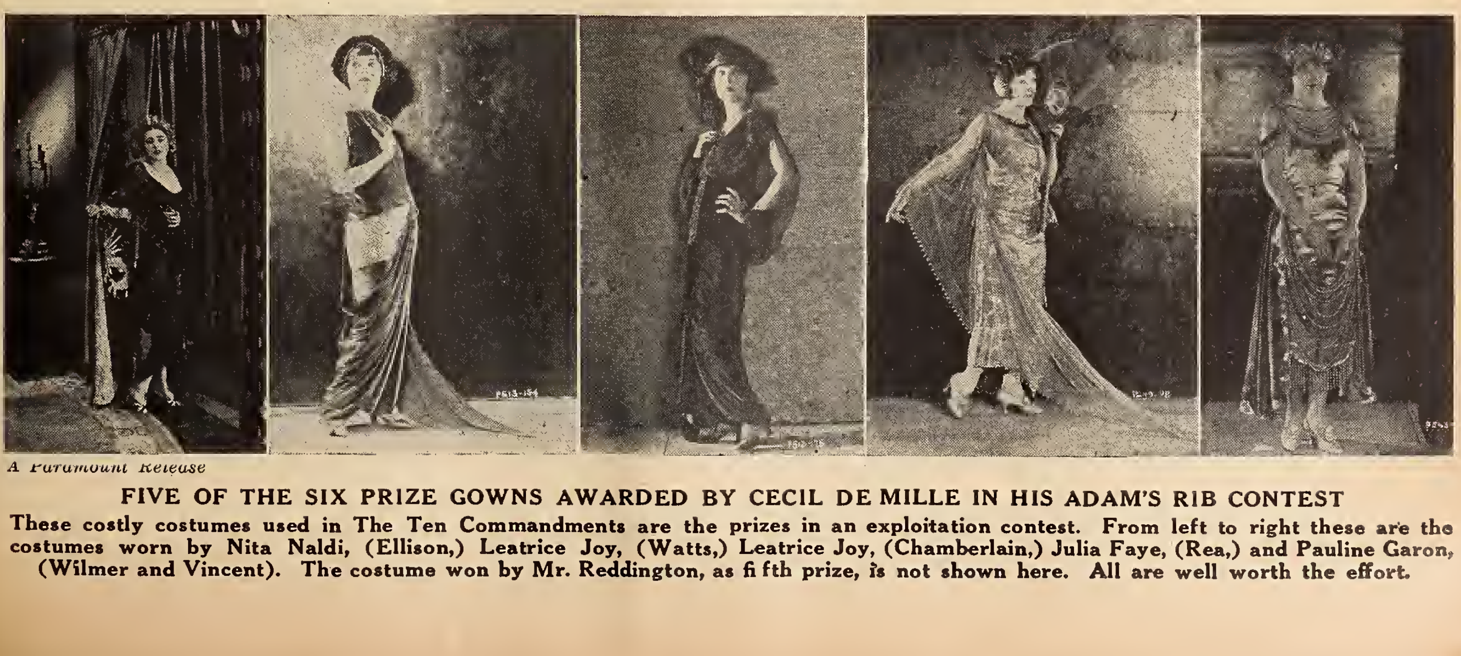
Although the judges completed their work some weeks ago, official announcement has just been made of the award of the prizes in the Adam's Rib exploitation contest.

As announced at the time, Cecil De Mille offered six of the costly gowns used in The Ten Commandments to those exhibitors whose work on Adam's Rib was judged most successful, the judges being L. B. Moen, of the Motion Picture News, Tom Kennedy, of the Exhibitor's Trade Review, and the editor of this department. Each judge made his decision independently of the others, but the decisions were practically unanimous.

The winners are H. E. Ellison, Jr., of the Rialto Theatre, Loveland, Col.; Harry Watts, of the Strand, Omaha; Boyd Chamberlain, of the Victoria, Shamokin, Pa.; George Rea, Colonial, Washington Court House, O.; O. K. Reddington, of the Central, La Porte, Ind., and Wilmer and Vincent's Colonial Theatre, Allentown, Pa.

From this it is apparent that the smaller houses stood an equal if not better chance with the first run theatres, only one of which was in the running. This is largely because the small town man depends more upon exploitation for results and is better organized for the work. Five of the costumes awarded are shown on this page. The costume awarded Mr. Reddington was worn by Anna Q. Nilsson.

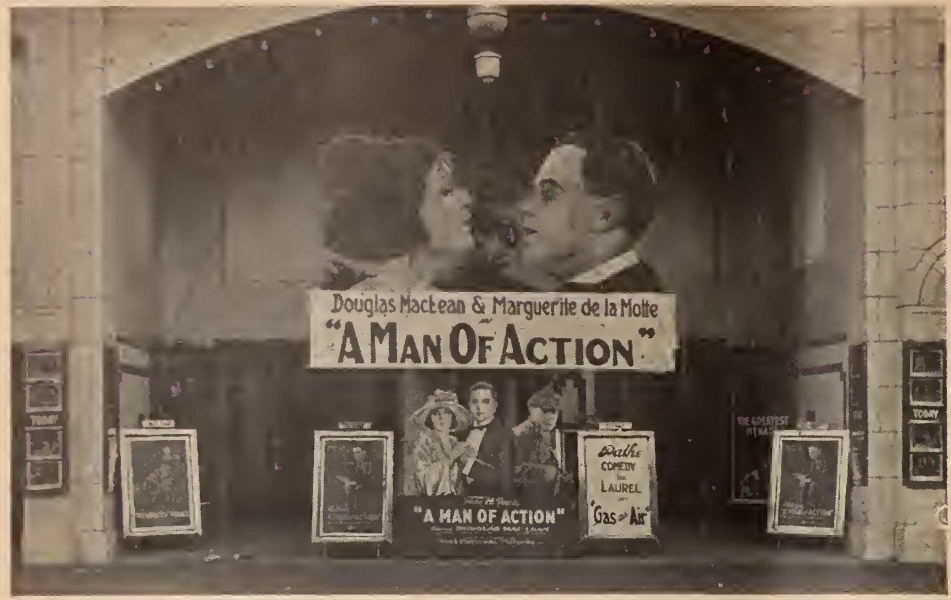
The exploiteer prizes were awarded Rick Ricketson, of Salt Lake City; Russell B. Moon, of New Haven, and Vernon Grey of Wilkes-Barre, Pa., in that order.



A Paramount Release

FIVE OF THE SIX PRIZE GOWNS AWARDED BY CECIL DE MILLE IN HIS ADAM'S RIB CONTEST

These costly costumes used in The Ten Commandments are the prizes in an exploitation contest. From left to right these are the costumes worn by Nita Naldi, (Ellison,) Leatrice Joy, (Watts,) Leatrice Joy, (Chamberlain,) Julia Faye, (Rea,) and Pauline Garon, (Wilmer and Vincent). The costume won by Mr. Reddington, as fifth prize, is not shown here. All are well worth the effort.



A First National Release

PLENTY OF ACTION FROM A MAN OF ACTION DOWN SOUTH

H. B. Clarke, of the Casino Theatre, Greenville, S. C., made a double deck display for Douglas MacLean to prove that he was living up to the title of the Ince picture, and the demonstration was thoroughly convincing to the Greenville populace.

Another Design for the Penrod Fence

Frank J. Miller, city manager in Augusta, Ga., for the Paramount theatres, combined a six and a 24-sheet for his lobby display for Penrod and Sam, taking the two boys from the six sheet and the heads from the larger poster and working them on a home made fence. The upper heads are a little out of proportion, if you consult your artistic perceptions, but this is an advertisement and not a painting and if it can pull in $300 more than the usual receipts we admit that it's good—darned good. Mr. Miller was out after effects and results and he got them.

Some of the excess was probably due to the employment of a local jazz band, but it took this big flash to call attention to the band.

The fence seems to be painted instead of real boards, though the latter should have been easier to acquire, but the chalk designs are in "real" chalk and are not painted. The cutout figures are set out from the fence a few inches and nailed to bits of 2x4 also nailed to the fence. The lines in the cut which suggest props are merely the shadows of these short lengths.

Careful Campaign Sells White Rose

One of the most carefully prepared campaigns planned since Howard Price Kingsmore took over the Howard Theatre, Atlanta, gave one of the best week's business. Kingsmore did not figure that he could add a few hundred dollars to the advertising bills and ride in on newspaper work. He took only a small increase in the newspaper spaces and made a drive on the real selling angles.

For one thing he got behind the picture with his personal endorsement. He is chary of this form of exploitation so that when he does guarantee an attraction, his testimony carries weight. This was done in his general newspaper work and in a special trick open letter to "Mr. and Mrs. Atlanta," in which he denied that Griffith hypnotized his actors to get results, but credited instead his care for detail and atmosphere. He raised his own question, but it had an effect.

The guarantee was repeated on a mailing piece to 5,000 selected names, the stationery carrying a white rose ornament. A nationally advertised candy gave him samples for a novelty and special heralds were provided.

Several windows were obtained and both in the lobby and foyer white roses ranging from one of 24-sheet proportions to the real blooms in tall baskets were employed, while he departed from his usual custom and gave a special presentation to which 500 invitations were issued.

In all of his advertising the Griffith name and the fact that this was a story of the South were the selling points.

He drew hundreds back to the theatre after their summer vacations and ran the receipts up to winter proportions.

Had Penrod to Sell the Penrod and Sam

When Jack Belger booked Penrod and Sam for the Gaiety Theatre, Bluffton, Ind., he realized that he had never played Penrod, so he booked that, too, to show some weeks ahead of the more recent production.

In his work on Penrod he hooked into the coming of Penrod and Sam and urged everyone to be sure and see Wesley Barry in Penrod that they might compare him with Ben Alexander in the sequel.

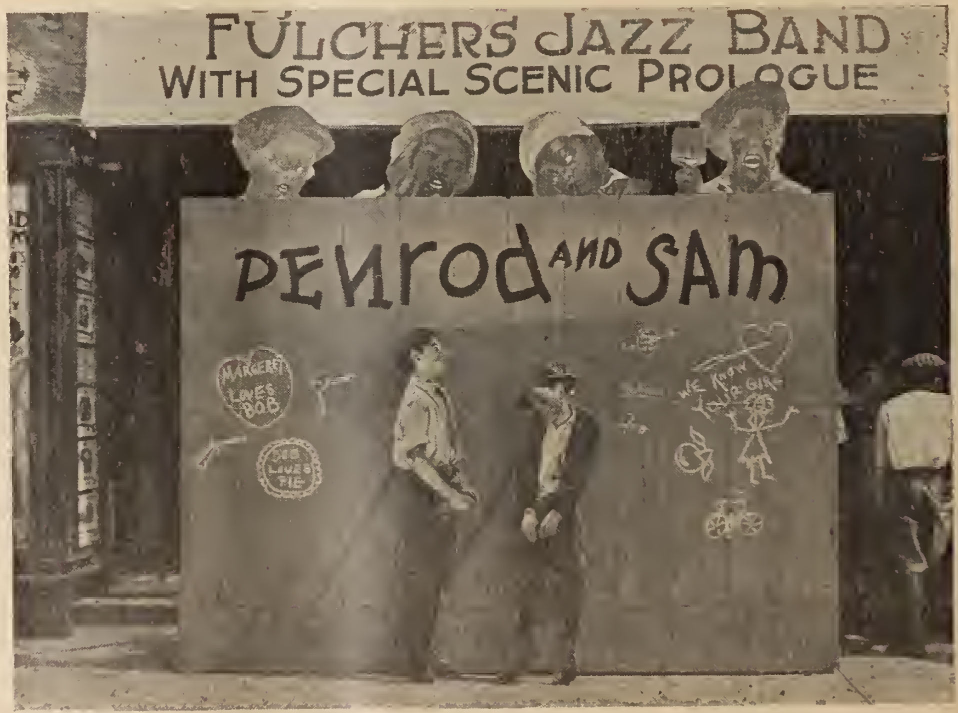
That looked like enough, but he fell for the Boy Manager stunt and worked it in his own profitable fashion. No voting contest in his. Mr. Belger often helps the local school movements and the Boys' Band needed money for uniforms. Belger offered them a small percentage on their ticket sales for Penrod and the boy who sold the most tickets was titular manager the first day of the run with the runner up the second day manager. They oversold the normal capacity of the house.

All of this work is charged against Penrod, which naturally is not now getting a first run rental, but every bit of the work done will go toward selling Penrod and Sam at no extra cost whatever.

It's all good work, but we like best the method of selecting the boy manager. That's real money to any house.

Piker Teasers

Teasers put over The Love Piker at Kenosha, Wis., at small cost and with good results. As many as ten one inch spaces were taken in a single issue with copy varied by: "Are you a Love Piker?" "Who's a Love Piker?" "I'm not a Love Piker, are you?" By the time the full advertising was reached, readers needed only to be told that Anita Stewart was at the theatre. You can't work teasers all the time, but every now and then you can work them on a good title at a saving on advertising costs and a box office increase.



A First National Release

A COMBINATION OF THE SIX AND 24-SHEET ON PENROD

The two boys are from the six-sheet and the heads on top of the fence from the 24-sheet. It's a little out of proportion, but the effect is there. The boy cutouts stand a little in front of the fence, held by 2x4s. The signs are in chalk.

A Midnight Matinee Excited Greenville

Borrowing the midnight matinee idea from the Texas circuit, H. B. Clarke used it to put over One Exciting Night at the Garing Theatre, Greenville, S. C. He figured that the chief value of the idea would come from the press work the unusual stunt would create, for the idea was new to the town.

To ensure an audience he issued 200 invitations, and as he sold about the same number of seats he played to a large first house. He figured that he might have sold some of those who came on invitation, but he wanted to play safe, and as he bettered business about $300 over any other three day run at thirty cents, he feels that he is sitting pretty.

He had a standout all three nights, and he feels that much of this was due to the excitement the stunt created. He got two column stories in the newspaper and did not even have to ask for them. The midnight matinee was a news story.

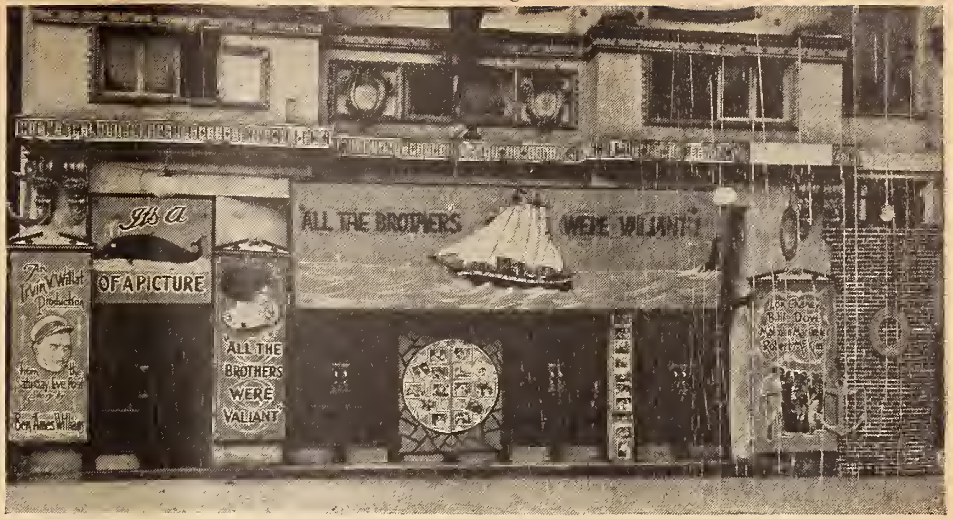
He used a mounted six sheet for the lobby with a large banner announcing the title and producer and a one sheet urged the people to come to see the start of the picture and not lose the surprise. A time table carried out the idea, and this was also used in the newspaper work.

Hooks Merchants to Souls for Sale Page

Souls for Sale is scarcely a title to suggest a hook-up in spite of the "sales." It does not seem to be flexible enough to be twisted to commercial use, but the Orpheum Theatre, Fort Wayne, Ind., got one and not a single merchant advertised "Yes, we have no Souls today, but we have—" Not one of them!

But you were told to see Souls for Sale and then take a dish of ice cream, the utilities company advertised that the picture threw light on Hollywood while the City Light and Power supplied light to Fort Wayne, and the suggestion was offered that you take a certain brand of taxi to the theatre. About the best of the lot was a furniture store which advertised that souls were not for sale in homes in which the weary souls were rested and refreshed on Blank beds.

It just goes to show that if you work on it hard enough you can tie an advertisement to any title.



A Metro Release

AN ELABORATE AND CONSISTENT DISPLAY FOR A METRO

How L. M. Conrad, of the Parkview Theatre, Johnstown, Pa., exploited All the Brothers Were Valiant. He keeps to the atmosphere of the sea with his main painting, the anchors and life preservers, and dresses up his sheets with cutout pasters.

Fashioned Effective Forest for Spoilers

Aided somewhat by Bill Robson, Jake Linn, of the Virginia Theatre, Fairmount, W. Va., made an Alaskan forest for The Spoilers. He got some 4x4s and bored holes for the stumps of some evergreens. Several strips of these were put down in the lobby, probably graduated in size to give perspective, and sprinkled with whitewash snow. Two larger trees were cut to stand one either side of the arch and with the box office masked in with boughs a fine cold lobby was accomplished.

Then the town was searched for skii, snow shoes, old guns and furs and an exhibit was collected to stand in front of the trees and further accent the locale of the story. It was a hot day and one look at the furs—and firs—sent the people inside to cool off. It cost very little, and it helped a great deal more than that.

Supplementing the ballyhoo efforts, Mr. Linn sent form letters to what the local paper probably would call the elite of the town. He figured that these would be less apt to respond to the lobby display, but would be interested in Rex Beach, so he would get them all.

Street Cars Helped Sell Homeward Bound

Down in Atlanta the street cars give their special card spaces to the theatres more or less in rotation. Howard Price Kingsmore, of the Howard, got in out of his turn through hooking Homeward Bound to a drive the traction company was making.

The fare is seven cents and the company was trying to sell the passengers the idea of getting three tickets for twenty cents, which helps in making change. They gave space in every car to this literary gem:

Whether Homeward Bound
Or pleasure bent,
Three for Twenty will
Save a cent.

It doesn't sound like much, but it sold both sorts of tickets. The theatre angle gave the street car argument greater interest.

Spare tire cards were fitted to all spares on one taxi fleet and general cars were tagged to the effect that they were homeward bound. Two auto liveries made use of special cards, several windows were gained on the idea that this or that should go with you if Homeward Bound and special heralds and posters were gotten out for the combination of the picture and the Greater Movie Season drive common to all Paramount houses.

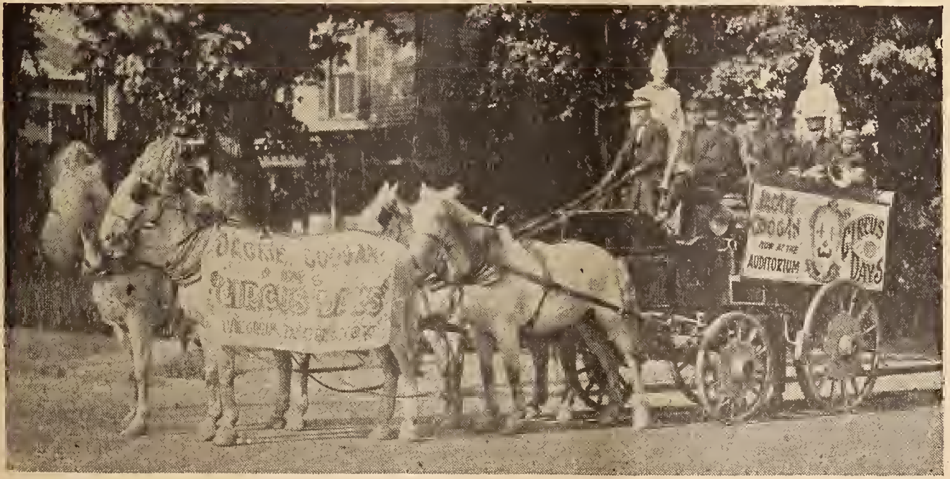
In the foyer there was a realistic storm at sea for advance work, with lightning worked by a flasher which showed through zig zags in the black backing of the drop. Kingsmore almost matched The White Rose receipts with this campaign.

Modest Praise

Almost everywhere the stunt of getting the local sporting writers to "cover" the fight in The Spoilers has been worked with success, but in Dayton they did more than that. They got the best known local pug to come right out in print to say that the fight was the best he had ever seen, not even barring the Willard-Dempsey fight.

Backing this up, the Strand got a window display of stoves with a card telling that such modern heaters would have been luxuries in the Klondike during the gold rush. Not a very intimate connection, but it got the window and the window emphasized the locale and sold tickets.

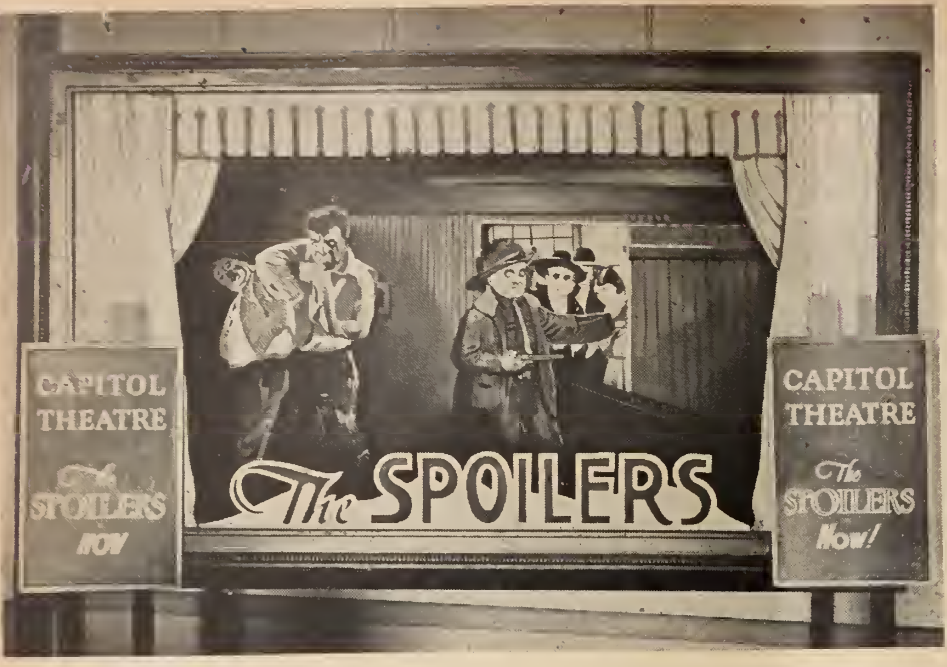
Five drug store fountains were tied to the Alaskan sundae and each was good for a window strip 12x36 inches which sounds better than "one by three feet."



A First National Release

THIS DOES NOT NEED A STAGE COACH, BUT IT IS HANDY

U. K. Rice, of the Auditorium, Theatre, Winston-Salem, N. C., knew where he could get one, so he turned it into a band wagon for Circus Days, with two clowns and a small band. Note how the wheels are masked in to suggest the circus chariots.



A Goldwyn Release

A WINDOW DISPLAY ON THE SPOILERS FOR THE NEW YORK RUN

This was a cutout, hand drawn, with a double lighting effect. It reproduces a scene from one of the stills and was shown in a store near the Capitol Theatre for the second week's run of that Rex Beach production at the Broadway house.

Southern Railroads Hook to Hollywood

Railroads in the south have made unusually strong hookups to Hollwood during the playing dates in Southern Enterprises houses, and the Southern Railway System has gone to particular pains to cooperate with the theatres.

Some of these cooperative stunts have already been reported, but the Atlanta hook-in was unusually elaborate. Every timetable and excursion folder given out the previous and the playing week was pasted with a sticker in red on white urging the recipient to "See Hollywood at the Howard Theatre, week of September 3. 20 real stars and 30 screen celebrities. Undoubtedly the greatest picture of the season." In addition there was gotten out a throwaway to the effect that "The Howard Brings Hollywood to you. The Southern Railway takes you to Hollywood." There was a strong talk about the play and then in conclusion the text "30 to 50c. Round Trip on the Howard Express, starting 11, 12:30, 2:15, 4:00, 5:45, 7:30, 9:15. $106.85 Round Trip on the Southern's Royal Palm, Suwanee River Special, or Kansas City Special, starting 6:15 A. M., 6:25 A. M., or 4:10 P. M." This was used several weeks in advance of the showing and handed out with each timetable or folder, while another card was overprinted in red with the round trip fare. It was a most complete hook-in.

Effective Display Done for Spoilers

On this page is shown an effective window display done for the second week of The Spoilers at the Capitol Theatre, New York. The scene is a reproduction of the fight between Sills and Beery, and is done on compo board and cut out.

The frame is an old picture frame of rather large size, provided with curtains to suggest a grand drapery. Light comes on the figures of the two men from a lamp back of the left hand side of the frame and another globe back of the opened door casts its light on the group in the doorway, getting a strong lighting effect without much wiring.

The display was shown in a store near the theatre and then taken over to the New York Goldwyn exchange as a suggestion to other managers. It is simple and inexpensive, and if you have an artist who can do good sketching, it will provide you with a permanent window attractor.

Keaton Comedy Hats Help Sell Long Film

Comedy hats of the familiar Buster Keaton model are working very well in helping to sell The Three Ages. As an example of how they are used, Charles Morrison, of the Imperial Theatre, Jacksonville, took a thousand.

Five hundred of these he distributed at a matinee performance and the remainder were used for window work and turned over to stores to be given patrons whose purchases exceeded a certain sum. This bettered the distribution and at the same time gave a value to the hats, since they had to be worked for. The cut shows a hat store with late straws worked in with the Keaton coverings.

Jay Emanuel sends from Philadelphia another hat, apparently locally produced, which is printed only on the band with the star and title. They are a better looking article, though as usual Jay's fondness for shipping in flimsy wrappers brought them in in bad shape.

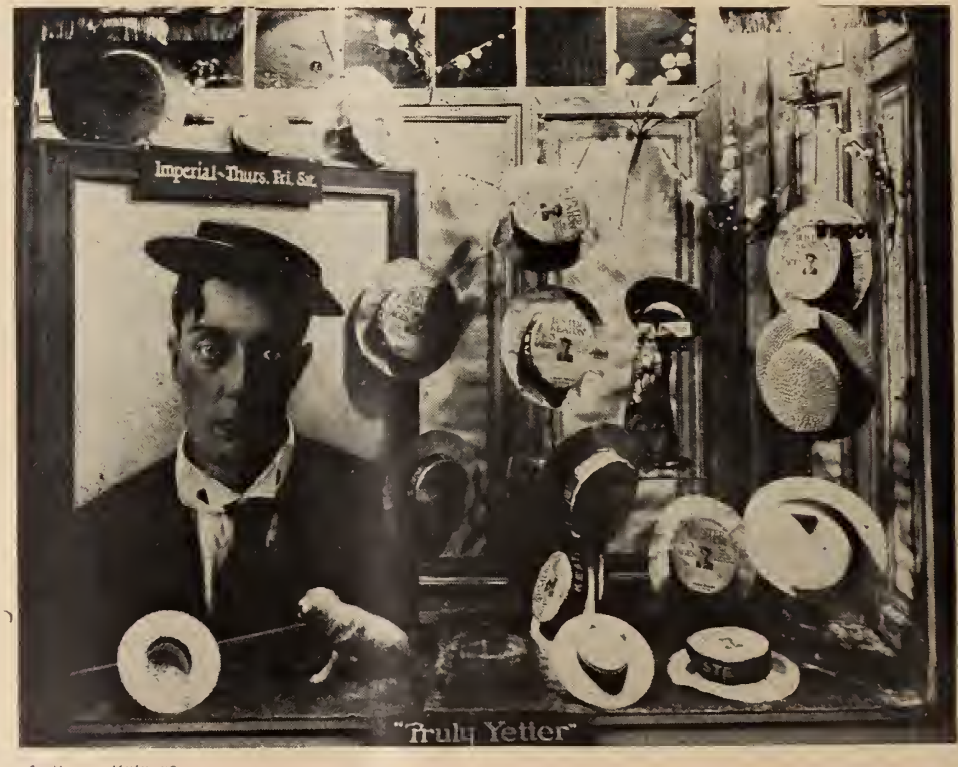
One Wife a Day

One of the best stunts in the campaign of the Howard Theatre, Atlanta, for Bluebeard's Eighth Wife was the showing, as teasers one wife a day for seven days then a picture of Gloria Swanson with "Who Was Bluebeard's Eighth Wife?" As the play had been used in stock not long before, and had mildly shocked Atlanta, very little driving was required to get the title over. It mostly sold itself, the only requirement being to tell that it was at the Howard.

A Drop o' Scotch

Because Mackaill is a Scottish name, R. MacDonald, of the Opera House, St. John, N. B., got out a special card which was mailed to every member of every Scottish clan when Mighty Lak' a Rose was played. The card carried a paper rose, a thousand roses having been fabricated by the ushers for attaching to the cards.

It did not cost much and it filled the house, which was precisely what Mr. MacDonald was after.



A Metro Release

HOW THE BUSTER KEATON THREE AGES HATS WORK IN STORES

Charles Morrison, of the Imperial Theatre, Jacksonville, gave out 500 hats to his patrons and laid off the rest to stores which used them in the windows and in some instances gave them out as souvenirs to purchasers.

York Hippodrome Strong on Stunts

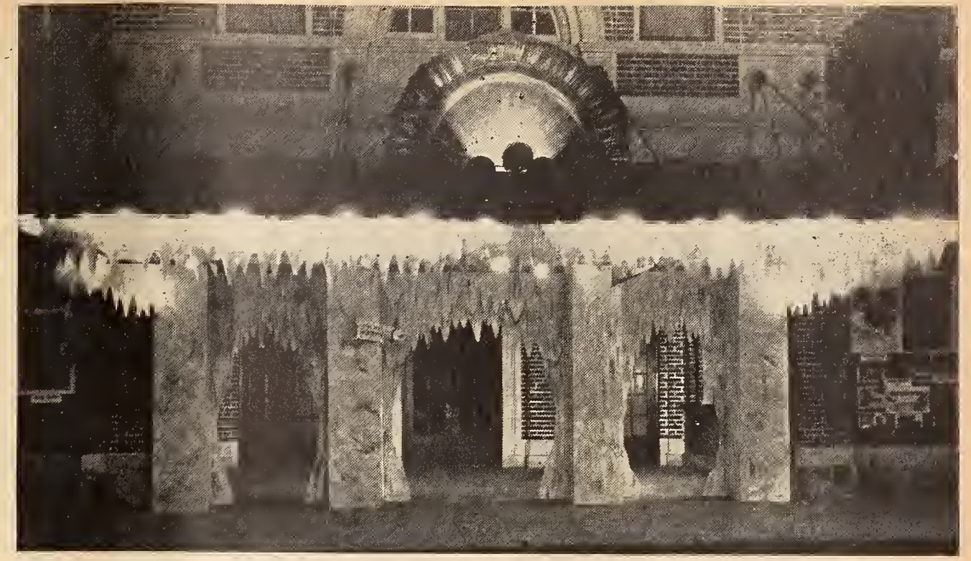
Evidently Ed R. Moore, of the Hippodrome Theatre, York, Pa., is a man after Jasper Emanuel's own heart. He takes to souvenir stunts like the Czar of the Philadelphia Metro Bargain Basement and, also like Jay, he works some good ones.

For Safety Last he used no less than four gags, the insurance policy against breakage of ribs, the safety pin herald and a handkerchief, to dry the tears of laughter, in a special envelope printed up "Contents for Ladies Only," and 500 Safety Last banks, for the kiddies, ostensibly the gifts of Harold Lloyd, who was supposed to have put a starter coin in each of the banks, ranging from one cent to a quarter. All this to sell even better a picture that sells itself. He works on the scheme of the late Percy G. Williams, who put in his best work on his best shows.

Another novelty is a "Safety Cigar Lighter" which is nothing more than a card of matches wrapped in a herald for Robin Hood. A local cigar store contributed the matches, the advertisement on the cover being reckoned worth the investment in supplies.

The chief selling point on this picture was that three nearby towns had sold the production for 75 cents and a fourth for a dollar while the Hip offered it for thirty cents.

Mr. Moore also sends in proofs of a number of strikingly good newspaper displays, but they are on paper too thin to be pasted up.


A Pathe Release

A NOVEL SNOW LOBBY FOR NANOOK OF THE NORTH IN NEBRASKA

Note the aurora borealis above the marquise, worked with three spots, apparently with revolving color wheels. The design was planned by the Grand Theatre, Norfolk, Neb., and is one of the best designs for a painted snow lobby.

The Boy Manager Is a New Menace

Remember how they used to turn out the newsboys each time a Coogan or Barry picture came to town? Managers seemed to feel they just had to, no matter how much they hated to. Now it's the Boy Manager for Penrod and Sam. It's a good stunt, but we hate to imagine a long succession of boy managers and having to tell Walter Eberhardt that we never run the same idea more than a hundred times and that he passed the century mark three months ago. It's only two this far, and the Midway Theatre, Rockford, Ill., made it a voting contest, nicking the Star for a lot of free publicity. The winner got 10,000 votes and only the manager of the Midway knows how many passes the kid promised to get his lead, and probably he stopped the pro tem manager from writing them all.

It pulled a lot of publicity and worked nicely, so it is well to remember that credit should go to the Rotary Clubs' Boys Weeks with their boy mayors. That's the original source.

Tying the Star to the voting contest, the house gave the Gazette some prizes for the best stories of the writers' own childhood along Penrod and Sam lines.

And they worked a window for the book sale that is not new, but which works as well for Penrod and Sam as it did when Penrod had the title all to himself.

Pleased Sport Eds.

Merely changing an old idea made a special story for the sporting pages of the newspapers in Augusta, Ga.

The Rialto Theatre had Trifling with Honor, with a baseball atmosphere. Frank J. Miller decorated the lobby with cutouts of baseballs on which were extracts from the sub-titles of the picture. He hung them around the lobby just as they used to employ paper hearts, and it made such a hit that mention was made on the sporting pages, where it would do a baseball story the most good.

A First National Release

AN OLD IDEA REVIVES FOR A SEQUEL FILM

This house idea was worked in book windows on Penrod. Perhaps the Midway Theatre, Rockford, Ill., did not use it, but others did. Anyhow it sold Penrod and Sam as well as it used to sell just Penrod—two heroes for the price of one.

Howcome?

Apparently E. E. Bair, of the State Theatre, Uhrichsville, Ohio, is somewhat golemish in his figuring. He sends in his second issue of the State News, and the heading offers "Vol. 3, No. 8." Bair is a lightning calculator, but he works too fast.

Anyhow it is a corking good issue and Bair writes that the merchants come to him with their ads, finding that people read the sheet, and the ads, too.

He is using Fred Meyer's percentage rating, scaling some of the attractions as low as 70 per cent. but frankly admitting that the box office figures reversed him on a couple of low marks the previous two weeks. He is hedging with a sort of "we think this is about 70, but you may like it better than we do." If he is right he is all sound, but if he guesses wrong he has his alibi.

But we wish Bair would wake to the fact that it is Gallagher and Shean. We've known Al for a quarter century and he never tried to masquerade as a "Sheehan." Bair gets it right once in five tries. Outside of that, the second issue matches the first, and Bair has a money making ticket seller that shows a direct profit. Ask him for one.

Pre-Criticism

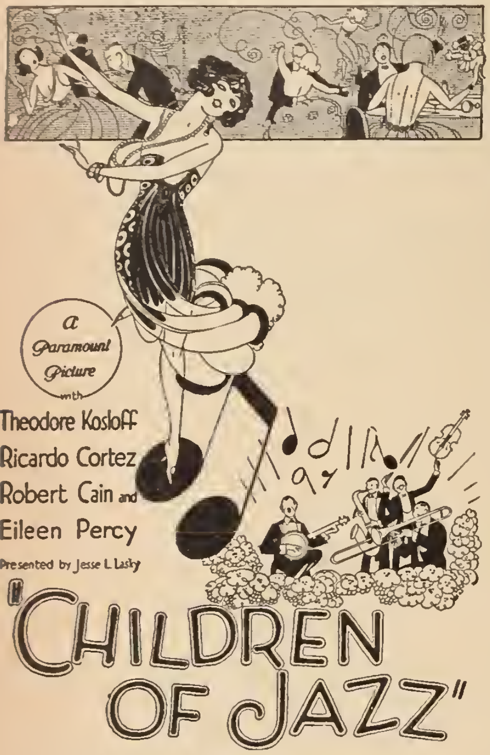
When he read the criticism of William Leyser on The Isle of Lost Ships in the Cleveland News, George Schade, of Sandusky, sold his home town paper on the idea of interviewing the critic, who was spending a brief vacation in the city.

The paper picked up the idea, and then came around and tried to sell Schade advertising space to supplement the criticism, but that was no great shock to Schade. He figured that they would and he figured that it would be worth while, so he had the copy all ready, and everyone was happy.

Regular exploitation is good, but now and then you can work a jazz novelty that will sell many extra tickets because the stunt is novel.

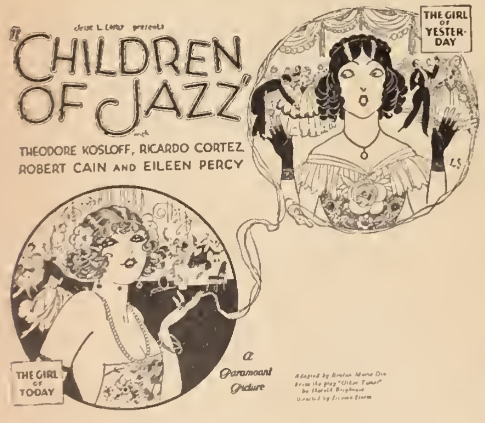
Builds a Pretty Ad on Press Book Cuts

Here is a two fifteens from L. Totman, of the Lyceum Theatre, Duluth, which suggests none of the Paramount plan book, yet which is based on two cuts supplied by Mr. Bottsford's department. Bottsford would not dream of laying out a display in two fifteens, for not one house in a thousand would use that proportioning, but that was what the Lyceum wanted and instead of sitting down and complaining because there was nothing in the plan book, Mr. Totman, knowing that there *was* something there, proceeded to dig it out. The four column display offered a couple of interesting cuts, and he decided that the modern girl would work nicely as a top attractor. He might have used both, one top and the other bottom, but he figured that the modern girl made the stronger appeal, so he took her, cutting out the whiff of cigarette smoke which drifted out of the space and across to form a frame for the girl of yesterday. Since this latter cut was not used, the legend "The Girl of Today" was out of place. The panel was routed and "A Paramount Picture" stripped in. The title was also cut out and used below, instead of above, the cut, to get the main title. The second cut was the normal two column space with the Paramount slogan and the cast routed out and the cast replaced with type and rearranged to get Miss Percy as the second instead of the fourth member. The title here was routed off, since the title from the other space, which was a little larger, was better suited to the needs of the theatre. At the cost of casting and a little machining the Lyceum obtained a better layout of art work than it could have gained from a staff artist, and saved the cost of an artist. With such examples as these constantly presenting themselves, we do not see why so much money is spent for original drawings, particularly since the Paramount art work is so much better than it was a few months ago. No local artist can do better work, and few will do as well. To pay for art work and hand lettering when it can be cropped from the plan book is simply throwing money into the gutter. You cannot ask for a prettier display than this, and the four column can be split to work in anything up to a half page. This is an unusually clever handling of the idea, and Mr. Totman very thoughtfully sends in the originals, so that the idea may be fully demonstrated, but if you will look at a lot of attractive displays you will find upon analysis that the basis is plan book, worked up to the individual needs. The made up display is merely a suggestion. It does not have to be followed, either in copy or arrangement, but it is figured that set into an actual advertising display, the cuts show up better than when merely offered as cuts, and the very small house can use the full mat, if the newspaper has a casting box. And it might be added that the supplying of mats to picture theatres has sold more casting boxes to country newspapers than any other single motive. Five years ago comparatively few newspapers in the small towns owned casting boxes. The average paper now has one and finds it useful for many jobs outside of the theatre work.



A Paramount Release

THE FOUR COLUMN AD



A Paramount Release

THE TWO COLUMN IDEA

J. Fred Lovett Is Shy an Idea

We have to spring that breach of promise stuff on J. Fred Lovett, of the Royal Theatre, Providence. Mr. Lovett wrote away back in August that he was going to send in a new idea in theatre advertising, and we are still waiting. New ideas are scarce and Mr. Lovett had proven in the past that he can get them. When he sees this and remembers to write, we'll tell you. Meanwhile we pick one of the best of his current displays to show that he still goes along familiar but safe line. Some years ago we watched Mr. Lovett do considerable experimenting with displays until he came to a general plan of display which is very well represented by this space, a three fives. If you have forgotten, Mr. Lovett has a house in the Olneyville section and his displays appear on the page devoted to that locality and do not have to fight the general theatrical page. Three fives is ample for a three-change bill and an underline. This particular week Mr. Lovett apparently played First National all three ways, for the program is composed of Her Mad Bargain, Mighty Lak' a Rose and The Soul of a Beast. Anita Stewart gets a twelve point line for her announcement, but the others get along nicely with only ten point bold. Some advertisers feel that they cannot use ten point even for the minor lines, but for several years Mr. Lovett has gotten along—and nicely—with ten and twelve point displays, with now and then a reckless excursion into an eighteen point. His display is strong and selling, and he saves money through not spending it when spending the cost of twice the space would not sell another dime's worth of tickets. About every so often we drag Mr. Lovett into the limelight and hold him up as a good example to others. It's always about the same style advertisement example, and we might save money by always using the same cut, but we use a new one each time to show that the titles are really up to date. The frames are old. This is the Fourth of July display, the same as he had last year, and we presume that next Christmas he will use the same display he had last Christmas. Everyone will have forgotten it by then, and if they have not, at least they won't care. They are buying entertainment, not newspaper display from him, and they read the ads instead of looking at them. They don't care about the border design. They want to know what he has to show them on the screen. Exhibitors who are not faced with competition cannot do better than to follow Mr. Lovett's scheme, work until they get a good general style and then stick to that. Mr. Lovett did not arrive at this form overnight, as old readers will remember, but when he got what he wanted, he stuck to it.

ROYAL

MON. AND TUES.
ANITA STEWART in "Her Mad Bargain"
(A Dramatic Story of a Girl's Strange Bargain With a Man For One Year of Happiness
WILLIAM RUSSELL in "MAN'S SIZE"
A Thrilling Tale of Vengeance and Its Recompense

WED. AND THURS.
"MIGHTY LAK' A ROSE"
Edwin Carewe's Drama of the Heart-Strings of Humanity with a Good Cast, Including
Dorothy Mackaill, James Rennie, Anders Randolf, Sam Hardy
REGINALD DENNY
in "WHEN KANE MET ABEL"
One of the Famous 'Leather Pushers' Boxing Series

FRI. AND SAT.
"THE SOUL OF A BEAST"
Thomas H. Ince's Great Story of the Circus, with a Big Cast, Including
MADGE BELLAMY and CULLEN LANDIS
"The Oregon Trail"
"OUR GANG COMEDY"

COMING MON. AND TUES., JULY 9 AND 10
"SOULS FOR SALE"
Rupert Hughes' Sensational Story of Motion Picture Life in Hollywood with a Remarkable Cast, Including ELEANOR BOARDMAN, FRANK MAYO, MAE BUSCH, RICHARD DIX, LEW CODY, BARBARA LA MARR.

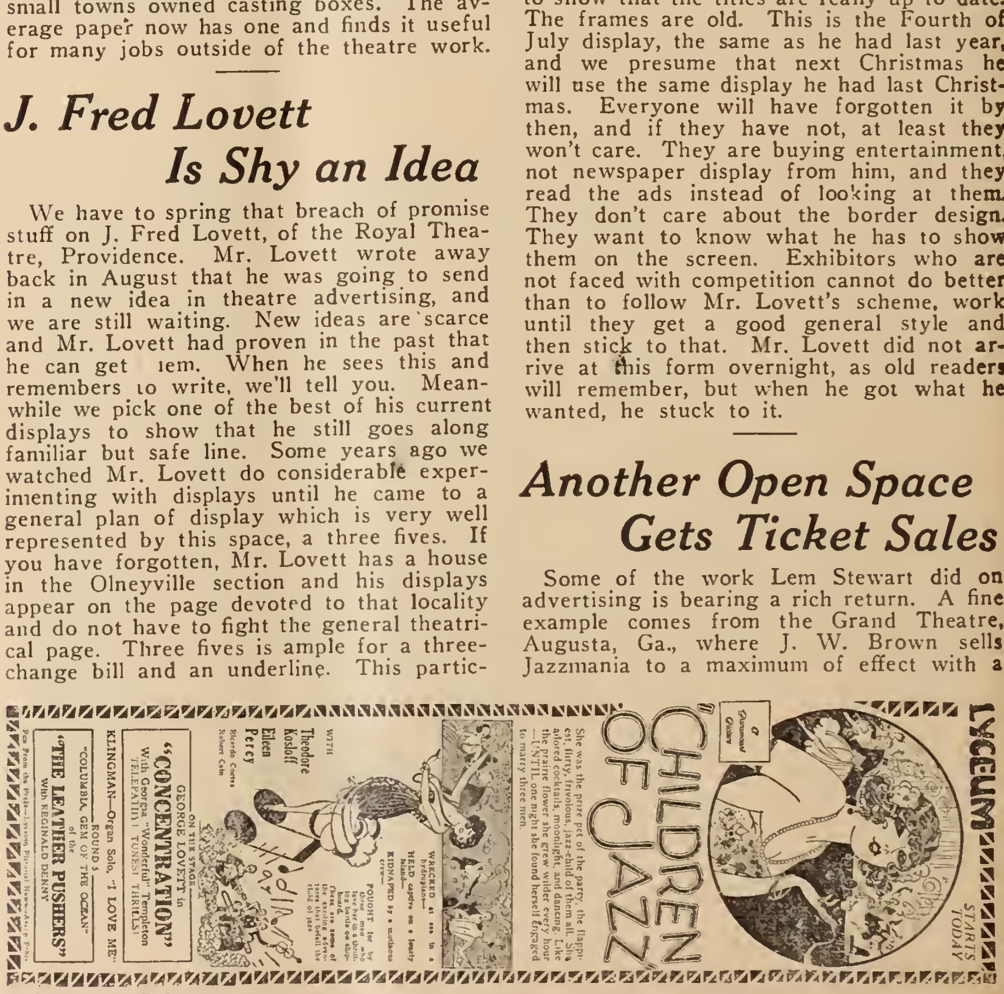
OLNEYVILLE SQUARE

First National Releases

MR. LOVETT'S FIRST NATIONAL

Another Open Space Gets Ticket Sales

Some of the work Lem Stewart did on advertising is bearing a rich return. A fine example comes from the Grand Theatre, Augusta, Ga., where J. W. Brown sells Jazzmania to a maximum of effect with a



She was the prize pet of the party, the flappiest, flirty, frivolous, jazz-child of them all. She adored cocktails, moonlight, and dancing. Like the prairie flower she grew wilder every hour —UNTIL one night she found herself Engaged to marry three men.

WRECKED at sea in a hydroplane—
HELD captive on a lonely island—
KIDNAPED by a murderous crew—
FOUGHT for by three men who love her in a thrilling battle on shipboard.
These are some of the exciting adventures that befall the child of jazz

WITH
Theodore Kosloff
Eileen Percy
Ricardo Cortez
Robert Cain

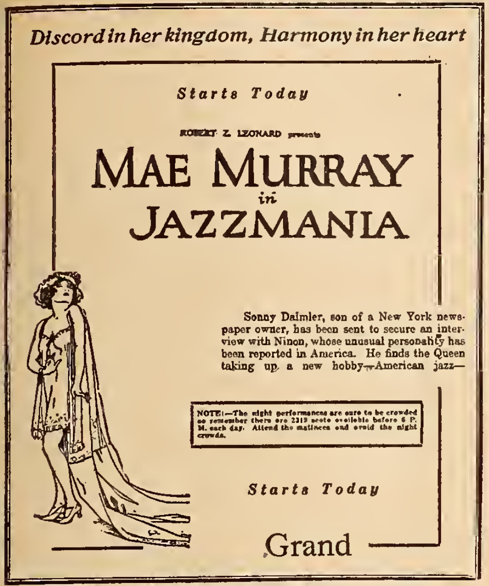
ON THE STAGE—
GEORGE LOVETT in
"CONCENTRATION"
With Georgia "Wonderful" Templeton
TELEPATHY! TUNES! THRILLS!

KLINGMAN—Organ Solo, "I Love Me"

ROUND 5
of the
"COLUMBIA, GEM OF THE OCEAN"
"THE LEATHER PUSHERS"
With REGINALD DENNY

A Paramount Release

A TWO FIFTEENS BUILT FROM A PAIR OF PLAN BOOK CUTS minimum of words. Perhaps you think that there is too little, but you could not improve much upon this with a couple of days' thought, and the compositor was sitting in with Mr. Brown as though he had a season pass. The handling of the paneling is about as neat as they put out, the inside line giving an effect that an artist could not obtain with the utmost endeavor. Breaking it to let in the cut and to drop the signature through kills the cold formality of a perfect panel, and we think that very few persons will go away from that space until they have read the entire announcement even to that boxed in remark to the effect that you stand a better chance of getting one of the 2,319 seats before six o'clock than after. That's a useful panel, and it may help others. It reads in full: "The night performances are sure to be crowded so remember that there are 2,319 seats available before 6 P. M. each day. Attend the matinees and avoid the night crowds." It's just another "come early and avoid the rush," but there is something imposingly definite about the 2,310 seats that makes you decide to cut supper and get there early. The sales copy is not all it might be. We think we could tell the story more interestingly than that and not use many more words, but the typographical layout cannot well be improved upon.



Discord in her kingdom, Harmony in her heart

Starts Today

ROBERT Z. LEONARD presents

MAE MURRAY
in
JAZZMANIA

Sonny Daimler, son of a New York newspaper owner, has been sent to secure an interview with Ninon, whose unusual personality has been reported in America. He finds the Queen taking up a new hobby—American jazz—

NOTE:—The night performances are sure to be crowded so remember there are 2319 seats available before 6 P. M. each day. Attend the matinees and avoid the night crowds.

Starts Today

Grand

A Metro Release

PRETTY PANEL WORK

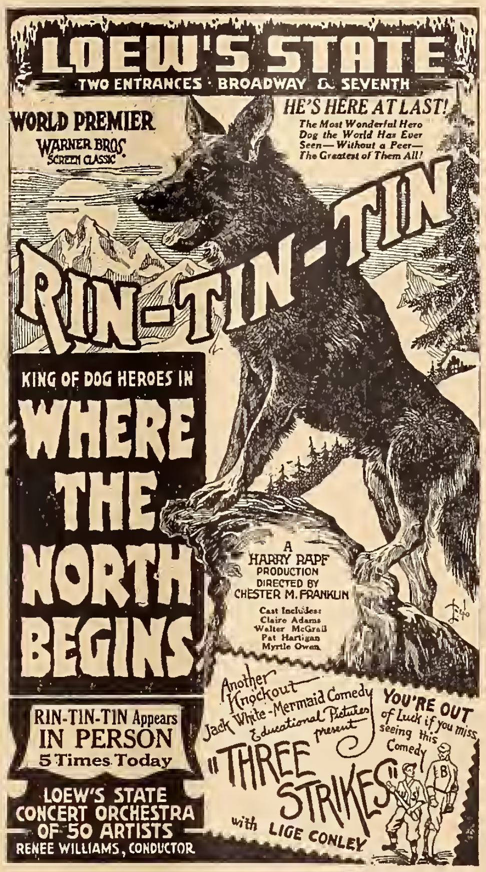
Appreciated

In concluding his report on Masters of Men, Thomas G. Coleman, of the Galax Theatre, Birmingham, Ala., writes: "I want to congratulate Vitagraph on the window cards they put out, as they did not have a lot of bunk on them about Albert Smith and the Vitagraph and the Secretary-Treasurer and the cameraman, etc., etc."

Evidently Mr. Coleman figures that the second assistant director's name has no real selling value. We don't think so, either.

Dog and Background Good Combination

Here is the first display for Where the North Begins from Los Angeles, where it had its premiere at the State Theatre. This form of advertisement is a space eater in a column of this depth, but we are of the opinion that it is worth the space to show how well this cut works out, and a wider space would not give the vital pose that the dog assumes here. That's the high point in this display. Put Rin-tin-tin on all fours and you get a space generally regarded as being better proportioned, but you lose the strength and grace of this alert pose. If this is a plan book design, it is better than the usual. If it is original, the house artist deserves a deal of credit, for he had given a strong dog figure and just enough of the right sort of background to throw the figure into relief without detracting in the least from the foreground figure.



LOEW'S STATE
TWO ENTRANCES · BROADWAY & SEVENTH

WORLD PREMIER
WARNER BROS. SCREEN CLASSIC

HE'S HERE AT LAST!
The Most Wonderful Hero Dog the World Has Ever Seen—Without a Peer—The Greatest of Them All!

RIN-TIN-TIN

KING OF DOG HEROES IN
WHERE THE NORTH BEGINS

A HARRY RAPF PRODUCTION
DIRECTED BY CHESTER M. FRANKLIN

Cast Includes:
Claire Adams
Walter McGrail
Pat Hartigan
Myrtle Owen

RIN-TIN-TIN Appears
IN PERSON
5 Times Today

LOEW'S STATE
CONCERT ORCHESTRA
OF 50 ARTISTS
RENEE WILLIAMS, CONDUCTOR

Another Knockout—
Jack White-Mermaid Comedy
Educational Pictures present
"THREE STRIKES"
with LIGE CONLEY

YOU'RE OUT of Luck if you miss seeing this Comedy

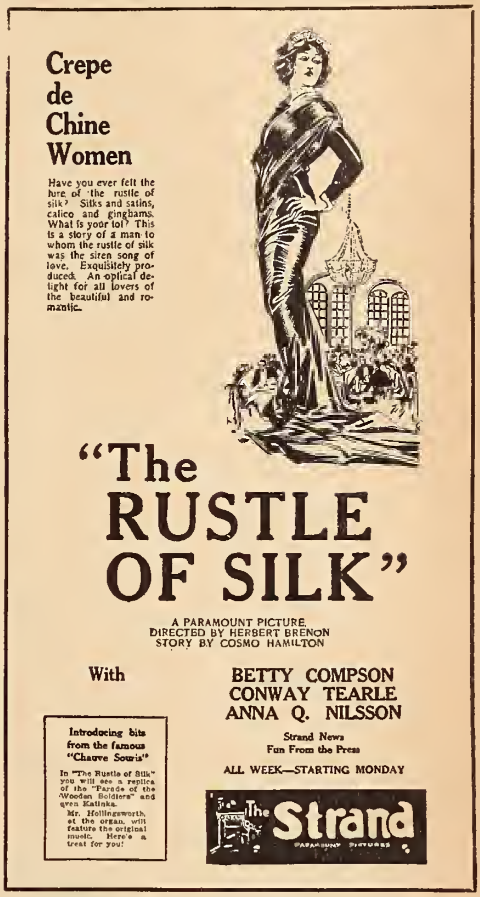
A Warner Brothers Release

A SPLENDID DESIGN

That is why the snow clad peaks are used in preference to a tree growth. More black in the distance would have ruined the effect, but here the artist uses just sufficient color. He seems to have the idea that he was hired to draw an advertising picture. He is willing to put the sale before the general effect, largely perhaps because he knows he can get the effect, too. It is the third rater, as a rule, who overdraws his backgrounds just to prove that he is an artist. It is a very nice display from all angles. We would like to see more of the State's work.

Small Display Cut Makes a Big Flash

Using only one-fourth of his space for the display cut, and taking very little black type, L. R. Towne, of the Strand Theatre, Birmingham, Ala., has produced an unusually striking display in a three twelves. With a really flashy cut for a starter, he has built up the idea, leaving plenty of white space and getting in two strong punches. The first, "Crepe de Chine Women," sells the general idea of the story, with a framed panel below for the Chauve Souris features. The players are sold in a heavier face below the title. It is a lesson to those old-fashioned managers and advertising artists who so overload their spaces with cuts that they have little or no space in which to tell why tickets should be bought. And even at that we think that Mr. Towne gets more for his white space than he does for his type, because the open layout is what gets quick and appreciative reading for the type. White space, in its proper proportion, is about the most lucrative investment you can make, but few managers realize this, even when they are shown. Mr. Towne knows it, and he has produced a splendid display, partly through the use of a good plan book cut, partly through the choice of copy, and the rest through the handling of his type masses so that they will all be read. If we were handing out prizes for good displays, we think that Mr. Towne would be "in the money" if not at the head of the line.



Crepe
de
Chine
Women

Have you ever felt the lure of the rustle of silk? Silks and satins, calico and ginghams. What is your lot? This is a story of a man to whom the rustle of silk was the siren song of love. Exquisitely produced. An optical delight for all lovers of the beautiful and romantic.

"The
RUSTLE
OF SILK"

A PARAMOUNT PICTURE
DIRECTED BY HERBERT BRENON
STORY BY COSMO HAMILTON

With

BETTY COMPSON
CONWAY TEARLE
ANNA Q. NILSSON

Introducing bits from the famous "Chauve Souris"

In "The Rustle of Silk" you will see a replica of the "Parade of the Wooden Soldiers" and even Katinka.

Mr. Hollingsworth, at the organ, will feature the original music. Here's a treat for you!

Strand News
Fun From the Press

ALL WEEK—STARTING MONDAY

The Strand
PARAMOUNT PICTURES

A Paramount Release

ONE QUARTER CUT

Bettered Business on Masters of Men

Doing about $200 better than his average business, Thomas G. Coleman, of the Galax Theatre, Birmingham, Ala., figured that he had hit the right angle on "Masters of Men."

There is a naval recruiting station there, so he tied up with block paper for their A boards, and got some choice locations. He borrowed a couple of machine guns for the lobby and two stacks of Springfield rifles, and made his own life-preservers since there were none to be had in this inland town. These were lettered "Remember the Maine."

This slogan, along with the title, was repeated on a 24-foot banner, with red and white strips which gave a flag effect without actually using the flag.

A recruiting officer was on duty throughout showing times and the ranking officer gave the local paper an interview on the accuracy of the naval scenes in the picture, working in the join-the-Navy urge along with propaganda for the picture. The paper took it as Navy stuff without charging it against the house.

At the request of the Better Films Committee the picture was shown the inmates of the Alabama Industrial School for incorrigibles, and that also drew newspaper comment which did not exactly keep business away.

With the Advertising Brains

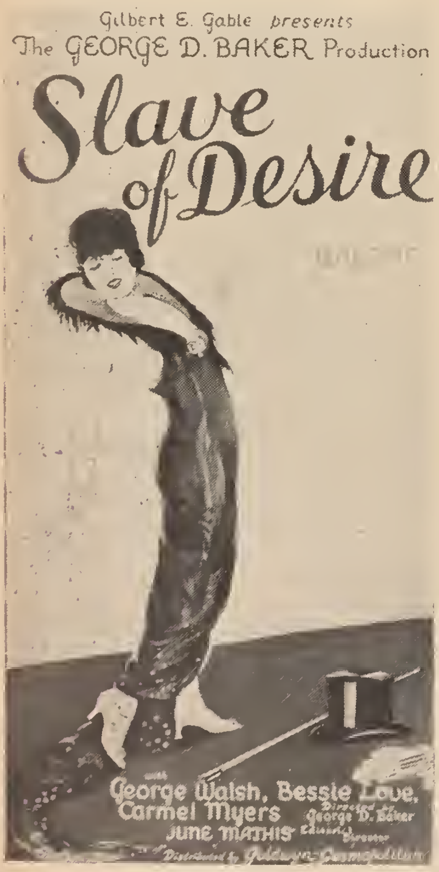
A Weekly Discussion of the New, Unusual, and Novel in Promotion Aids

Conducted by BEN H. GRIMM

AN exhibitor writes complaining that every once in a while he receives a set of lobby cards containing one or more pictures showing scenes that are not a part of the production they advertise. He says that more than once patrons have pointed out to him the fact that he was displaying photographs of scenes or incidents which were not shown on the screen. He also states that on occasion he has been supplied with posters showing scenes which were not a part of the picture he was showing.

He is a small-town exhibitor who always has kept faith with his customers—most of them regular week-in-ond-week-out patrons—and points out that things like this hurt a man's business, especially when he is dealing on almost a personal-contact basis with his patrons. He is very indignant over the matter, and wants to know just why such a situation should be allowed to obtain.

There is a degree of justice to his complaint, especially as regards lobby cards. And at the risk of stepping on a few tender toes we're going to tell this exhibitor, not "why," but "how" this happens at times.


Gilbert E. Gable presents
The GEORGE D. BAKER Production
Slave of Desire
with George Walsh, Bessie Love, Carmel Myers
Directed by George D. Baker
JUNE MATHIS Editorial Director
Distributed by Goldwyn-Cosmopolitan

Howard Dietz sends us photographs of some of the paper he has issued for Goldwyn. Particularly striking is the line on "Slave of Desire," reproduction of the three-sheet of which is shown herewith. Another example of the "idea" poster as opposed to the "still" or "scene" poster.

THE simple fact is that, in the majority of cases, posters, slides, lobby displays and press books themselves are virtually all in work before the advertising staff in New York has seen the production. The home-office men work in advance of release—and private viewing—from a set or sets of production stills and detailed information regarding the production which has been sent in from the Coast. Often while the home-office men are working on advertising aids for a picture the picture is still in process of cutting. Thus, in all good faith, the advertising man occasionally uses for a lobby card, newspaper ads., or other aids, a "still" showing a scene in the advance set of scene "stills" sent him, but depicting a scene deleted from the film in the final cutting.

When the sample print reaches New York and the advertising man sees that he has used a scene which is not in the finished picture, it is generally too late for him to correct his honest mistake. For, under existing conditions, release date or pre-release showing date is usually so close to the time when the negative and sample prints have reached New York, that it would be physically impossible to have the pictorial advertising done over. The advertising aids naturally must be ready at or before showing date. It takes a lot more time to have posters, etc., printed than most folks realize.

AS to this particular exhibitor's claims regarding posters containing scenes not shown in the picture, we do not think he has such a just complaint as he has regarding lobby displays. The poster more often than not presents an "idea"—and it's usually a seat-selling idea—instead of an actual "scene." This is especially true of twenty-four sheets. And we certainly believe that latitude is necessary in issuing the right kind of posters.

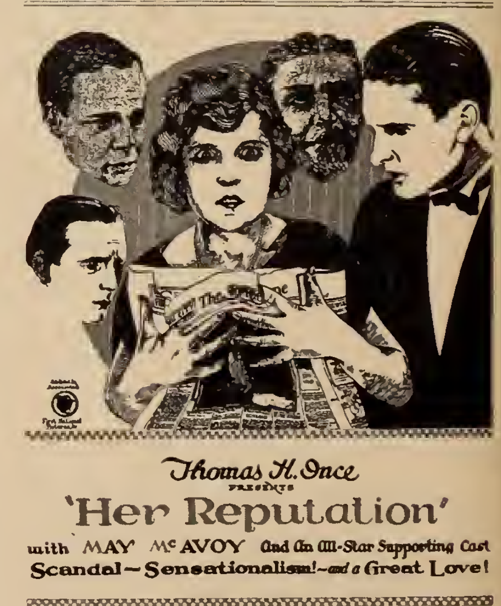
HOWEVER, it is a fortunate fact that such things as complained of do not happen very often. The cooperation between the Coast and the home-office is so close in the large number of cases that the advertising men know their picture thoroughly before they see it. And most of the bigger producing companies have men on the lot who know box-office angles and who flash the information to the home-office advertising staff as soon as they develop during production.

BUT while the present system has proved fairly efficient, it must be agreed that it's bound to improve advertising aids if this speedy business ever reaches the point where the advertising men can see a picture in its entirety before they begin planning and creating the advertising. It happens today, once in a while, but *only* "once in a while."

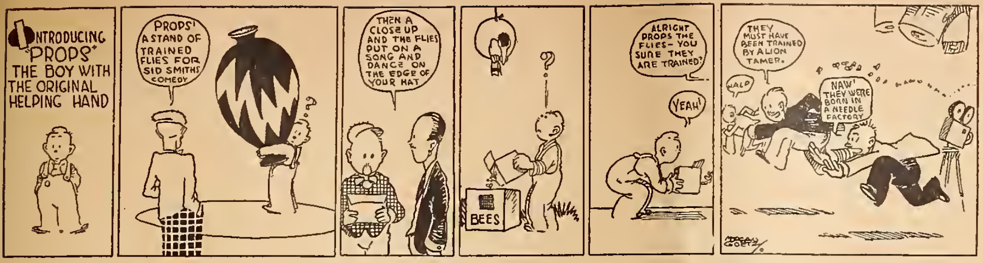
THE analysis of picture theatre newspaper advertising published in this department last week showed, among other things, that only 12½ per cent. of all the exhibitors who advertise use cuts of any description in their advertisements. Of course, a large number of the clippings examined were merely announcement "cards." But the majority of the 11,000-odd clippings examined were of bigger-space ads. And it seemed to us that a whole lot more illustrations would have been used had the exhibitor been supplied with just exactly the sort and sizes of cuts he wanted.

We have been told by several exhibitors different reasons why they do not use more cuts from press books than they do. A consensus of one of

EXHIBITOR'S PRESS SHEETS


Thomas H. Ince presents
'Her Reputation'
with MAY McAVOY and an All-Star Supporting Cast
Scandal—Sensationalism!—and a Great Love!

This is a direct reproduction from the two-color cover of a Thos. H. Ince press book. We do it merely to show that exhibitors often can reproduce direct from the producer's own advertising. The above cut was made direct from a red and black cover.


INTRODUCING "PROPS" THE BOY WITH THE ORIGINAL HELPING HAND
PROPS! A STAND OF TRAINED FLIES FOR SID SMITHS COMEDY
?
THEN A CLOSE UP AND THE FLIES PUT ON A SONG AND DANCE ON THE EDGE OF YOUR HAT
BEES
?
ALRIGHT PROPS THE FLIES - YOU SURE THEY ARE TRAINED?
YEAH!
THEY MUST HAVE BEEN TRAINED BY A LION TAMER.
NAW! THEY WERE BORN IN A NEEDLE FACTORY

Grand-Asher is another company going after newspaper space with cartoon strips. Herewith is a small reproduction of a proof of cartoon strip sent out regularly by F. Heath Cobb to newspapers all over the country. Mats accompany the proofs, and Cobb tells us that the Sid Smith comedies are getting considerable free space in this manner.

the chief of the reasons given was to the effect that "producers try to hog the space for themselves. All we have to sell is the star or title, or both, and the press books contain cuts using up good space stating that 'so-and-so presents' a 'such-and-such' picture. In most cases the patron doesn't care who presents a picture or what brand it is. But the distributors expect us to pay good money for space to tell the reader a lot of stuff he's not interested in. And, incidentally, the distributor often expects us to use cuts in which the producer's name is as big as the title."

ALL of which is merely getting back to our credit-line argument of a few weeks ago. We've seen some press book cuts containing the names of the sponsor, the director, the cast, the author, the adaptor, the scenarist and the brand name.

And because this practice has come to be abused considerably in some quarters, we are rather inclined to agree with the exhibitor. In most cases these names mean little or nothing at the box office—and that's the only thing an exhibitor is interested in. What do YOU think?

EDDIE BONNS tells us more about Goldwyn's Exploitation Supplements. He writes:

"These Exploitation Supplements have proved such a valuable asset in assisting exhibitors that we are now getting out 3,000 on each of our productions.

"The distribution of these supplements is placed under the direct supervision of our branch managers, who, in turn, see that the booker mails them to exhibitors who have booked our picture, two weeks previous to the date of engagement.

"A list of the exhibitors' names is mailed to me daily in order that I may offer them any additional service."

CAN'T SEE ANYONE TO'DAY— IF I HAD ONE OF THOSE YELLOW EXPLOITATION SUPPLEMENTS I WOULD'NT HAVE ALL THIS TROUBLE LAYING OUT A CAMPAIGN ON THIS PICTURE
DING! DING!
OFFICE
MANAGER

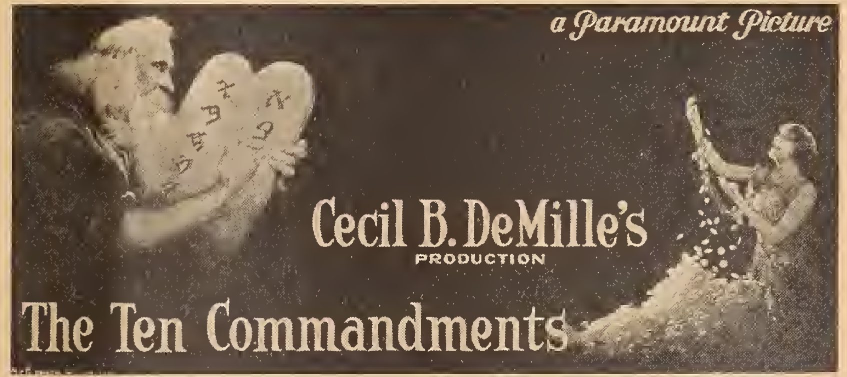
This is what Eddie Bonns thinks of the busy exhibitor's office looks like—and a condition he hopes to relieve. The cartoon is reproduced from the page of the "Red Lights" supplement explaining its purpose.

JERRY BEATTY and Pat Kearney slipped over a rather clever letter for "Maytime." They sent out a facsimile hand-written letter which began "I am returning your ring and we must never see each other again." A "diamond" engagement ring was enclosed, and the entire first page disclosed no sign of advertising. It was not until the reader was well into the second page that he knew he would see the writer's story on the screen in "Maytime." The letter was signed "Sweetheart."

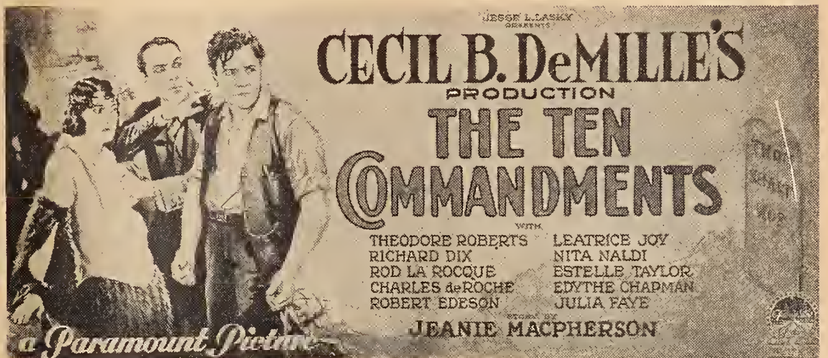
PARAMOUNT has discarded the word "accessories" as applied to advertising aids, and now Paramount's former accessories department is known as the "Ad Sales Department," and is making greater efforts than ever to supply the exhibitor with what he needs in this line.

SEVERAL exhibitors have written us stating that the circus herald is the only kind that gets business, especially in the small town. One or two complained of small type and lack of illustrations on certain herads. Others say heralds generally are too small. What do YOU say, Mr. Exhibitor? What kind of herald do YOU want in your particular case—and what is your case?

A Study in Contrasts-and Credit Lines



HERE is shown a graphic contrast between a twenty-four filled with credit lines and a twenty-four without credit lines. The simplicity of the poster without credit lines adds immeasurably to its strength. But it took a special dispensation to do it on this particular poster, in which the contractual credit lines were omitted by agreement. The twenty-four shown above is a beautiful thing—dark blue background and richly harmonious colors in the figures. Credit lines would absolutely have spoiled the effect. Incidentally, A. M. Botsford tells us that Paramount will issue four twenty-fours on this De Mille special—three pictorial and one block. As far as we know, this establishes a precedent.



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

Associated Exhibitors

DON'T DOUBT YOUR WIFE. (5,000 feet). Star, Leah Baird. Here is a five reel picture that is a little gem. My women patrons like Leah Baird anyway, and her pictures have titles that draw business. Excellent business. Pleased one hundred per cent. Usual slides, heralds, usual lobby. Attendance like last winter. Draw neighborhood class in town of 11,000. Elbert Huber, Star Theatre, Fieldstone, Maryland.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. Oversold to me and print was in such bad shape, we had several aperture plate fires. Exchanges who send out prints like this should be outlawed. What was left was good. Suitable for Sunday. Had rotten attendance and glad of it. Draw all classes in big city. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

F. B. O

DIVORCE. (5,900 feet). Star cast. Splendid production and one that will sure please them all. Several told me it was extra good. Film in first class shape. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. A colossal photodrama built out of the very fabric of life stripped of reserve, born of the nobility of a woman's soul and dedicated to the cause of saving other lives from the terrible curse of narcotics. It will thrill you to the very depths of your soul. See it. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

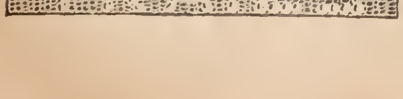
MY DAD. (5,600 feet). Star, Johnnie Walker. A tiresome show that never should have been released. Those that kept awake told us how rotten it was. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SNOW SHOE TRAIL. (5,382 feet). Star cast. Fair northern program. Film in poor shape. Has good moral tone. Not suitable for Sunday showing. Had fair attendance. Draw small town class in town of 1,200. Admission 10-25, 15-35. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

First National

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. Opened new theatre with this and of course it was filled to capacity. Pleased about seventy percent of my audience. Barthelmess and Gish do wonderful work in this. Think it is the best since "Tol'able David." Has good moral tone and is suitable for Sunday. Had great attendance. Draw all classes in town of 2,500. Admission 10-55. Adolph Schutz, Liberty Theatre (500 seats). Silver City, New Mexico.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. Whenever one goes into a theatre that has advertised a picture starring Richard Barthelmess, you can wager your last dime that you will see a first class production. Dick always works to better advantage when he has Dorothy Gish as a co-star. T. H. Whittemore, Newcastle, California.



DANGEROUS AGE. (7,204 feet). Star, cast. A splendid picture. Sure to please. Step on it and advertise. Used regular advertising. Had excellent attendance. Draw good class. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. One of the best photoplays shown in this house this year. Absolutely clean. Excellent acting, splendid photography. Not a kick, a one hundred per cent picture. Here's where Constance pulls off the best acting of her career. Knew before this one came that it would be a knockout, as all the boys in Straight From the Shoulder had boosted it so strongly. Play this one, boys, and your patrons will think more of your house. Only came out a little better than even on this one but that was no fault of the picture; price was pretty high for this small town and for some reason or other not many attended. Moral tone is splendid and the picture can be shown on the holiest of days. Had fair attendance. Draw better class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. A gripping and powerful story of the West. Will please your audience. Book this one for Sunday and Monday or on a holiday. It's really a very good picture. Had very good attendance. Draw good class. Victor D. Stamatis, Throop Theatre, Brooklyn, New York.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. Good and pleased patrons. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

HER MAD BARGAIN. (5,491 feet). Star, Anita Stewart. A good story with a popular star that pleased nearly the entire audience. Although the picture is an old one, if you can get it in as good shape as we did, it will be worth while to play. While the moral tone is good, in our estimation, the picture would probably be frowned upon for Sunday showing by the super-religious due to the fact that a woman pawns her soul for pleasure. Had fair attendance. Draw better class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. One of the best comedy dramas of the year. If you can get it at a reasonable price, you'll clean up. Had good attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

LORNA DOONE. (6,083 feet). Star, Madge Bellamy. A beautiful screen version of the novel but it did a glorious flop at the box office. Costume stuff again and the exhibitor pays the freight. We have yet to roll up a fair gross on any costume picture and that goes for Doug's "Three Musketeers" too. Has good moral tone and is suitable for Sunday. Had bad attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

MAN OF ACTION. (6,400 feet). Star, Douglas MacLean. Quite good. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

PILGRIMS OF THE NIGHT. (5,772 feet). Star cast. A heavy sort of a story with lots of action in dark places. Picture is somewhat spoiled by being too dark. Story is on the underworld type and does not carry your sympathy. Medium moral tone, unsuitable for Sunday. Fair attendance of general class in city of 15,000. Admission 20-30. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

TROUBLE. (4,800 feet). Star cast. Personally thought it was rotten but my patrons seemed to be well pleased with this one. Had fair attendance. Draw all classes in small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

Fox

BUSTER. (4,587 feet). Star, Dustin Farnum. Pretty good western comedy drama. Really is more like a comedy than the usual Dustin Farnum pictures. Had good attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

CALIFORNIA ROMANCE. (3,892 feet). Star, John Gilbert. Fair program picture. Has fair moral tone. Fair attendance. Draw mixed class in town of 1,000. Admission 10-40. L. S. Goolsby, Royal Theatre (245 seats), Marvell, Arkansas.

CALVERT'S VALLEY. (4,416 feet). Star, John Gilbert. Fair program picture that pleased the majority due, no doubt, to presence in picture of star, as John Gilbert's becoming very popular here. Will please wherever John is popular as he does some spendid acting in this one. Has fair moral tone and is suitable for Sunday. Had fair attendance. Draw general class in town of

1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DO AND DARE. (4,744 feet). Star, Tom Mix. Oh boy, if they made enough Mix's I would run them twice a week and I would be a millionaire in a short time. I ran this after opposition house. Suitable for Sunday. Had capacity attendance. Draw all classes in big city. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. Many liked it better than his more recent pictures, yet it is typically a Mix picture with action a plenty. If you have a "Mix" patronage play it and clean up. Has excellent moral tone and is suitable for Sunday. Had capacity attendance. Draw residential class in suburban town. Admission 10-15-20. J. L. Stallman, Darby Theatre (900 seats), Darby, Pennsylvania.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. Good picture; had a lot of compliments on it, but it didn't draw a crowd. Used extra newspaper space and lobby. Had fair attendance. Draw rural and small town class in town of 1,474. Admission 10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. If a flood scene and several hours of monotony is worth $50 or so, then I bought this cheap. Anyway, money was lost in exhibiting it. Same story with Fox specials, so no use to repeat reports. Advertised highly and advanced admission. Moral tone good: suitable for Sunday. Fair attendance, college town of 4,000. Admission raised. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

TROOPER O'NEIL. (4,862 feet). Star, Charles "Buck" Jones. While this is a good Northwest Mounted Police story, we get just as good pictures at half the price and do just as good business. Jones gets me no extra money. Used ones, six, photos, for fair attendance. Draw middle class in city of 15,000. Wm. Thacher, Royal Theatre, Salina, Kansas.

..**UP AND GOING.** (4,350 feet). Star, Tom Mix. Only a fair Mix. Hardly up to standard but will almost satisfy his admirers. Regular advertising brought good attendance. Draw rural and small town class in town of 1,474. Admission 10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

VERY TRULY YOURS. (5,000 feet). Star, Shirley Mason. Another good program picture, better drawing card than many specials. Masons a money magnet for me. Regular advertising brought good attendance. Draw rural and small town class in town of 1,474. Admission 10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

WITHOUT COMPROMISE. (5,173 feet). Star, William Farnum. Good program picture. Good picture of Farnum. He ought to be full of action. Has wonderful physique. Used ones, threes, photos. Had fine attendance. Draw general class in town of 1,000. Admission 20-10. W. H. Sebastian, Royal Theatre (200 seats), West Liberty, Kentucky.

Between Ourselves

A get-together place where we can talk things over

A million dollar production!

That's what it cost, gentlemen. It will drag the people into your theatres; it will bring smiles to their lips, tears to their eyes.

Oh, yes!

And then the exhibitor runs the picture——

A stop when a patch tears. A half dozen aperture plate fires on account of the film condition. A jumpy picture on the screen where half of the scenes are missing or titles have been dropped out.

Yes, gentlemen—that's your million dollar production.

Wouldn't you think a producer who would risk that much money would take out insurance on it by seeing that the distributing exchanges make sure the eventual consumer—the public—will see that production in as good shape as it deserves? VAN.

Goldwyn

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. Here is a real human life picture that anyone who was ever married can enjoy every minute it is on the screen. It has a little of something in it that will reach under the skin of almost anyone. It is well played, well mounted, well done. Helen Chadwick is great. Pat O'Malley also. Has extra good moral tone and is suitable for Sunday. Had fair attendance. Draw general class in city of 15,000. Admission 20-30. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. Pretty good for the school kids who have read the story, but not enough action. Had fair attendance of high class in large city. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. Splendid picture, will please any audience. Has good moral tone and is suitable for Sunday. Had good attendance. Draw mixed class in town of 1,649. Admission 10-30-40. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. Was very much disappointed; my patrons could hardly wait to see the end; some of them walked before the picture was half shown, for they do not enjoy old-time pictures. Moral tone, none here; good for nothing. Attendance very bad. Draw mixed class in town of 1,000. Admission 10-25. Frank Fera, Victory Theatre (200 seats), Rossiter, Pennsylvania.

LOST AND FOUND. Star cast. Very good South Sea island story with splendid cast and photography. Moral tone, island drama, suitable for Sunday, very. Had good attendance of middle and lower class in residential district of large city. Admission 15 matinee, 25 evenings. J. F. Enos, New Lyceum (1,260 seats), San Francisco, California.

STRANGER'S BANQUET. (8,531 feet). All star cast, Marshall Neilan prod. Marshall Neilan, with the timber used in this one, could have made a picture if he had only known how—(we could)—he romped around for nine reels or more and made nothing. Not pleasing to anyone; very sorry we showed it. Time for Marshall to turn out another picture if he expects to be on the map. Moral tone, none; not considered suitable for Sunday. Poor attendance. Draw all classes, town of 7,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

WATCH YOUR STEP. (4,713 feet). Star, Cullen Landis. Very good program picture for small house. Had good attendance. Draw mostly factory workers in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

WHEN ROMANCE RIDES. (5,003 feet). Star cast. A not very heavy Zane Gray. An imbecile is the tool to considerable of the villainy, so it doesn't have a very pleasant taste. Usual advertising brought fair attendance. Draw rural class in town of 400. Admission 25-15, occasionally 30-20. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

WHEN ROMANCE RIDES. (5,003 feet). Star cast. A splendid picture, sold at fair rental, pulled more business and pleased better than half the big super specials I have played. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

Hodkinson

AFFINITIES. (5,700 feet). Star, Colleen Moore. A dandy program picture. One that will please eighty percent. Just

Your Friends Send Tips On Late Ones

CHEAT. (7,323 feet.) Star, Pola Negri. You'll see her as the beautiful, loving daughter of a millionaire, revelling in priceless jewels and gowns worth a fortune, yet casting aside all to answer the call of true love, eloping with a poor man who can't keep pace with her extravagances, till at last she bargains her soul for fineries, to pay the price of her folly. But then the picture ends happily and is worth a good deal to see. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

HOLLYWOOD. (8,100 feet). Star, Hope Drown. Previewed this in Los Angeles; consider it to be one of the best; notice I said "one of the best," not "the best," pictures released by Paramount. It carries an appeal to old and young, and think that it will be a good box office attraction. The story is simple and can be understood by all. While there are no spectacular scenes, it will hold your interest from start to finish. Plot is good, story is excellent and settings and direction good. Draw all classes in town of 2,500. Admission 10-55. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

Mr. Haynes' Summer Bets

With the letter published last week, Mr. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut, sent the following:

"Footlights" (Paramount), "To Have and to Hold" (Paramount), "Old Homestead" (Paramount), "Miss Lulu Bett" (Paramount), "Remembrance" (Goldwyn), "Back Home and Broke" (Paramount), "Sherlock Holmes" (Goldwyn), "Manslaughter" (Paramount), "Burning Sands" (Paramount), "Moran of the Lady Letty" (Paramount), "Prisoner of Zenda" (Metro), "Man Who Saw Tomorrow" (Paramount), "My Old Kentucky Home" (American Releasing-Selznick), "Sin Flood" (Goldwyn), "Peg o' My Heart" (Metro)—oh, boy! grab this one—"Brothers Under the Skin" (Goldwyn), "Stranger's Banquet" (Goldwyn), "Hungry Hearts" (Goldwyn), "Four Horsemen" (Metro), "Gimme" (Goldwyn), "Quincy Adams Sawyer" (Metro)—another one to be sure and grab—"Robin Hood" (United Artists), "Trailing Wild Animals in Africa" (Metro), "Timothy's Quest" (American Releasing-Selznick)—another one that deserves special mention—"If You Believe It, It's So" (Paramount), "Man Who Played God" (United Artists), "The Hottentot" (First National)—don't pass this one up—"Tailor Made Man" (United Artists), "When Knighthood Was in Flower" (Paramount), "Racing Hearts" (Paramount), "Garrison's Finish" (United Artists)—grab it—"Homeward Bround" (Paramount).

"This list will please any high-class audience, or you can smoke on me. Now, Mr. Sawyer, thanks for asking for me, and if you have not played all of this list, would recommend all or any that you might pick out and, your theatre being in Vermont, feel sure that you have a high-class and conservative audience like myself—of the old New England type."—Thos. L. Haynes.

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enough comedy to put it over. This picture should satisfy any community. Had good attendance. Admission ten cents. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

U. P. TRAIL. (7 reels). Star, Roy Stewart. Doesn't follow the book very closely. Lots of shooting in it—about two thirds of the cast get killed off. Had good attendance. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

Metro

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor, who created stage role. Just as good as it was on the stage and made a decided hit with my people. Usual advertising yielded fine attendance. Draw country class and from town of 1,700. Admission 10-20-25. H. Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. Fine picture, well produced. Entertaining from the start. Lon Chaney among others in cast. Used twenty-four, threes and one. Fine attendance, drawing country class and from town of 1,700. Admission 10-20-25. H. Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

RIGHT THAT FAILED. (6,000 feet). Star, Bert Lytell. Very shallow plot; print cut very badly. Suitable for Sunday. Had small attendance, drawing farmers and small town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (250 seats), Chatham, New York.

SOUL OF THE BEAST. (5,300 feet). Star, Madge Bellamy, also features trained elephant. The makings of a good feature spoiled in the direction; nothing more "raw" than the depicting of the characters as supposed "rubes" at the circus has ever been shown on the screen. Again, when the girl and the "beast" hit the North woods of Canada the bewilderment of the natives is an example of how not to do it. The director who stood for the work of the alleged actors in this short scene must have been off the lot; he certainly could not have been there and allowed it to get by. There are no medals to be hung on the sub-titling, either. All in all, the elephant carries the picture; it will get by on his account, but there's no thanks to be extended to any other of the cast with the possible exception of Madge Bellamy. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

SUCCESS. (7,000 feet). Star cast. Must differ with World's reviewer. Might interest an audience of actors but not movie fans. Too slow, too long. Has good moral tone and is suitable for Sunday. Had poor attendance. Draw regular small town class in town of 2,500. Admission 5-10, 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

YOUR FRIEND AND MINE. (5,750 feet). Stars, Enid Bennett, Huntley Gordon. A good program picture of domestic strife angle. A good moral with several punch scenes. Light attendance of general class in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

YOUTH TO YOUTH. (6,900 feet). Stars, Cullen Landis, Billie Dove. A poor picture; paid more than it was worth; played on Sunday. Suitable for that day. Fair attendance, drawing mixed class of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

Paramount

HEART RAIDER. (5,075 feet). Star, Agnes Ayres. Very good light comedy. Star good in this type of picture. Drew well. Advertising slants, auto race. Had good attendance. Draw wealthy and medium class in city of 75,000. Admission 28-40-55. W. H. Lusher, Strand Theatre, Pasadena, California.

HEART RAIDER. (5,075 feet). Star, Agnes Ayres. This picture is a program picture of about the same weight as the old Realart that Paramount sponsored. Very well photographed, the story is entertaining and it will get by, but that's all. Arthur E. Hancock, Columbia Theatre, Columbia, Indiana.

INSIDE THE CUP. (6 reels). Star cast. This is an old one but it is the best of its kind. A real picture and one you can tie the churches to. It will please everybody. Has best moral tone in the world. It is suitable for Sunday. Had fair attendance. Draw every class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

JAVA HEAD. (7,865 feet). Star cast. About the worst Paramount picture they have handed us. We have had most of them and managed to get by with little or no trouble. This has absolutely nothing to commend it, action slow, no story, plot not worth mentioning and the drug part objectionable. Some quiet old men and character actors stand about and do nothing. Not suitable for Sunday, or any other day. Had good attendance. Draw working class in city of 18,000. Admission 10-20-30. Ben. L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

LEOPARDESS. (5,621 feet). Star, Alice Brady. Nothing to it; poor picture. Alice Brady does not pull and no wonder! She might do good on the stage but why they pay her a salary to act in pictures is beyond me. Do not consider this suitable for Sunday. Poor attendance of all classes in town of 2,500. Admission 10 to 55. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

MY AMERICAN WIFE (6,061 feet). Star, Gloria Swanson. Pleased. Good attendance. Used heralds, regular advertising. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Don't consider this the best Meighan. Paid more for this than for any other. While it is a good picture and held the interest of my customers, I don't see where they get the idea that it is worth more money than other Meighans. Regular advertising to fair attendance. Draw usual class in town of 2,500. Admission, 15-30, 25-50. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. A one hundred per cent. picture. Pleased as well as "Back Home and Broke." Meighan draws big and always pleases. Used sixes, threes, ones, newspaper. Had good attendance. Draw neighborhood class in town of 1,000. Admission 30-10. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

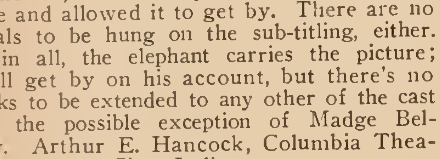
NOBODY'S MONEY. (5,584 feet). Star, Jack Holt. A very pleasing picture that got over well for us. Wanda Hawley adds lustre to the cast. I class this as a good attraction, though nothing exceptional. Advertising slants, Holt, Hawley and the comedy angle. Had average attendance. Draw all classes in city of 14,000. Admission, 10-25, 20-35. E. W. Collins, Grand and Liberty Theatres, (750 seats), Jonesboro, Arkansas.

NOBODY'S MONEY. (5,584 feet). Star, Jack Holt. Holt takes a shot at comedy drama and does just as well as he did in more serious roles. Believe he can play anything. Had good attendance. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

NORTH OF THE RIO GRANDE. (4,770 feet). Star, Jack Holt. Possibly due to a reaction from the hot weather during the previous week, we had a full house that seemed to find good entertainment in this picture. Usual Western formula, but made in Paramount style, and has some wonderful scenery. Usual advertising brought good attendance. Draw rural class in town of 300. Admission, 20-30. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

NTH COMMANDMENT. (7,339 feet). Star, Colleen Moore. Dandy picture. Audiences well pleased. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

NTH COMMANDMENT. (7,337 feet). Star, Colleen Moore. A good picture with a terrible title. Didn't care for it here, for the very thing they endeavor to cure here, the hero in the film was affilicted with, namely, tuberculosis. There is enough of



that locally without screen representation, but that does not mean the picture isn't good. The theme was bad for here. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NTH COMMANDMENT. (7,337 feet). Star, Colleen Moore. The best Paramount picture we have run for many a day; while it was not a super-production it was a good show; acting of Miss Moore was above the ordinary. The plot was full of hokum. It shows a T. B. making a cure in apparently a few weeks and, as we all know down here, that is impossible—outside of that it was O. K. Good comedy touches throughout. Another scene shows a tubercular person living in a room with all the windows shut and if the person who wrote this story knew anything about tuberculosis they never would have a scene like that. This will get by where they know nothing about tuberculosis. As a whole the picture was a good Paramount. There are so few Paramount pictures nowadays that when they do get out a good one I can't help boosting it. Advertised regular to fair attendance. Draw all classes in town of 2,500. Admission 15-30, 25-50. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

ONE GLORIOUS DAY. (5,100 feet). Star, Will Rogers. Did not give general satisfaction. Some liked it immensely; others did not. Wonderful trick photography, but blase movie fans don't appreciate that; all they want is stimulation. Ordinary advertising brought poor attendance. Draw rural class in town of 300. Admission 20-30, specials 22-44. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

ONE GLORIOUS DAY. (5,100 feet). Star Will Rogers. This is one of the most novel pictures we have ever played. It is full of good clean comedy, and the story is very out of the ordinary. If you are going to run this one, don't be afraid to advertise it as something unusual; it will back up your statements. Regular advertising yielded fair attendance. Draw regular town and transient trade, town of about 3,000. Admission, 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

ONLY 38. (6,175 feet). Star cast, includes Lois Wilson, Elliot Dexter, May McAvoy. One of the real human pictures of actual life; not a special, but near it. It pleased immensely. Hot weather prevented attendance, which was fair. Draw farmers and retired farmers in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

PINK GODS. (7,062 feet). Star, Bebe Daniels. Good picture but only fair business. Used newspapers. Had fair attendance. Draw very best class in city of 235,-000. Admission 15-20. Earle Hall Payne, Kentucky Theatre (800 seats), Louisville, Kentucky.

PRIDE OF PALOMAR. (7,494 feet). Star cast. An excellent picture. Has good moral tone and is suitable for Sunday. Had good attendance. William H. Mayhew, Broadway Theatre (480 seats), Cicero, Texas.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. Fine—book—boost it and make money. The best thing Gloria has done for a long while. A good, clean little comedy and one that will go over big. Old Theodore Roberts adds materially to the picture. Played it two days. Used regular newspaper and panels. Had very good attendance. Draw mixed class in town of 5,000. Admission twenty-eight cents. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. One of the best things we have ever had Gloria in. She did herself proud in this. Had a big story that could do much good. Aeroplane stuff a little far fetched, and no rescue from the runaway locomotive, as the press dope says. It wasn't in it. I advertised this big stunt. I read of in the dope sheet and like to got licked, so watch your step. The picture is good, just splendid. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

A Hot Tip

Fresh from the can—a film that's timely and that you want to know about right now. That's the one our good friend W. C. Benson, of Laurier Theatre, Woonsocket, Rhode Island, sends the dope on:

THE JAPANESE DISASTER (Paramount). Here's a real knockout, boys, and if you can get it, by all means do so; then splurge, and you won't be disappointed. This is absolutely the best thing of its kind that it has ever been my good fortune to witness.

Universal

BOLTED DOOR. (4,126 feet). Star, Frank Mayo. A pretty good program picture; but it seems that of late he has become camera struck. Wants to emote too much. Draw from town of about 2,000 and surrounding country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre (425 seats), Neillsville, Wisconsin.

CROSSED WIRES. (4,705 feet). Star, Gladys Walton. A very clever program picture; well acted from start to finish, although it is not strong enough for high class patronage. Suitable for Sunday. Had fair attendance, drawing all classes in town of 500. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

DON QUICKSHOT OF THE RIO GRANDE. (4,804 feet). Star, Jack Hoxie. A clean-up on this. Packed them in for two days, then Saturday they nearly tore the doors off trying to get in. The picture was a knockout. Universal sure started Hoxie off in the right sort of picture. Give us more like it. C. R. McCown, Rialto Theatre, Nashville, Tennessee.

FLIRT. (8 reels). Star, Eileen Percy. Very good. We played this picture in conjunction with a "Country Store" and did a nice business. Easily eighty per cent. of our patrons were pleased. Has good moral tone. Is suitable for Sunday. Had good attendance. Draw mixed class in town of 5,000. Admission 10-28, war tax included. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

LONE HAND. Star, Hoot Gibson. My audience went wild over this one. It's all action and that's what they want here. If your gang likes Westerns they'll sure fall for this one. Used one, three, telephone, post cards and turned 'em away. Draw from rural and town of 100. Admission, 10-25. George J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

ONE WONDERFUL NIGHT. (4,473 feet). Star, Herbert Rawlinson. Our people like Rawlinson and we always pull a good house when we show his pictures. This picture was, however, below average for him, but it drew well and seemed to please them. Nothing wrong with moral tone and is suitable for Sunday. Had above average attendace. Draw family class (mostly labor), in city of 80,000. Admission ten cents straight. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

RIDIN' WILD. (Universal). (4,166 feet). Star, Hoot Gibson. Another of those fast moving comedy western dramas that are the life-savers of the small town exhibitor. Extra advertising brought good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

SAWDUST. (4,900 feet). Star, Gladys Walton. About the best Gladys Walton picture I ever ran. Pleased one hundred per cent. You won't go wrong on this one. Got an A No. 1 print. Used ones, slide, newspaper. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall (250 seats), Carmel, Maine.

WOLF LAW. (4,463 feet). Star, Frank Mayo. A fair program picture; nothing extra. Would not say suitable for Sunday. Had fair attendance. Town of 450. G. H. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

Vitagraph

LITTLE MINISTER. Star, Alice Calhoun. This was a sure enough lemon for me. Had good attendance with only thirty-five per cent. of them pleased. No good comments and several kicks. Draw general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

NINETY AND NINE. (6,800 feet). Stars, Colleen Moore, Warner Baxter. Every one who saw this picture said that it was fine. Drew well for a week at raised admission. Forest fire was great. Draw high class in large city. Good moral tone to picture, suitable for Sunday. C. R. McCown, per G. P. Bannuza, Strand Theatre (350 seats), Nashville, Tennessee.

Warner Bros.

BRASS. (8,000 feet). Stars, Monte Blue, Marie Prevost, Irene Rich. This is one fine picture. It has comedy, pathos and a good moral lesson. Book this if you can get it at a price you can afford to pay and do not be afraid to raise your price, as it is well worth an increased admission. Many patrons said it is the best picture they have seen this season. It would be difficult to pick out any member of the cast as doing work that distinguishes them alone, as each and every one taking part is excellent. But —brother exhibitors! What would you think if you started your show and found, instead of a title, a trailer remnant announcing that it was "Coming"? That would have been my experience had the film not been inspected by my projectionist. And why was the cast eliminated in the print I received? Surely the Producer would not be ashamed of the cast that did such fine work. I had to tell my patrons who mentioned the elimination that the identity of the cast was a dark secret. When an exchange has a one hundred per cent feature like "Brass" why can't they give you a decent print? I used slide, window cards and billboards. Had fair

attendance. This feature has an excellent moral and is good for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Comedies

BUDDY MESSINGER COMEDIES. (Universal). These comedies are good, and if the fat boy could only forget that he pulls some cute tricks, they would be more enjoyable. He knows he is a good actor and can't help showing it. He should take lessons from Chaplin and Lloyd. Moral tone O. K. and are suitable for Sunday. Draw family class (mostly labor) in city of 80,000. Admission ten cents straight. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

KID REPORTER. (Universal). Good comedy. Star is getting to be a drawing power. Staged a Baby Peggy contest with the contest newspaper tie-up. Had good attendance. Draw wealthy and medium class in city of 75,000. Admission 28-40-55. W. H. Lusher, Strand Theatre, Pasadena, Calif.

MUTTS. (Universal). A peach of a laugh-getter. This is sure a tribute to dogdom. More dogs than a circus usually has and more fun. Regular advertising brought good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

NO BRAINS. (Universal). Star, Harry Sweet. Nothing to brag about. Will get by with good feature. Regular advertising brought good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

PAIR OF KINGS. (Vitagraph). A good Semon comedy that had the house roaring with laughter. Film O. K. Moral tone O. K. and is suitable for Sunday. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

ROARING LIONS ON S. S. (Fox). As usual a good Fox comedy that had them laughing from beginning to end. Kids had to be called down several times for too much excitement. Price right. Draw mixed class in mining town. Admission 15-25. J. Cleva, Jr., Enterprise Theatre (150 seats), Glenalum, West Virginia.

THREE O'CLOCK IN THE MORNING. (Peerless). Good comedy with a little originality to it. Film in good shape. Moral tone O. K. and is suitable for Sunday. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

Relies On Tips

"About your Straight From the Shoulder Reports:

"I used to rely upon the press sheets put out by the producers for information about the pictures.

"Nine times out of ten this is like a speed cop. Now I get my sole information from the Shoulder Reports."—J. A. McGill, Liberty Theatre, Port Orchard, Washington.

Serials

PLUNDER. (Pathe). This serial started off with a bang and is showing to a steadily increasing patronage despite the fact that my competitor bucks it with a fifty-cent family night. Settings very elaborate, out of the ordinary in serials. Prints in excellent condition. Now on the eighth episode; action snappy and suspense good. You can't go wrong on this serial. Book it and start it off by giving away novelty banks to the kiddies. Put a penny or two in each bank you give away and sit back and prepare for fifteen weeks of good business. Draw all classes in town of 5,000. Admission 10-25. L. E. Brewer, Folly Theatre (400 seats), Duncan, Oklahoma.

Short Subjects

FIGHTING BLOOD. (F. B. O.). The writer has been out of the city for three months and finds that this subject has been the best drawing card that played this house during that time. Immediately went and booked "Leather Pushers" also. Can't say enough for either of these subjects. They please all the family. May cost a little more but are worth it. Used special paper and banner that has real drawing power. We advertise them as big as our features. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

PARTNERS THREE. (Pathe). This little two reel western went over big. Good little scrap in it. Leo puts out three in a fight that's something different which went big. It's a clean cut Western. Put over good. Find his westerns the best on the market for short stuff. Haven't had a bad one yet. William Thacher, Royal Theatre, Salina, Kansas.

State Rights

BETSY ROSS. (World Film Co.). Star, Alice Brady. (5,000 feet). A very old picture but print was very good, and everyone was satisfied with picture. This picture was put on at the last minute instead of a Valentino. Used threes. Had good attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

BROWN OF HARVARD. (Essany). Star, Tom Moore. (6,000 feet). A good college play, although there was a lot missing. Had fair attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

BURN 'EM UP BARNES. (C. C. Burr). Star, Johnny Hines. (5,600 feet). Light stuff but pleased most of our patrons. Is alright if you buy it right. Used one three, one one, 11x14, phone. Had good attendance. Draw rural class in town of 125. Admission 10-25. George J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

EAST SIDE, WEST SIDE. (Principal Pictures). Star cast. (6 reels). Splendid picture with excellent cast. Especially Eileen Percy. Pleased one hundred percent. Give us more like it. Played Bobby Vernon in "In Dutch." Has good and clean moral tone and I played it on Sunday. Excellent attendance. Draw general class in town of 3,000. W. B. Renfroe, Dream Theatre, Sedro-Woolley, Washington.

MAN FROM HELLS RIVER. (Western Pictures). Star, Irving Cummings. (5 reels). A picture couldn't be better in hot weather. Kept the people cool. Well liked. Star draws well for me. Story is good. Give credit to the director. Has very good moral tone, and is suitable for Sunday. Good attendance. Draw mixed class in town of 3,000. Admission 15-25. Joseph L. Katz, Lyric Theatre (350 seats), Woodbine, New Jersey.

PLAYING DOUBLE. (Prairie Production). Star, Dick Hatton. A fair program picture. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

SURE FIRE FLINT. (C. C. Burr). Star. Johnny Hines. (6,000 feet). Excellent picture and business. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

Fill In Tear Out Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD 516 Fifth Avenue, New York.

Title ....**Star**.......................... .....**Producer** ....

Your own report..

....

....

Moral tone ....**Suitable for Sunday?** ....**Attendance** ....

Size of Town ....**Type you draw from** ....

Name ....**Theatre** .... **City** .... **State** ....

IN THE INDEPENDENT FIELD

Burr Pictures Liked in California

C. C. Burr pictures are well liked by California audiences, according to reports of recent showings. "The Last Hour," the Edward Sloman production co-starring Carmel Myers and Milton Sills, recently scored at the Opal Theatre in San Francisco and the Rialto in Alameda.

"Luck," the latest C. C. Burr melocomedy, lived up to its reputation at the Unique and Larkin theatres in San Francisco and at the T. & D. Theatre at Lodi. "Sure Fire Flint," another Burr melocomedy, was shown in the Big Creek Theatre at Big Creek and at the Glade Theatre in Lindsay. "I Am the Law," an Edwin Carewe production, was played by the Rialto Theatre in Oakland.

Louis Baum Closes Pittsburgh Deal

Advices received from Equity Pictures Corporation during the past week state that Louis Baum, vice-president of that concern, now making a sales tour throughout the country, has closed "The Daring Years" in Pittsburgh.

The deal was made by Mr. Baum and Mr. J. A. Alexander, president of Columbia Film Service, and covers all rights on the picture for the territories of Western Pennsylvania and West Virginia.

Buys Film Series

S. & S. Films of Pittsburgh, Pa., have purchased the new series of Broadway Comedies starring Billy West, for Western Pennsylvania and West Virginia, while Independent Films, Inc., of Boston, Mass., have also secured this series of laugh-provokers for New England.

Meeting Support

The Edmund Cobb series of ten Western features is said to be meeting with the hearty support of the independent market. This week two more territories were closed for this series, the exchanges securing them being Independent Films, Inc., of Boston, which acquires the New England rights, and Progress Pictures Company of St. Louis, which will distribute them in Western Missouri and Southern Illinois.

Goldburg Leaves for Visit to Coast

Jesse J. Goldburg, president of Independent Pictures Corporation, has left for Los Angeles, where he will supervise the first two super special releases which are to be produced by him and released through his organization on the state right market. Mr. Goldburg intends to remain in Los Angeles for about three months.

On his way west he will visit all of the exchange centers betwen here and the west coast north of Kansas City and on his return east he will take in the exchanges operating in the south.

Mr. Goldburg is taking with him the completed continuity on "Vanity of Men" and "Indecent Clothes," also "The Diary of a Physician," the titles of the first three specials to be made.

C. R. Rogers Announces Plans of Distribution

Charles R. Rogers, newly elected vice-president, and general manager of distribution of Mastodon Films, Inc., has taken up the distribution reins actively and reports excellent progress in the sale of franchises for the firm's entire series of Independent product.

"I find that there is a great demand for C. C. Burr pictures on the part of leading state right buyers," states Mr. Rogers. "The demand is so strong for this product that in many territories we have been able to pick our own distributors from several who wanted to obtain a franchise for the Burr series of six.

"Concrete evidence that state right buyers are 'sold' on Burr pictures and the co-operative service that goes with them, is shown by the following representative sales made on the entire series, this week:

"Samuel Moscow, of Moscow Films, Inc., Boston, Mass, purchased the entire New England rights; Samuel Zierler, of Commonwealth Film Corporation, New York City, bought the Greater New York and state of New Jersey franchise, and William Skirboll, of Skirboll Brothers' Gold Seal Productions, Cleveland and Cincinnati, secured the Burr series for the states of Ohio and Kentucky."

Sanges Succeeds Barham

Tracy Barham, for the past year connected with Progress Pictures, Inc., as manager of the Atlanta branch, resigned last week and accepted a position with Metro Pictures, Inc., and left for Oklahoma City.

He is succeeded by W. A. Sanges, who for the past five years has been in the sales department of First National Pictures and previous to that had his own attractions on the road.

He was with the Bostock Trained Wild Animal Shows for several years in an executive position and has made scores of friends among the exhibitors in this territory.

A. C. Bromberg, president of Progress Pictures, Inc., with branches at Dallas, New Orleans, Charlotte and Atlanta, states he is sure he has added a great producing link in his organization in securing Mr. Sanges' services.

Another Customer Signed by C. B. C.

A contract for the entire output was closed this week between Superior Screen Service of Salt Lake City and the C. B. C. Film Sales Corporation.

The entire deal was closed by telegraphic correspondence between Mr. Brandt and Mr. Hawxhurst. The latter's territory includes Colorado, Wyoming, Utah, New Mexico and southern part of Idaho.

"Marriage Market" Previewed

A telegram was received by the New York office from Harry Cohn that "The Marriage Market," second of the Columbia Pictures, distributed by the C. B. C. Film Sales Corporation, was previewed at Pasadena, Los Angeles and Long Beach, and at all three previews this picture went over exceptionally well.

In the cast are: Jack Mulhall, Alice Lake, Pauline Garon, Shannon Day, Jean DeBriac, Marc Robbins, Vera Lewis and Mayme Kelso.

"Rouged Lips" Liked by Philadelphians

At the Karlton Theatre in Philadelphia last week Viola Dana's Metro starring picture, "Rouged Lips," played to good business.

"Rouged Lips" is the first of the series of five Metro starring pictures which Miss Dana is scheduled to make for the Metro 1923-1924 season. Along with "Rouged Lips" Miss Dana has already completed "The Social Code," "In Search of a Thrill," and is now at work in "Angel Face Molly" under the direction of Oscar Apfel. Milton Sills is Miss Dana's leading man in "Angel Face Molly."

Fine Cast Supports Miss Hammerstein

In "The Drums of Jeopardy," the picturization of Harold MacGrath's novel, being directed by Edward Dillon for the Truart Film Corporation, Elaine Hammerstein is supported by a cast of unusual excellence. It includes Wallace Beery, Jack Mulhall, playing the lead opposite Miss Hammerstein, and David Torrence.

FORGIVE AND FORGET

The Story Of A Woman's Mistake

A COLUMBIA PICTURE

Book It Now!

How Raymaker Became a Picture Director

We are told that when Herman C. Raymaker was of school age he became desperate because the only stage in his home town was the coach which traveled over the hills to the next hamlet. And thus, it leaks out, in order to curb his anguish Raymaker bought extra fuel for the lamp and wrote a play which was later enacted by his school mates with such success that thunderous applause resounded o'er the village green.

Satisfied that he had scored a haymaker, Raymaker decided to tie his other pair of shoes in a bag and seek towns where capacity might prove to be a little bigger than the group of his friends who had collected on that memorable occasion in the village hall.

The next stop was Petaluma, California. The Mystic Theatre mystified him—it was so gigantic compared to the hall of his youth where minstrel plays and the village constable elections predominated. But the Mystic tried to make him feel at home and put him in the box office.

Raymaker had been an active boy. He could hurdle any fence within the township. He knew where the best apples grew and could catch the biggest trout on a bare hook. Shoes to him—until he had written the play—had been an incumberance.

So, when Raymaker breathed the free air once again, and slammed, for the last slam, the Mystic box office door, he strode into filmdom well equipped to do dangerous feats and let the comedy stars, for whom he at first doubled, smilingly accept the world's applause.

In addition to leaping through space and running through fire and plunging through a shark-fed ocean, Raymaker could handle a broom and grip the shears.

Before he knew it he was handling a megaphone. Then his big opportunity came. Sennett needed a director for the well-known "Shriek," Ben Turpin. Raymaker got the job.

Carlos in Conference on Production Plans

Following the delivery of the first units of two Carlos Productions series, Abraham Carlos, head of that producing organization, is in New York conferring with the officials of Truart Film Corporation regarding future production plans.

With the one unit, the first production of which was the picturization of Roland West's sensational stage play, "The Unknown Purple," Carlos plans to make three productions of similar calibre during the 1923-24 season. Each of these pictures will be adapted from successful stage plays with all-star casts.

The Richard Talmadge series, which are also being produced by Carlos for Truart distribution, will consist of three productions during the present year. The first of these, made under the working title, "Fast Freight," has already been delivered to Truart.

Independent Head Goes West to Complete Plans

President Jesse J. Goldburg, of the Independent Pictures Corp. starts for the Pacific Coast the latter part of the month to personally supervise the production of his new series.

Mr. Goldburg says the state right buyers are making a big demand for pictures of action, stories that carry a punch. Mr. Goldburg believes that in "In the Spider's Web" he has one that will start off his list to good advantage. He has been in touch with the independent exhibitors for a long time.

The Independent Pictures Corp. offices say that they are receiving inquiries as to the release date of "In the Spider's Web" and that President Goldburg is enthusiastic over the outlook from the different territories that have not yet been sold.

Mastodon to Increase Its Production Plans

C. C. Burr, president of Mastodon Films, Inc., announces that this organization will make six instead of four special productions for the Independent market, the season of 1923-24. This increase of product is in line with the expansion of Mastodon following the recent announcement that Charles R. Rogers has become interested in the firm as vice-president and general manager of distribution.

The Burr Big Six will include "Restless Wives," "Youth to Sell," "The Average Woman," "Lend Me Your Husband," and two well-known stories and Broadway stage successes, negotiations for which are being concluded and will be announced within ten days.

Production plans for "Restless Wives" and "Youth to Sell" are completed. Both of these Burr pictures will be started simultaneously at the Glendale Studio within a few days, in order to have them ready for early showings.

"The Average Woman" is based upon one of Dorothy De Jagers' most successful Saturday Evening Post stories.

"Lend Me Your Husband" is said to be a sensational and original modern-day drama written directly for the screen.

To Start Producing "The Human Mill"

Allen Holubar is now on the last stages of preparation before beginning actual production of "The Human Mill" the picturization of John Trotwood Moore's famous novel, "The Bishop of Cottontown," which forms one of the big units of the Metro 1923-1924 program.

The story of Mr. Holubar's production is laid in the South during the turbulent days of the reconstruction period.

Truart Starts Semon Films Sales Campaign

Concurrently with the starting of the first Larry Semon productions on the coast, the New York sales officials of Truart Film Corporation have inaugurated the sales campaign which embraced the four Larry Semon productions to be made by Truart during the 1923-24 season.

The first release will be an adaptation of the A. H. Woods success, "The Girl in the Limousine," written by Wilson Collison and Avery Hopwood. This will be followed by picturizations of three more stage comedies of national reputation.

The first step in the sales campaign, under which the entire series will be sold direct to exhibitor by producer was the insertion of a four-page advertisement in all trade journals stating concisely the policy of Truart with reference to the Larry Semon comedies.

Netta Coming Here

Netta Westcott, English stage beauty whom Al Lichtman cast for her first picture role in "Maytime," is about to go to New York before taking up her next screen role. Miss Westcott hopes to see all the new productions in the East.

Sells Serial

Louis Auerbach of the Export & Import Film Company, Inc. announces the sale of the fifteen episode wild animal serial, "The Jungle Goddess," produced by Col. Wm. N. Selig, to the Superior Feature Film Company, (Mr. Hawxhurst) of Denver, Colorado, for the states of Colorado, Wyoming, Utah, New Mexico and Southern Idaho.

Work Under Way

Production work is well under way on the first of the three Jack White Specials which will be distributed during the coming year by Educational. The picture is not as yet titled. It is being directed by Norman Taurog under the supervision of Jack White, and its cast includes Mack Swain, Neely Edwards, Hank Mann, Lillian Hackett and Jack Lloyd.

FORGIVE AND FORGET
A New Patronage Builder If There Ever Was One!

Blue Ribbon List of Independent Exchanges

NEW YORK

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series. The Midnight Flower. The Purple Dawn. The Girl from the West. The Tango Cavalier.

RENOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man from Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials. Larry Semon in feature length comedies.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Mother's-in-Law. "Broken Wings." The Virginian Clara Kimball Young series. Johnny Hines features. Miscellaneous features; Eddie Polo and Adventures of Tarzan serials; Eddie Lyons and Billy West comedies; Prizma and Burlingham educationals.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissue Chaplins, two reels. Joe Rock, Hall Room Boys, Monty Banks and Bill Franey short subjects.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. C. B. C. product. Arrow's Santa Fe Trail serial.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

PITTSBURGH

H. LANDE FILM DISTRIB. 1022 Forbes St. C. B. C. Special Serial. Arrow's Santa Fe Trail Serial.

CHICAGO

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood. Arrow's Santa Fe Trail.

RENOWN PICTURES, INC. 831 South Wabash Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. Elaine Hammerstein Specials.

BUFFALO

RENOWN PICTURES, INC. 505 Pearl Street. See Renown, New York City. Same product.

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product. Santa Fe Trail Serial.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood and Arrow product. Santa Fe Trail Serial.

ATLANTA, GA.

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Arrow specials, including "Jacqueline or Blazing Barriers," "The Little Red Schoolhouse," "Lost in a Big City," "The Rip Tide," "Man and Wife," "The Streets of New York," "The Broken Violin" and "None So Blind." Arrow's Santa Fe Trail Special.

ENTERPRISE DISTRIBUTING CORPORATION. General Office, 104½ Walton St., Atlanta, Ga. Wm. K. Jenkins, president. John W. Quillian, vice-president.

ENTERPRISE DISTRIBUTING CORPORATION. Branch Office, 104 Walton St., Atlanta, Ga. John W. Mangham, branch manager. Luck. Secrets of Paris. You Are Guilty. The Last Hour. The World's a Stage. Flesh and Blood. I Am the Law. The Fall of Babylon. The Greatest Menace. Richard Talmadge Specials. Franklyn Farnum Westerns. Mack Sennett Comedies. Funny Face Comedies. One new Western release each week.

CHARLOTTE, N. C.

ENTERPRISE DISTRIBUTING CORPORATION. Branch Office, 325 South Church St., Charlotte, N. C. James M. Hicks, branch manager. Luck. Secrets of Paris. You Are Guilty. The Last Hour. The World's a Stage. Flesh and Blood. I Am the Law. The Fall of Babylon. The Greatest Menace. Richard Talmadge Specials. Franklyn Farnum Westerns. Mack Sennett Comedies. Funny Face Comedies. One new Western release each week.

PROGRESS PICTURES, INC. A. C. Bromberg, manager. Same product as Progress, Atlanta.

NEW ORLEANS, LA.

PROGRESS PICTURES, INC. A. C. Bromberg, manager. Same product as Progress, Atlanta and Charlotte.

ENTERPRISE DISTRIBUTING CORPORATION. Branch Office, 1000 Perdido St., New Orleans, La. R. A. Kelly, branch manager. Luck. Secrets of Paris. The Last Hour. Sure Fire Flint. The World's a Stage. Flesh and Blood. I Am the Law. The Fall of Babylon. The Greatest Menace. Richard Talmadge Specials. Franklyn Farnum Westerns. Mack Sennett Comedies. One new Western release each week.

DALLAS, TEX.

ENTERPRISE DISTRIBUTING CORPORATION. Branch Office, 308 South Harwood St., Dallas, Tex. M. S. White, branch manager. Secrets of Paris. You Are Guilty. The Last Hour. The World's a Stage. Flesh and Blood. I Am the Law. The Broken Silence. Girl From Porcupine. God's Country and the Law. Out of the Dust. Richard Talmadge Specials. Franklyn Farnum Westerns. Mack Sennett Comedies. Funny Face Comedies. One new Western release each week.

PROGRESS PICTURES, INC. Same product as Progress, Atlanta.

OKLAHOMA CITY

ENTERPRISE DISTRIBUTING CORPORATION. Branch Office, 329 West Reno St., Oklahoma City, Okla. Wallace Walthall, branch manager. Secrets of Paris. You Are Guilty. The Last Hour. The World's a Stage. Flesh and Blood. I Am the Law. Franklyn Farnum Westerns. Neal Hart. William Fairbanks. Mack Sennett Comedies. Funny Face Comedies. One new Western release each week.

ST. LOUIS, MO.

ENTERPRISE DISTRIBUTING CORPORATION. Branch Office, 3320 Lindell Boulevard, St. Louis, Mo. J. B. Underwood, branch manager. Luck. Secrets of Paris. You Are Guilty. The Last Hour. The World's a Stage. Flesh and Blood. I Am the Law. Richard Talmadge Specials. Franklyn Farnum Westerns. Mack Sennett Comedies. One new Western release each week.

KANSAS CITY, KAN.

ENTERPRISE DISTRIBUTING CORPORATION. Branch Office, 109-115 West 18th St., Kansas City, Mo. Truly B. Wildman, branch manager. Luck. Secrets of Paris. You Are Guilty. The Last Hour. The World's a Stage. Flesh and Blood. I Am the Law. Richard Talmadge Specials. Franklyn Farnum Westerns. Mack Sennett Comedies. One new Western release each week.

OMAHA, NEB.

ENTERPRISE DISTRIBUTING CORPORATION. Branch Office, 1222 Harney St., Omaha, Neb. John J. Rogers, branch manager. Luck. Secrets of Paris. You Are Guilty. The Last Hour. The World's a Stage. Flesh and Blood. I Am the Law. Richard Talmadge Specials. Franklyn Farnum Westerns. Mack Sennett Comedies. One new Western release each week.

Campaign Laid for R. Talmadge Films

With the arrival in New York of "Fast Freight," the first Richard Talmadge starring vehicle, produced for Truart by Carlos Productions, a definite campaign is being laid by M. H. Hoffman, vice-president, and Alexander S. Aronson, general manager of sales of Truart Film Corporation, for the distribution of the first series of Richard Talmadge productions.

The entire first series of four Richard Talmadge productions will be arranged for distribution as one unit.

C. B. C. Closes a Big English Transaction

Almost on the eve of the departure of Jack Cohn on board the Aquitania for London a deal was closed in New York City whereby the R. K. Bartlett Company, Inc., acquired the rights for all of the C. B. C. pictures for this season, including: "Yesterday's Wife," "Forgive and Forget," "The Marriage Market," "The Barefoot Boy," "Innocence," "Discontented Husbands," "Traffic in Hearts" and "Pal o' Mine."

Mr. Bartlett is well known in Europe. He was one of the first pioneers in exploiting pictures abroad. He sailed for England on the Aquitania and has taken with him prints of the productions. He has in mind a unique distribution plan for these pictures abroad.

Mr. Bartlett upon his arrival in England will start the machinery going that will launch a big exploitation campaign for each one of the C. B. C. pictures.

Announces Sales

Irving Cummings announces the following additional sales on his Production "Broken Hearts of Broadway." Western Pennsylvania to the Lande Film Co. of Pittsburgh, Pa. New York State, outside of Greater New York, First Graphic Film Exchange, Buffalo, N. Y.

Plays Mother Role

Mary Carr plays the mother of Constance Binney in C. C. Burr's production, "Three o'Clock in the Morning," which was directed by Kenneth Webb.

Mrs. Carr attained world-wide fame as "Ma Benton" in "Over the Hill."

FORGIVE AND FORGET

Just Exploit It, That's All—And Hang Up A New Attendance Record

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"A Woman of Paris"

Chaplin's First Serious Drama Boldly, Simply and Powerfully Presents a Broad Sex Theme

Reviewed by C. S. Sewell

Charles Chaplin makes his debut as a producer of serious drama in "A Woman of Paris," a United Artists release, of which he is both the author and director but in which he does not appear, Edna Purviance being the featured player. This in itself is an event of unusual interest, but of even greater significance is the picture itself, for from the standpoint of story, treatment, acting, technique and in fact nearly every standpoint it is so radically different from any other screen production as to leave no adequate basis for comparison.

Described on the program as a drama of fate, it appears to be a sincere attempt to introduce to the screen in a more intimate way, with more realism, one phase of life itself. Chaplin has endeavored to present what he describes as a story of a woman's heart, carrying with it the supreme problem of the ages. His heroine is an innocent woman who, due to an intolerant father and a chain of fateful circumstances, loses faith in her fiance, goes to Paris, becomes the mistress of a man of wealth. Her former fiance reappears, she faces the problem of luxury without real love vs. love without luxury, chooses the latter, when fate plays another trick. She goes back to her former life and is only awakened to the depth of her former fiance's love when he commits suicide, thenceforward she finds peace and contentment in that which has been denied her—children of her own—by adopting several kiddies and making their lives happy.

It will easily be seen that this is a daring theme, and it is in just this vein that it is presented on the screen. To some it may seem to present a cynical, even a sordid, outlook, but there is no getting away from the fact that it deals with an angle of life as old as humanity itself and which countless numbers have faced, and which has been dealt with repeatedly in literature and on the stage.

Chaplin has striven to keep as close to reality as possible, with no concession to dramatic opportunities or to sentiment, for there is no indication that virtue is its own reward or that what we call vice brings its own punishment. But it is in this very fact, combined with the boldness, simplicity and straightforwardness of the treatment that the greatest strength of the picture lies. There is no attempt at "heavy acting" or big emotional scenes.

He has not only superbly directed this picture but introduced a new technique. Screen pantomime here reaches its highest point, for it is in the acting of the players, the subtle touches, the tremendous meaning carried by what might otherwise be insignificant details, rather than in the subtitles that the depth of the theme is brought out.

The acting is as fine as the direction. Edna Purviance is excellent in the title role while Adolphe Menjou as the wealthy libertine gives a superb performance. Carl Miller brings an intense note of sincerity to the role of the girl's former fiance and the remainder of the roles are well cast.

IN THIS ISSUE

Eternal Three, The (Goldwyn)
Extra Girl, The (Associated Exhibitors)
Huntress, The (First National)
Lights Out (F. B. O.)
Scaramouche (Metro)
Woman of Paris, A (United Artists)
Wild Party, The (Universal)

Notwithstanding the boldness of this theme and its treatment, to the broad-minded there will be found nothing really objectionable even though a couple of the scenes are daring and except for atmospheric touches are unnecessary to the story. Even more than usual will the reaction of the spectator to this picture depend on his mental attitude. Certainly with a sex theme of this kind with its broad scope and treatment it would not appear to be a picture for those who are immature either in age or mentality. It should appeal strongly to the broad-minded and the sophisticated and to the students of the drama; for them it presents a fascinating character study, powerfully dramatic in its realism and wonderful insight into human nature, that grips the attention every moment.

You owe it to yourself, Mr. Exhibitor, to see this picture and judge for yourself.

Cast

Marie St. Clair	Edna Purviance
Pierre Revel	Adolphe Menjou
John Millet	Carl Miller
His Mother	Lydia Knott
His Father	Charles French
Marie's Father	Clarence Geldert
Fifi	Betty Morrissey
Paulette	Malvina Polo

Story by Charles Chaplin.
Directed by Charles Chaplin.
Length, 8,000 feet.

Story

Synopsis of the story and theme of this picture is contained in the second paragraph of this review.

"The Extra Girl"

Mack Sennett's Associated Exhibitors' Feature With Mabel Normand Is Splendid Entertainment

Reviewed by W. E. Keefe

In "The Extra Girl," starring Mabel Normand, Mack Sennett has produced for Associated Exhibitors a comedy drama dealing with the adventures around a motion picture studio. It is a powerfully built dramatic narrative with comedy elements introduced naturally and developed to their fullest. It was produced with an eye to the box office and should prove a splendid winner.

Mabel Normand appears in the role of a small town girl who wins a beauty contest, goes to Hollywood and gets work in a studio. The story is simply and logically told and there is no excess footage.

There is a strong studio angle which should prove sure fire, the filming of scenes in the studio being particularly interesting. Director Richard Jones has splendidly directed the picture and handles his people well. Mabel's love affair in the village is filled with laughs, and the scene where she hauls a big lion over the studio stage, thinking she is leading a dog, is a scream. Her experiences with the black hand provide another big laugh. The pathos and comedy in the picture are finely blended. The scenes where her mother and father lose everything to a fake oil salesman are beautiful and appealing.

In this picture, Miss Normand does some of the finest work of her career. She is fine in the big moments of the story and shows she is equally fitted to play heavy roles as those of lighter moods. She photographs wonderfully well and the play of different emotions of pathos, tragedy and humor across her face are all finely done. Her characterization is faultless.

The acting of the entire supporting cast is good. Ralph Graves is fine as the lover and George Nichols and Anna Hernandez are splendid as the extra girl's father and mother. Vernon Dent, Ramsey Wallace and Charlotte Mineau all do fine work.

"The Courtship of Myles Standish"

(*Note.—Herewith we publish a flash on this Charles Ray first production for Associated Exhibitors which had its world premiere on September 30 at Grauman's Theatre in Los Angeles. A regular review of this picture will appear in our next issue.—Editor.*)

(Special to Moving Picture World)

Los Angeles, Cal.

"The Courtship of Myles Standish," with Charles Ray, is one of the great epics of the screen. Ray has taken Longfellow's poem and used it merely as a background for a tremendous vital drama dealing with the romantic story of the Pilgrim Fathers; as John Alden he does the best acting of his career, while Enid Bennett is excellent as Priscilla.

The scenes aboard the Mayflower are exquisite while the storm at sea is one of the most spectacular ever filmed; the scenes showing this vessel nearly capsized are magnificently staged. This picture is practically a historical novel, it has been lavishly produced and shows that an immense amount of money has been spent on the production.

The snow scenes, Indian fights and the love interest are splendidly developed. The lighting and photography are fine and Fred Sullivan has given the picture excellent direction. The acting of the supporting cast is good.

The picture should prove a tremendous box-office attraction and has splendid exploitation possibilities.

"The Extra Girl" reminds one of the best of the O. Henry stories. Be sure and book it, advertise the motion picture angle and tell them Mabel does her greatest work. For genuine entertainment "The Extra Girl" surpasses "Molly O."

Cast

Sue Graham................Mabel Normand
Dave Giddings................Ralph Graves
Pa Graham.................George Nichols
Ma Graham................Anna Hernandez
Aaron Applejohn...............Vernon Dent
Phillip Hacket............Ramsey Wallace
Belle Brown.............Charlotte Mineau

Story by Mack Sennett.
Scenario by Bernard McConville.
Direction by F. Richard Jones.
Photography by Homer Scott.
Length, 5,700 feet.

Story

Sue Graham in the little town of River Bend enters a movie contest after her parents refuse to allow her to marry Dave Giddings whom she loves. She wins and goes to Hollywood. She fails in getting on the screen and becomes helper in a wardrobe department. Through the schemes of a rascal she persuades her parents to sell the home and come to California. They lose everything. Dave comes to Hollywood, tries to get her a better job, but Sue is bent upon trailing the man who got her father's fortune. She recovers the entire amount and all of them go happily back to River Bend.

"The Huntress"

Colleen Moore Gives Picturesque Performance in First National Release

Reviewed by Mary Kelly

As two young rebels of contrasting desires, Colleen Moore and Lloyd Hughes offer rather colorful entertainment in this First National feature. The one searching for freedom from civilization, the other for freedom from savagery, they are involved in a number of clashes that become fairly dramatic. The picture has good characterization, beautiful outdoor scenery and fine photography.

While it is a hardly plausible tale, it is presented in a style that will interest the majority of fans. The white ward of an Indian tribe who decides to get herself a white husband symbolizes a type of heroine that has proved popular on the screen. She is crude, and naive in her relations with men, with marks of unconventionality that usually amuse.

Colleen Moore is charming in this role and makes her unconvincing part so picturesque that it cannot fail to please. In her defiant moods she is especially vivid. Her calm manner of kidnapping her man and making off with him in a canoe is a good comedy touch. Her anonymous purchase of the land for "her man" and her establishment of the restaurant seem like unreal touches but are necessary to the course of the drama.

Russell Simpson, Walter Long and Charles E. Anderson are all excellent in heavy roles. Lloyd Hughes is good looking and forceful, his fight with Walter Long, carrying considerable audience appeal. Snitz Edwards does a good bit as the old Indian.

Cast

Bela ....Colleen Moore
Sam Gladding..................Lloyd Hughes
Big Jack Skinner..........Russell Simpson
Joe Hagland....................Walter Long
Black Shand Frazer....Charles E. Anderson
Musq'oosis .... Snitz Edwards
Butler ....John Lince
Beavertail ....Lalo Encinas
Otebaya ....Big Tree

Based upon novel by Hulbert Footner.
Scenario by Percy Heath
Direction by Lynn Reynolds.
Length, 6,236 feet.

Story

Bela, brought up by the Indians, is told that she is really a white girl, and to escape marrying one of the tribe, she leaves the Indian settlement. She arrives at a cabin sheltering four men. One of them, Sam Gladding, Bela selects at once as "her man," but the others are jealous and when he starts to protect her, they beat him. She saves him by wrapping him in a blanket one night and taking him away in her canoe. He resents this, leaves her to develop a claim and returns after a time only to discover that she has staked him. He is about to forsake her forever but her old Indian friend brings them together, and his pride is sacrificed because of his love for her.

"The Eternal Three"

Goldwyn Produces Marshall Neilan Feature With Hobart Bosworth and Claire Windsor

Reviewed by Mary Kelly

With a story built along popular rather than original lines, Marshall Neilan has produced a picture of average box-office power. It may disappoint those who have learned to expect something distinguished from this director. While it bears his mark in the matter of some of the details, it is not Marshall Neilan at his best. However, it is attractively produced, has an interesting cast and a variety of complications that will appeal to the average fan.

The plot is elaborate. The picture starts as a tribute to surgeons, gives a slant on a victorious operation in a hospital, takes the surgeon through a love affair and marriage which is almost disrupted by a foster son whom the doctor has rescued from the gutter. Hobart Bosworth, Claire Windsor and Raymond Griffith are the "eternal three."

But the most stirring part of the story is in a subsidiary love affair. Here the human interest is typical of Marshall Neilan as he is universally appreciated. The work of Bessie Love and Tom Gallery in an erring romance of youth is the really moving thing about this picture. It shows a delicacy of directing and a sincerity in the performances of these two that strikes deep.

The cast is an excellent box-office angle. Claire Windsor is beautiful and charmingly suited to preside at the various sumptuous affairs. Hobart Bosworth's best talent is not realized and a tendency to overact seems not so much his fault as the general defect of the picture which takes sudden melodramatic plunges at times. William Norris is funny as the old roue in the cabaret scenes. These have been painstakingly and effectively done. One of the shots in Mexico is particularly beautiful. The director has incorporated his idea of a modern weakling, destined to do much mischief as he pursues his frivolous way, in Raymond Griffith, who will recall to most everyone a familiar type.

Cast

Dr. Frank R. Walters......Hobart Bosworth
Mrs. Frank R. Walters......Claire Windsor
Leonard Foster............Raymond Griffith
Hilda Gray......................Bessie Love
Bob Grey.....................George Cooper
Tommy Tucker.................Tom Gallery
Miriam Barnes..................Helen Lynch
Dr. Steven Browning..........Alec Francis
Owner of Hacienda.....William Orlamond
Butler ....Charles H. West
Maid ....Maryon Aye
Old Roue....................William Norris
Governor.....................James F. Fulton
Governor's Wife.................Irene Hunt
Governor's Child..........Peaches Jackson
Mrs. Tucker.................Victory Bateman
Mrs. Tucker's Friend.........Billie Bennett
Housekeeper ....Lillian Leighton

Story by Marshall Neilan.
Scenario by Carey Wilson.
Direction by Marshall Neilan and Frank Urson.
Photography by David Kerson.
Length, 6,845 feet.

Story

Dr. Frank R. Walters, eminent surgeon, collapses after making a successful operation and goes to Mexico to recuperate, leaving things in charge of Leonard, his foster son. Dr. Walters falls in love and marries while away, bringing his young bride back with him soon after. His profession keeps him busy so constantly that Leonard is called upon to amuse the young bride. Walters finds her in his arms and is staggered. Soon after Leonard is injured in an accident and his life depends upon Walters's skill. He saves him and a dramatic sequence of events restores his wife's love for him.

"Lights Out"

Crook Drama With Some New Angles Featuring Ruth Stonehouse Released by F. B. O.

Reviewed by Mary Kelly

"Lights Out," adapted from the stage play, is a melodrama with a peculiar arrangement of laughs and thrills. Its motivation seems indefinite. It gives the impression that the producers started out with the comedy angle in mind, adhered to it most of the time but could not resist the temptation to take the plot seriously at times. The result indicates the old rule that farce and melodrama do not mix. The dramatic effect is weakened by this apparent uncertainty of purpose and the construction of the scenario is too rambling to provoke much suspense.

The theme has some originality and fairly good situations. Treated as straight burlesque, or possibly as melodrama with bits of legitimate comedy, it would have been a winner. The main characters, a famous crook, "Hairpin Anne," a scenario writer, a rich banker and his daughter meet on a Pullman. The scenes move from here to a South American cafe, thence to Hollywood. There is plenty of opportunity for intrigue, surprises and accumulative thrills, but most of the time the action slightly misses fire. The best entertainment lies in the climax when identities of the crook and the man who is impersonating him on the screen get mixed and in the performance of Theodore Von Eltz as Eggs, the scenario writer.

Cast

"Hairpin" Annie...........Ruth Stonehouse
Sea Bass.....................Walter McGrail
Barbara ....Marie Astaire
Eggs.....................Theodore Von Eltz
"High-Shine" Joe................Ben Deely
Ben ....Hank Mann
Keith Forbes...................Ben Hewlett
Mrs. Gallant..............Mabel Van Buren
Decker ....Fred Kelsey
Peyton ....Harry Fenwick
Bangs ....Chester Bishop
Wellabach ....Max Ascher

Based upon stage drama by Paul Dickey and Mann Page.
Scenario by Rex Taylor.
Direction by Al Santell.
Photography by William Marshall.
Length, 6,938 feet.

Story

"Hair Pin" Annie and Sea Bass, a notorious crook, steal Egburt Winslow's suitcase on the train, but discover that it is filled with scenarios. Egbert agrees to write a serial of the underworld with Sea Bass' help. Sea Bass sees a chance to pay off an old score against a pal who has double crossed him, so he exposes him in the movies. The result is that the villain shows up and is bent upon killing the scenario writer. A man who has been robbed by this same character appears with the police in time to save the innocent scenario writer and Sea Bass clears himself by showing his detective star.

"The Wild Party"

Gladys Walton Cast as Amateur Reporter in Universal Society Farce

Reviewed by Mary Kelly

Gladys Walton's latest is a farcical society drama which will provide light entertainment for the program theatre. The star is more appropriately cast than in some of her recent pictures and participates in a number of lively scenes which are fairly interesting if not startling.

The production makes no pretenses at being a special in any sense. It does not show exceptional talent in the matter of construction, but as the picture has not been designed for critical tastes, this will

(*Continued on page 598*)

"Scaramouche"

Rex Ingram's Special for Metro Is a Superb Production Based on Rafael Sabatini's Stirring Novel of the French Revolution

Reviewed by C. S. Sewell

Cast

Andre-Louis Moreau ("Scaramouche")	Ramon Novarro
Aline de Kercadiou	Alice Terry
The Marquis de La Tour	Lewis Stone
Quinton de Kercadiou	Lloyd Ingraham
Countess Plougastel	Julia Swayne Gordon
Chevalier de Chabrillane	Wm. Humphrey
Philippe de Vilmorin	Otto Matiesen
Georges Jacques Danton	George Siegmann
Le Chapelier	Bowditch Turner
Challefau Binet	James Marcus
Climene Binet	Edith Allen
Jean Paul Marat	Roy Coulson
Louis XVI	Edwin Argus
Jacques	Edward Coxen

Based on novel by Rafael Sabatini.
Adapted by Willis Goldbeck.
Directed by Rex Ingram.
Photographed by John F. Seitz.
Length, 9,600 feet.

What James Cruze accomplished with his great epic of our own West in "The Covered Wagon," Rex Ingram has done for France in "Scaramouche," his newest big special for Metro. For Cruze caught and transferred to the screen the real and tremendous spirit that actuated the pioneers and Ingram has accomplished the same thing for the people of France during the stirring revolutionary period.

Pictures dealing with the French revolution are not new but here is a picture in which we feel the very soul of the people as they rise up against the oppression of the nobility and fight for their liberty. As a result, it takes rank among the screen's greatest productions, a picture that although dealing with a period long past and with a foreign people, makes you feel that you are one with them and that you have for the time being been actually transported back into that period, so vivid is the story unfolded on the screen.

A striking point in this production and one which not only shows the genius of Mr. Ingram but serves in a large measure to give the picture its tremendous appeal is that he has accomplished this feat rather through the human angle of his story than through spectacular effects. True, there are big, masterfully handled scenes of the revolution, of the uprising of the people, of their parading the streets of Paris, but these never obtrude on the real dramatic story of the principals but serve always as a background and a motive for the action.

Here is a picture that is big in every sense of the word with a vital, human story that begins practically with the opening scene, where a flash of strong drama not only puts over a big punch but unfolds the big idea of the theme. It shows how the youth afterwards known as Scaramouche, who is born in the nobility, has brought home to him the arrogance and injustice of the French nobles, and how he dedicates his life to the cause of the people. This motive is strongly brought out when he makes his decision and turns from the woman he loves to his bigger task, and continues throughout the film which continually shows the conflict between love and patriotism. It is a picture that breathes with tremendous love of country and of right, but at the same time the romantic side has not been overlooked, for there is a stirring three-cornered love affair in which Scaramouche is opposed by the same man who is the leader of the nobles. This provides a double motive and introduces a tremendous personal element into the encounters between these two men, with the girl as a pawn.

Another strong point in Mr. Ingram's direction of the picture is the fact that although the picture throughout is beautiful and artistic these angles, too, are not obtrusive but blend into the general effect. From every standpoint, Mr. Ingram's handling of this story is superb. Nothing finer has been seen on the screen than the manner in which he has produced this story. His handling of the characters throughout and especially the big vital points in the drama are masterful. The scenes in the French National Assembly, where at a crucial moment Scaramouche scores heavily against the nobles, are electric in their effect on the spectator and even more is the exaltation of spirit evident where the rabble rise up in revolution and march the streets armed with their nondescript weapons sweeping all before them. The manner in which Mr. Ingram has handled his mob, the way they have caught the spirit, too, is wonderful.

As fine as Mr. Ingram's work is, this is not a one man picture, for much of its excellence is due to the fine work of the cast, especially the three featured players—Ramon Novarro, Alice Terry and Lewis Stone. Novarro in the title role gives a truly remarkable performance. Backed by an unusually attractive and magnetic personality he superbly handles this role finely portraying in his gestures, manner and facial expression the various emotions of the role. Alice Terry is beautiful and appeals as the girl and Lewis Stone finely handles the role of the leader of the nobles. The entire supporting cast is fine and special mention is due to George Siegmann for his stirring portrayal of the historical role of Danton.

The unusual title of this picture which conveys no definite impression to the average spectator, is the title of the popular novel by Rafael Sabatini on which the production is based, and is the name given the hero during the period of the story in which he appears as a member of a company of strolling players.

Here is a picture that should appeal to any type of audience anywhere and prove a tremendous box-office success, for it is superbly produced from every angle and has a story that holds your interest tensely throughout its entire length.

(Synopsis published on page 598)

SCENES FROM REX INGRAM'S BIG METRO SPECIAL, "SCARAMOUCHE"

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

"Joan of Arc"

According to an announcement by Inspiration Pictures, Inc., Lillian Gish will begin work on "Joan of Arc" soon after she completes "Romola," her next big picture.

In accordance with Inspiration's policy of making pictures in the actual locale of the story, "Joan of Arc," will be produced in France, just as "The White Sister" and "Romola" were made in Italy.

"The Eternal Three" in New York Soon

"The Eternal Three," Marshall Neilan's second production for Goldwyn will receive its first New York showing at the Capitol Theatre, beginning Sunday, September 30th. This is the picture which Neilan wrote as well as produced. Frank Urson assisted in the direction.

The cast contains: Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, George Cooper, Tom Gallery, Helen Lynch, Alec Francis, William Orlamond, Victory Bateman, Lillian Leighton and "Peaches" Jackson.

Basil King Novel a Vitagraph Film

"Let Not Man Put Asunder," Basil King's great novel dealing with the divorce evil, will be J. Stuart Blackton's forthcoming production for Vitagraph. This announcement was made at the Vitagraph studios by President Albert E. Smith last week. Mr. Blackton's first new Vitagraph production, "On the Banks of the Wabash," is now being titled and edited by George Randolph Chester and will have an early Broadway showing.

'The Steadfast Heart' For October Release

Distinctive Pictures Corporation announces that "The Steadfast Heart" will be released on October 7 through Goldwyn Cosmopolitan. This production is based on the story of the same name by Clarence Budington Kelland and was adapted to the screen by Philip Lonergan. The direction is by Sheridan Hall.

The cast includes: Marguerite Courtot, Miriam Battista, William B. Mack, Mary Alden, Joey Depew, Joseph Striker, Jerry Devine, Hughe Huntley, Sherry Tansey, Harlan Knight, William Black, Walter Louis, Mario Majeroni and Helen Strickland.

"Monna Vanna" Has Broadway Premiere

A percentage of New York's picture-going public witnessed the world's premiere showing of William Fox's super-production, "Monna Vanna." This flashed on the screen of the Central Theatre, Broadway, stupendous scenes and a multitudinous cast for over two hours Monday evening, Sept. 24.

Statistics may be referred to when it is said that the mob scenes outclass any production ever made from the point of thorough "mobbiness." Spectators, in addition to this sea of people, were treated to some artistic photography of landscapes in Italy, where the picture was made.

A series of gigantic sets, correct in style with the date about which the story is made to revolve by the author, Maurice Maeterlinck, and costumes in coherence with that time, are a part of this huge production so successfully undertaken by Mr. Fox.

"Potash and Perlmutter" Magnetizes the Crowds

On Sunday, Sept. 23, Broadway witnessed what is said to be the gathering of the largest crowds ever assembled in a motion picture theatre when the big special S. G. production, "Potash and Perlmutter," released by First National Pictures, opened at the Mark-Strand Theatre. From 12 o'clock noon, when the house opened, until after 10 that night there was a continuous line at the box office that extended to the corner of Forty-seventh street.

Until 10 o'clock the lobby of the Strand was crowded with people six lines deep, waiting to gain admission, and the house also boasted of standing room inside three or four lines deep up to 11 o'clock at night. The picture has broken all box office records for the Strand, it is said, despite the fact that press departments were handicapped by the newspaper strike.

To overcome this inconvenience as best he could, Harry Reichenbach sent out sixty men dressed as Town Criers beginning on Tuesday, the day the strike was declared, and continuing throughout the week. These men announced the current news of the day including the latest baseball scores and finished by stating that "Potash and Perlmutter" opens at the Strand Theatre on Sunday.

Universal Leaning Toward Specials

The Universal Pictures Corporation is going in heavily for the big specials under the supervision of Bernard McConville, which some experts believe the public today wants more than average pictures. Hobart Henley, whose production of "A Lady of Quality" was completed not so long ago and is the next Universal-super-Jewel offering of the company, is working on "The Turmoil," by Booth Tarkington. In this picture George Hackathorne, Eleanor Boardman, Emmett Corrigan, Eileen Percy, Pauline Garon, Edward Hearn, Bert Roach, Kenneth Gibson, Theodore Von Eltz will appear.

Clarence L. Brown, director of the film version of Rita Weiman's "The Acquittal," will start shortly on "The Signal Tower," a short story by Wadsworth Camp in which the important casting will be concentrated on the acquisition of three big artists for the roles of the "triangle" which motivates the story. Irving Cummings is well into production on Mary Philban's new Universal-Jewel starring vehicle, "Morality."

Reginald Denny is being directed by Harry A. Pollard in an original story by Byron Morgan, "There He Goes," under the working title of "The Spice of Life." Laura La Plante is his leading woman. It will be a Denny special Jewel. Edward Sedgwick just completed Hoot Gibson's "The Extra Man" and will start soon with the same star in "Hook and Ladder." "The Right to Love" is the title of the third big starring vehicle of Baby Peggy, directed by Jesse Robbins, produced by Universal and Julius and Abe Stern of the Century Film Corporation.

Finish Picture

Tom Forman has put the last finishing touch on his elaborate production of "The Virginian," which has Kenneth Harlan in the title role. The director cut the picture, which will be an eight reel feature production. His next work for Preferred Pictures will be the screening of "White Man," the novel by George Agnew Chamberlain.

King Baggot Starts New Picture

Under the temporary working title of "Blackmail," King Baggot has started work on his new picture at Universal City. The story is a mystery play adapted by Raymond L. Schrock from the stage play, "The Co-respondent," written by Rita Weiman, author of "The Acquittal."

"Twenty-One" Nears Completion

"Twenty-One," the Inspiration production, distributed by First National Pictures, in which Richard Barthelmess is starred, will be completed some time during the coming week at the Universal studio in Fort Lee. John S. Robertson is directing the picture, which is the first production in which Barthelmess has played the role of a modern young American boy since "The Seventh Day."

Dorothy Mackaill plays opposite Dick, and in the cast are Elsie Lawson, Joe King, Ivan Simpson, Dorothy Cumming, Bradley Barker, Nellie Parker Spaulding and Helen Trace.

"Born of the Cyclone" Is Completed

Emile Chautard has just completed "Born of the Cyclone" at the Pat Powers studio for F. B. O. release. In the cast are Derelys Perdue, who has the lead; Lloyd Hughes, Ralph Lewis, Max Davidson, Emilie Fitzroy, Mickey M'Ban, Joe Dowling, John O'Brien and others. Joe Dubray and Pierre Collings were the cinematographers.

"Columbus" Set for October 7

"Columbus," the first of the series of the "Chronicles of America" series of thirty-three films produced by a staff of screen experts in co-operation with the history department of Yale University, has been scheduled by Pathe for release on October 7. "Columbus" is in four reels and it pictures in an interesting manner the thrilling and dramatic story of the obstacles that beset Christopher Columbus and how he persevered and finally started on his momentous voyage that ended in the discovery of this continent.

Metro to Distribute "The Keystone"

W. E. Atkinson, general manager of Metro Pictures Corporation, has completed arrangements whereby his organization will distribute "The Keystone," a special fire prevention film sponsored by the National Board of Fire Underwriters and which will be a special feature of the official Fire Prevention Week, beginning October 8.

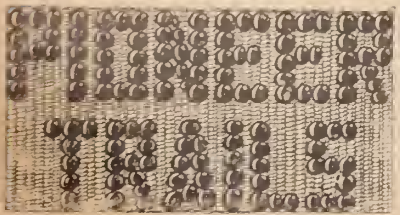
"The Keystone" will be shown many times during the day and evening during the Fire Prevention Exposition to be held at the 71st Regiment Armory while theatres throughout the country will be requested by fire chiefs to present the picture to their patrons.

Charles Jones in October Release

Charles Jones has been cast in what for him is a novel type of story for October 14 release. Its title is "Big Dan," and it was written by Frederick and Fannie Hatton. William Wellman was the director. The party played by this Fox Film Corporation star is Dan O'Hara, a big-hearted physical trainer who maintains a camp for boys o

Vignola Picture Is Nearly Finished

Robert G. Vignola's production of "Yolanda," starring Marion Davies, for Cosmopolitan, is now in the final stages of "shooting." With only a few more scenes to be taken, this massive production, Mr. Vignola's first since his return from a six months' world tour, is rapidly nearing completion and will soon be ready for cutting.



Mary Pickford Starts on "Dorothy Vernon"

Production work by Mary Pickford on her screen version of "Dorothy Vernon of Haddon Hall" was scheduled to begin September 17, according to a statement from the Pickford-Fairbanks studios.

The final preparatory touches were being put on the sets, according to W. W. Kerrigan, business manager. The first set, a copy of the banquet hall of Haddon, is finished and 750 costumes are ready for use by a small army of players which have been selected with exceptional care. Each of the five principal players will wear from five to eight costumes in the course of the film.

The screen version of the story was prepared by Waldemar Young, loaned to Miss Pickford for this purpose by B. P. Schulberg, with whom he is under contract. Under supervision of Miss Pickford and Marshall Neilan, who is directing the production, the work of casting is about completed.

Preferred Pictures Finishes "Maytime"

"Maytime," the Preferred picturization of Rida Johnson Young's stage play, has just been completed at the B. P. Schulberg studios in Los Angeles. Gasnier produced the picture, and Olga Printzlau adapted it.

"Maytime" was one of the most popular of all of the plays by Rida Johnson Young, who is also the author of "Little Old New York." After a sensational run of more than two years in New York, several road companies were sent out, and they played throughout the country continually for six years. This is a record that few plays in history have equalled.

Primarily a strong drama of modern life, "Maytime" puts the past and present in vivid contrast by means of a prologue laid in the early part of the last century, and also contains scenes laid around 1900. The major part of the picture is laid in the New York of today.

Expect "Going Up" to Smash Ticket Sales

Exhibitors soon will be smashing box office records with "Going Up," Douglas MacLean's first independent starring production for Associated Exhibitors, if predictions which theatre managers themselves are making materialize. This long run attraction opens engagements September 30 in John H. Kunsky's Madison Theatre, Detroit, and Samuel Harding's Liberty, Kansas City, immediately following which there will be an uninterrupted round of showings in every part of the country.

John S. Woody, general manager of Associated, announces that that organization is being deluged with demands for early booking dates, exhibitors having been deeply impressed by the enthusiastic praise given "Going Up" at its showing before the Writers' Club of Hollywood, and wherever else there have been previews.

"Does It Pay" to Be an October Release

"Does It Pay?", the Fox Film Corporation special which will be released October 7, is a Charles Horan production featuring Hope Hampton. It is a story of modern life and shows the price a man pays when he attempts to go against the laws of morality and puts aside the mother of his children for a younger and more fascinating woman.

John Weston, the big man in a small town in Connecticut, falls in love with Doris Clark after the girl has been brought into his home as companion to his wife. His determination to divorce Mrs. Weston and put Doris in her place involves him in a net of disillusion and unhappiness that shakes his reason and almost costs him his life.

Title Is Changed

Al Herman's latest, Pal, the dog Century comedy, has been changed from "Any Old Port" to "Ship Ahoy." Prominent in the cast is Roscoe Karms.

Chester Will Edit Vitagraph Film

George Randolph Chester, former editor-in-chief of Vitagraph, has been especially engaged to edit and title "On the Banks of the Wabash," the first J. Stuart Blackton production to be released by Vitagraph. Mr. Chester is the author of the famous Wallingford stories.

Shown at Castle

A new triumph was achieved this week by "Little Old New York" and its star, Marion Davies, when the picturesque photoplay was presented in the hall of the historic seat of Richard Neville, Earl of Warwick, England's "king-maker."

Mr. and Mrs. Henry W. Marsh, lessees of the castle, who entertained at a brilliant dinner party, united in declaring the picture one of the most marvelous pictures they had ever seen.

George Harvey, American Ambassador, was present, and said: "I cannot say too much about this beautiful picture. It was a most delightful experience to see it in this historic hall.

The Duke of Marlborough who came 200 miles to see the film said: "I am really amazed by the picture."

Mandelstamm, French Director-Novelist, Is Here

Valentin Mandelstamm, a French novelist, has just arrived here from Paris. Mr. Mandelstamm's activities have also included directing in the French theatrical world.

Recently he represented the French authors at the International Congress on Motion Picture Arts held in New York. It is the motion picture which brings him back to the United States. He will advise producers who are making pictures with French backgrounds. He has fulfilled all his contracts in France and intends to remain in America for a considerable period.

Metro Film Scores Big Success

The Fred Niblo production, "Strangers of the Night" which was adapted to the screen from Walter Hackett's famous international stage success, "Captain Applejack," scored a big success in St. Louis last week where it was presented at the Delmonte Theatre. "Strangers of the Night" opened to capacity, turning away hundreds of people and breaking all records for the theatre, it is stated. Both press and public acclaimed this production as one of the best pictures in years, according to a telegram received at the Metro offices from Andy Wright of the Delmonte Theatre.

"The Shock" Revived by Jap Disaster

Universal reports an extraordinary revival in interest in "The Shock," a Lon Chaney melodrama of last season. Bookings on the Chaney picture have more than trebled during the last several weeks, and it is piling up records closely approximating those of a new release, the office reports.

Ingram Lauded at "Scaramouche" Manhattan Premiere; Big Crowd

The Rex Ingram production, "Scaramouche," had its metropolitan premiere in New York last Sunday when it was presented before a brilliant audience at the Forty-fourth Street Theatre.

The theatre was crowded to the limit, every seat having been disposed of long in advance of the opening. Metro officials in charge of the engagement report that the theatre has already been sold out for many weeks in advance and that "Scaramouche" is off for a long run.

Ramon Novarro, George Siegman, Alice Terry and Lewis Stone, who head the cast of more than thirty principals, were accorded enthusiastic praise on every hand for their remarkable portrayals.

The lobby of the theatre was decorated with the original paintings of the posters which Metro has prepared for "Scaramouche." A symphony orchestra under the conductorship of Ernest Luz, musical director of the Metro-Loew organizations, rendered the musical accompaniment.

"With Mr. Ingram's deft, artistic touch and a most competent cast. 'Scaramouche' is an engrossing and charming film," wrote the critic of the New York Times.

"Really, 'Scaramouche' is the finest thing in French revolutions ever brought to the screen," stated the New York World.

"Ingram's pictured version of Rafael Sabatini's 'Scaramouche' is the most authoritative and most artistic photoplay of that stirring time we have ever seen," wrote the critic of the New York Mail.

"Ingram's 'Scaramouche' reveals about as many thrills to the foot of film as any spectacle offered since the advent of the silver screen," wrote the critic of the New York Telegram.

"Ingram has done a marvelous job," wrote the critic of the New York Sun and Globe.

"It may be," wrote the critic of the Evening World, "that, when the history of the beginning of motion pictures is written, 1923 will be set down as the year of wonderful happenings."

"'Scaramouche' is a thriller," wrote the reviewer of the New York Journal.

"'Scaramouche,'" stated the Daily News, "is the screen's pageant of beauty."

"Rafael Sabatini, the author, owes Rex Ingram a great debt for the picture 'Scaramouche,'" wrote Louella O. Parsons in the Morning Telegraph.

"We sat spellbound," said the New York Tribune critic.

Books "Columbus"

"Columbus," the first of the "Chronicles of America" series, produced by Yale University and which will be distributed by Pathe, has been booked by the Poli Circuit, with houses in Massachusetts, Connecticut and Pennsylvania, and will open on October 11. "Columbus" is described as an absorbing picturization of the high lights of the discoverer's romantic career, unfolded against the gorgeous background of court life in thirteenth century Portugal and Spain.

'The Storm Daughter' Under Shears

Reports from Universal City, Cal., are that the last camera work has been completed on "The Storm Daughter," a new Priscilla Dean Jewel production. It is said to be the greatest thing this popular actress ever did. Directed by George Archainbaud, it was adapted by Edward Montaigne from a story by Leet Renick Brown. Editing has commenced on "The Storm Daughter" under the supervision of Archainbaud and Frank Ware.

Critics Praise Chaplin Film; Author Gives Views on Stories

"Altogether, Charles Chaplin's 'A Woman of Paris' is going to prove one of the big events of the year," said the critic for the Los Angeles Times in reviewing Mr. Chaplin's first serious dramatic production written and directed by himself at its West Coast premiere at the Criterion Theatre, Los Angeles.

"'A Woman of Paris' will present Charles Chaplin to his admirers in a new light, and promises to register with enormous effect," said the critic for the Examiner. "Mr. Chaplin's success in eliminating from the screen many of the old-time aggravations is undoubted."

"It was apparent that the screen had lost a great comedian to gain a greater director, for at one stride Charles Chaplin leaves acting behind and becomes a great realist director," said the review in the Record. "'A Woman of Paris' will have a tremendous vogue," said the reviewer for the Evening Herald.

To interviewers Chaplin, himself, said before the picture's premiere at the Lyric Theatre, New York: "As I see it, the purpose of story telling is to express the beauty of life, condensing its high spots, for purposes of entertainment. For after all, it is only beauty we seek in life, whether it be through laughter or tears.

"And beauty lies in everything, both good and evil, though only the discriminating, such as the artist and the poet, finds it in both. A painting of a shipwreck in a storm at sea, or of 'St. George and the Dragon,' in their fundamentals are horrible, but as architecture and design they carry a compelling beauty. In analysis they chill the blood, but in poetic feeling they take on the warmth and aspect of beauty.

"The object of the theatre is that we lose ourselves in another world that lies in the realm of beauty. This can be done only by getting as near to the truth as possible. The more we become educated, and the more we know of life, the more we demand of truth to entertain us. To entertain people, you must convince them, hence the realism of today.

"Super-optimism and 100 per cent. sentimentalism are losing out for those of intelligence do not lose themselves in a brand of entertainment that is not convincing. So realism and truth are merely applied to convince the audience and to enable the spectators to lose themselves in the story as it unfolds. We can have too much realism, which, of course, borders on boredom, but to my way of thinking, the nearer to actual life we get, the more power we have in story telling.

"So, in 'A Woman of Paris' I have tried to make a story of life as I see it."

Hodkinson's Co-operative Advertising Plan a Great Help to Exhibitors

Direct co-operation between distributor and dealer, in various lines of mercantile endeavor, long has been the common sense and practical practice, always with a more or less measure of gratifying result.

A few months ago the W. W. Hodkinson Corporation introduced to the motion picture industry this idea of dealer co-operation, at the simultaneous presentation in Greater New York of the Elmer Clifton whaling film, "Down to the Sea in Ships," in thirty different theatres.

Again, last week in Chicago, when the production was offered simultaneously for the entire week in no less than fifty-five motion picture theatres there, the Hodkinson Corporation plainly demonstrated its policy of direct and active co-operation in the selling of seats, by a comprehensive and widespread newspaper advertising campaign.

The campaign included full page, half page, quarter page and smaller advertisements, together with business pulling publicity stories, photographs, etc. Expert exploitation ideas were given to the various managers, without cost to them, of various means whereby customers could be attracted into their theatres; in fact, nothing was left undone in the way of co-operation which might bring results.

As a direct aftermath of this campaign, seventy-five prints of "Down to the Sea in Ships" will be kept busy in the immediate Chicago territory during the next sixty days, the exhibitors eagerly seizing the opportunity of cashing in on the results achieved by the Chicago presentation.

So encouraged are the officials of the Hodkinson Corporation over the successful results of their initial dealer co-operation campaigns that it has been determined to introduce the policy in connection with other forthcoming Hodkinson releases.

FORGIVE AND FORGET

A Sledge-Hammer Drama with a Mighty "Heart-Interest" Wallop

"The Sea Hawk" to Be First National Film

What is regarded as one of the biggest screen purchases of recent years was completed here this week when, through negotiations with Richard A. Rowland, general manager for Associated First National Pictures, Frank Lloyd, independent producer-director, announced the purchase of film rights to "The Sea Hawk" by Rafael Sabatini, author of "Scaramouche," "The Snare," "Captain Blood," "His Odessy" and other classics of modern fiction.

Mr. Lloyd makes his announcement of the purchase of "The Sea Hawk" screen rights as he begins the fouth week of production of "Black Oxen," one of the best selling novels of 1923.

"The Sea Hawk" is said to possess more dramatic value, more diversity of theme and more richness of setting than any of the famous Italian-English author's widely read narratives and Mr. Lloyd is planning to give it a picturization which will require many months to complete.

"The Gold Diggers" Is Making Big Hit

That the Warner Brothers' screen version of David Belasco's play, "The Gold Diggers," would duplicate its stage success is being proven at this early date by the enthusiastic way it is being received by exhibitors in the different territories, Warner Brothers state.

"The Gold Diggers" is the first picture selected to play in the Loew theatres in Memphis, Atlanta, Birmingham and New Orleans under the new policy of these theatres in the Loew southern chain. This new policy calls for an increase in prices, with an augmented orchestra, prologue, and only big productions will be exhibited and each of these for a week's run. Other theatres booking "The Gold Diggers" for an early date are the Broadway Strand, Detroit; the Stanley Theatre, Philadelphia, and the Metropolitan in Washington, D. C. All other product from the Warner Studio is being booked heavily by exhibitors in all sections.

Naval Accident Delays Vitagraph Production

The completion of "The Man From Brodney's," the forthcoming David Smith production picturized from George Barr McCutcheon's famous novel was delayed, it was learned from Director Smith, who is in New York City, by the tidal upheaval and storms which drove seven United States Navy destroyers on the rocks on the West coast.

The United States Navy Department at Washington had granted to Vitagraph privilege to take certain scenes on board two battleships. A date for the taking of these episodes had been set when news of the destruction of the seven destroyers, and orders from the Navy Department, sent the two battleships to the rescue of the smaller vessels. It was not until after the warships had visited the scene of the disaster that Director Smith was able to shoot the sequences.

Wisconsin Minister Is Box Office Wizard

What a minister can do in the way of advertising a big motion picture in a big way has been effectively demonstrated by the Rev. C. Wesley Boag, pastor of the First Methodist Church, Delevan, Wis., in connection with "Douglas Fairbanks in Robin Hood," the United Artists Corporation release.

The Rev. Mr. Boag contracted for this picture on behalf of his church organization, and immediately laid out an advertising campaign that resulted in his tying up for co-operative advertisements with all the principal merchants and manufacturers of his town. Mr. Boag himself worked up the advertising contracts, wrote the ads, and for nearly a whole week prior to the showing of "Douglas Fairbanks in Robin Hood" he had about all the advertising space there was for sale in the Delevan Republican and the Enterprise, the city's two newspapers. The picture went over with a big box-office gross.

PIONEER TRAILS

Will Show Blackton Film Early in Fall

Prints of "On the Banks of the Wabash," the J. Stuart Blackton production for Vitagraph, have been shipped to branch offices and public presentations of this super feature based on the song classic by Paul Dresser will begin early in the fall.

This picture portrays life in a little Indiana town such as Paul Dresser knew in his boyhood and was written by Elaine Sterne after many conferences with Mr. Blackton, who procured the rights for the picturization of the song from Edgar Selden. After the picture was finished Mr. Blackton personally cut the film and George Randolph Chester, noted novelist was engaged to title it.

Los Angeles Premiere for "The Extra Girl"

Most of the celebrities of Hollywood elbowed their way into the Mission Theatre, Los Angeles, on the opening night of the world premiere of Mabel Normand in "The Extra Girl," last week, and accorded star and production a welcome. Miss Normand, Mack Sennett, producer, and F. Richard Jones, director of this first of the Normand releases for Associated Exhibitors, were present.

On the second night "The Extra Girl" again went over the top, and the crowds have been swarming in ever since, it is said, assuring a continuous triumph until the end of the indefinite run which is planned.

The Los Angeles Times said: "Mabel is at her very best. She has, for her, a perfectly believable role."

The Examiner states: "You'll find Mabel Normand at her old time best in 'The Extra Girl.'"

Beery Film Has World Premiere in Ottawa

Breaking house records for receipts and attendance; necessitating a call for police reserves to handle the crowds; applauded at every performance; winning indorsements from the clergy, Senators and civic bodies, and furnishing the basis for a big civic street parade—this is the world premier record set by "Richard, the Lion-Hearted," the Frank Woods-Associated Authors production, at the Regent Theatre, Ottawa, Ontario.

When O. D. Cloakey, manager of the Regent, booked this Frank Woods production, he took advantage of the fact that not often does a big feature have its world premier showing at a Canadian house, even among the first big run theatres. In this connection he organized an extensive publicity and advertising campaign, one of the principal features of which was a private screening before two hundred of Ottawa's prominent citizens to whom personal invitations were issued.

One of the big advertising angles of Mr. Cloakey's campaign was a big red-ink smash right across the middle of the front page of the Ottawa Citizen, one of the leading newspapers.

"Going Up" Scores Hit in Pittsburgh

Douglas MacLean in his first feature comedy for Associated Exhibitors, "Going Up,'" opened at the Grand Theatre in Pittsburgh last week. The house was crowded at every performance, and the audience considered the picture a laughing triumph, judging from the amount of laughter and applause that greeted Mr. MacLean's every action.

The Pittsburgh Chronicle-Telegraph says: "How eager Pittsburgh film fans are to enjoy screen comedy founded on a widely known stage success, was proven yesterday at the Grand where Douglas MacLean's photo version of 'Going Up' was presented."

The Pittsbugh Press says: "The play was made solely for laughing purposes."

The Pittsburgh Sun says: "'Going Up' is a succession of laughs. It is one of the best filmed comedies produced in many moons and judging from the mirth of last night's audience it will draw heavily while here."

The Pittsburgh Gazette-Times says: "Douglas MacLean in 'Going Up,' has another one of those roles where he gets into all kinds of funny situations."

Goldwyn Will Film "Ben Hur" in Europe; Charles Brabin to Direct Picture

The long awaited announcement of the director of the motion picture of General Lew Wallace's immortal "Ben Hur," has just been made by President F. J. Godsol of the Goldwyn Pictures Corporation, and A. L. Erlanger. Charles Brabin, one of the oldest directors in the business, whose most recent productions have been "Six Days" and "Driven." has been commissioned to this important assignment. Mr. Brabin will work in the closest association with Miss June Mathis, who will assume the editorial directorship of the gigantic motion picture enterprise.

Edward Bowes, vice-president of the Goldwyn Company, and Mr. Brabin sailed for Europe Saturday, Sept. 29, on the Leviathan. They will be followed shortly by Miss Mathis and a complete technical staff which is now en route to New York from the Goldwyn studios in Los Angeles.

After considerable speculation and experiment, it was decided that the entire production of "Ben Hur" will be filmed abroad. Nothing, not even the interior shots, will be made in American studios. Models of the settings for the picture have been made and these will be taken abroad to be constructed on a vast scale in Italy, Egypt and the Holy City. It is estimated that the construction of settings and actual photography on "Ben Hur" will last about a year. The first three months will be spent by Mr. Bowes, Mr. Brabin, Miss Mathis and their technical staff in preparing the groundwork, contracting for locations and cementing diplomatic relations in the various countries—necessities for the smooth management of an enterprise as vast as the mobilization of the army of a principality. When the construction of the great stadium is completed, and the historic chariot race is about to be filmed, Mr. A. L. Erlanger, through whose association and co-operation the Goldwyn Company is enabled to produce "Ben Hur" will join them.

Marshall Neilan, the ace of the Goldwyn studios, was originally offered the commission to direct the picture. However, when it was decided to film the entire production abroad on authentic locations, Mr. Neilan decided that he preferred to continue to produce in the United States and did not wish to undertake the assignment abroad.

Charles Brabin has been selected for several reasons in addition to his brilliant directorial accomplishments. He has been a student of Bible history for many years, knows Europe and the continent perfectly, and is an accomplished linguist.

Among the technical staff that will sail shortly after the departure of Mr. Bowes and Mr. Brabin are: A. L. Raboch, assistant director; Lawrence Marsten, who was stage director of the original Erlanger production; Louis Kolb, chief electrician; John Boyle and D. W. Martinelli, cameraman; Aubry Scotto, film editor, and William Hinckley, laboratory expert. The scenic staff, wardrobe designers and others will follow.

The personnel of the cast of "Ben Hur" has not been finally decided upon. Principal players will not be called upon by Mr. Brabin until December. Meanwhile film tests are being made daily at the Goldwyn studios.

Charles J. Brabin to Direct "Ben Hur"

Veteran of Industry Picked by Goldwyn Because of Zest

Charles J. Brabin, who has been selected by the officials of Goldwyn Pictures Corporation to direct its mammoth production of General Lew Wallace's immortal story, has been connected with the motion picture industry almost from its birth, first as an actor but for the past thirteen years as a director.

Speculation has been rife as to who would direct "Ben Hur." Every director of any note in America and Europe has been mentioned. Goldwyin officials sat tight and waited until every phase of the production, from the preparation of the continuity to the selection of the locations had been decided upon before coming to any decision in the matter of a director. The qualifications of many directors were considered and the selection finally narrowing down to Mr. Brabin. His long and honorable career as a director for Edison, Essanay, Vitagraph, Metro and Fox, and the grasp of what can and cannot be done on the screen as shown in his own production of "Driven" and in his Goldwyn picture, "Six Days" tipped the scales in his favor.

Brabin was born in Liverpool, England, on April 17, 1882. His early education was received from tutors. Later he attended St. Francis Xavier, Mayfield, Sussex, and at Usher, Durham. He finished at the latter school in 1899. Soon thereafter he came to the United States and began his acting career as a member of a St. Louis stock company in "The Medal and the Maid." He learned about acting and the staging of plays under George Marion in New York. He acted in "The Prince of Pilsen," "The College Widow" and "The Student King" and went with David Belasco's production of "The Girl of the Golden West."

His first picture was for Edison, "The Yarn of the Nancy Bell" in 1908. He acted Lincoln in "The Life of Lincoln" series, Uriah Heep in "David Copperfield" under the direction of J. Searle Dawley. After acting for a year he became stage manager.

In 1910 he directed his first picture, which, incidentally, was the first propaganda picture. It was an educational production made for Edison under the auspices of the Russell Sage Foundation. It was aimed against the loan sharks of New York and was called "The Usurer's Grip." It was a one-reeler. He followed this with several propaganda pictures for the Red Cross tuberculosis drives.

In 1913 he produced Edison's first five-reeler. It was "The House of the Lost Chord" by C. N. and A. M. Williamson

In 1923 he was signed by Goldwyn to direct pictures for it for a term of years, his first assignment being Elinor Glyn's "Six Days."

June Mathis Will Assist Brabin

Collaboration of These Two Needed to Film "Ben Hur"

June Mathis has for several years stood in the front row of the scenario and continuity writers in the picture industry. The fact that she will accompany Charles Brabin, director of "Ben Hur," to Europe where the entire film will be made, to collaborate with him throughout the producing of the picture, is but another evidence of her success.

TO WORK ON "BEN HUR" IN EUROPE

June Mathis, of the Goldwyn editorial staff; Edward Bowes, vice-president of Goldwyn Pictures; and Charles Brabin, who will direct the picture are on their way to foreign shores where "Ben Hur" will be produced.

She was born in Leadville, Col. She was educated in Salt Lake City and in San Francisco. While still very young she began her acting career by dancing and giving imitations in vaudeville. Later she acted a regular part with Ezra Kendall in "The Vinegar Buyer," afterwards becoming a player in Liebler & Co. productions, with James K. Hackett and with Pauline Frederick. For two years she played the lead in "Brewster's Millions," then in "Going Some" and with Julian Eltinge in "The Fascinating Widow."

While appearing in the latter play in Los Angeles, she became interested in motion pictures. She saw that they held great and still undreamed of possibilities. She had written verses and sketches for her own amusement and decided that upon the close of the play in Toledo she would go to New York and prepare herself to become a scenario writer. She decided that her stage experience had taught her what audiences wanted in their film entertainment. She was not a trained writer, but had read widely. She now set herself to the task of learning how to write. She studied for two years under the guidance of an experienced magazine editor, working with the same enthusiasm and unremitting toil that she devotes to her work now that she is at the height of her career. This training included ten weeks of acting with a motion picture company, and always the study of the daily life of the people about her.

She then made her first adaptation—that of a play by a friend of hers.

History of "Ben Hur" as Novel and as Play

"Ben Hur," the "tale of the Christ," was written by General Lew Wallace forty-three years ago. The novel was not dramatized until 1899. Its record of sales in the United States at that time was 640,000 copies.

The first performance of the stage version took place at the Broadway Theatre, New York. The play ran for 194 performances in New York. During the first three years of its life it played but eight cities. It is estimated at the office of A. L. Erlanger, who is associated with Goldwyn Pictures Corporation in filming "Ben Hur" that the play has been seen by 20,000,000 persons and that the gross receipts have totaled $10,000,000.

Klaw & Erlanger's production of "Ben Hur" cost $71,000 before the curtain went up. Goldwyn paid close to the $1,000,000 mark for the picture rights to the novel, and will have spent half that much again before photography starts.

Start Filming Warner Classic "Beau Brummel"

News comes from the Warner Brothers' studio on the West Coast that the filming is already getting under way for the important Warner Classic, "Beau Brummel," starring John Barrymore. New names of importance have been rapidly added to the long roster of players to support the famous stage star, and Harry Beaumont, handling the direction, is using every bit of available space at the huge Warner studio for the production.

Mary Astor is to play the leading feminine role opposite the star; Irene Rich, Willard Louis, Carmel Myers, Andre de Beranger, William Humphrey, Michael Dark, Templar Saxe, Clarissa Selwyn, Rowland Rushton, Alec Francis and Richard Tucker are also in the cast.

"Columbus," Pathe Film Given Preview

At the regular weekly meeting of the Committee on Public Relations of the Motion Picture Producers and Distributors of America, held in New York, Sept. 25, "Columbus," the first of Pathe's dramatic "Chronicles of America" series, was given a preview showing.

As the Committee on Public Relations comprise representatives from national patriotic, civic and welfare organizations, whose reports on pictures are published in the official organs of these various associations, "Columbus" is assured of nation-wide publicity in the columns of these publications.

This, says Pathe, is but another step in the elaborate publicity campaign launched by Pathe in association with the Yale University Press in behalf of this thrilling and colorful series.

"The Thief of Bagdad" Is Well Under Way

Preparations are under way for the filming of the major sequence in Douglas Fairbanks' "The Thief of Bagdad." When this work is at its height it is expected that 4,000 persons will pass before the camera. Although seventy days of "shooting'" have already passed and more than 570 scenes have been taken, it is said that Fairbanks is in reality just getting well under way on this mammoth feature photoplay.

The principal players, in addition to Mr. Fairbanks, now include Julanne Johnston, Sadagichi Hartmann, Mat Comont, Noble Johnson, Brandon Hurst, Sam Baker, Charles Belcher, Snitz Edwards, Anna May Wong, Etta Lee, Lasca Winters and Tote du Crow.

A unique feature concerning the cast is that every color and nearly every nationality is reprented in its personnel. Even among the most humble of the extras, Arabians, East Indians, Turks, Egyptians, Syrians and Persians are to be found in numbers.

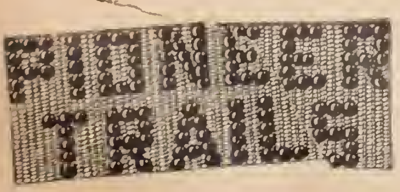
"A Woman of Paris" Is Given High Praise

Lavish praise from motion picture experts in all lines of the industry was received by Charles Chaplin following the premier showing at the Criterion Theatre, Los Angeles, of "A Woman of Paris," his first serious dramatic production, written and directed by himself and featuring Edna Purviance. Mr. Chaplin had to leave Los Angeles prior to the West Coast premier in order to be in New York for the first showing in the East at the Lyric Theatre, Monday evening, Oct. 1.

In addition to the congratulatory messages to Mr. Chaplin one from H. B. Wright, manager of the Criterion, Los Angeles, said: "They broke down the lobby trying to get in to see " A Woman of Paris."

"Congratulate you most sincerely on great artistic success," said Ernest Lubitsch, famous director. "'A Woman of Paris' is positively the best picture I have seen," telegraphed Raoul Walsh, noted director. "Opening for 'A Woman of Paris' great triumph," wired Monta Bell.

"Saw the greatest picture of my life," said "Pop" Walsh. 'Most distinguished opening in history of Los Angeles," said Adolphe Menjou who plays the leading male role in the picture.



Preferred Has Five of Its List of Fifteen Completed

With five pictures of the Preferred Fifteen completed—the season's program one-third finished, though the season is hardly started—Preferred Pictures Corporation is in an excellent position to prove to exhibitors the quality of its produce for the coming year, according to Al Lichtman, president of Preferred Pictures Corporation.

His production plans well set for the remainder of the year, B. P. Schulberg, producer of Preferred Pictures, arrived in New York Monday to confer with his partners, Mr. Lichtman and J. G. Bachmann regarding production plans for 1924.

Mr. Schulberg brought with him the final O. Kd print of "The Virginian," Tom Forman's production of the famous Owen Wister story, in which Kenneth Harlan, Florence Vidor, Russell Simpson, Pat O'Malley and Raymond Hatton play the leading parts.

The entire Preferred organization is enthusiastic over "The Virginian."

The other three completed pictures are "Mothers-in-Law," which just finished a two weeks' run at the Cameo Theatre in New York City; "The Broken Wing," with Kenneth Harland and Miriam Cooper, which opens at the Rialto in New York on October 7, and "April Showers," starring Colleen Moore and Kenneth Harlan.

"April Showers" is an October release and "Maytime" will be released in November.

"Shifting Sands" Film Replete with Realism

"Made where the story is laid," is the faithfully descriptive slogan used to emphasize the realism in "Shifting Sands," produced by Luxor Pictures Corporation under Fred Leroy Granville's direction for distribution through the W. W. Hodkinson Corporation. "Shifting Sands" is a filmization of R. G. Wells' novel of the same name, the action of which is laid in England, North Africa, and on the Libyan Desert in Tripoli.

This production comes to the screen replete with realism that is genuine. The desert scenes were actually photographed on the Libyan Desert—not on a studio set or in one of those numerous California sand wastes which from time to time are called upon to represent foreign lands. The picturesque English countryside shots were made in the beautiful suburbs near London. Every detail has been filmed as it actually is.

Ethel Shannon Stars in "The Boomerang"

Ethel Shannon has been cast for the leading feminine role in the screen production of Belasco's stage success, "The Boomerang." The red haired featured player was selected for this Preferred picture because of her unusual gifts of characterization.

"The Boomerang," from the pens of Winchell Smith and Victor Mapes, will be directed by Victor Schertzinger with an unusual cast of players. Mr. Schertzinger already has begun a complete musical score for the picture, which will be carefully worked out, scene for scene, just as is done for a musical comedy stage production.

Chicago Critics Soften to Film, "Alice Adams"

When "Alice Adams," the Associated Exhibitors' feature from Booth Tarkington's novel, played the State-Lake Theatre in Chicago, last week the critics were outspoken in its praise.

The Herald and Examiner reviewer said: "The characters came to life vividly and quickly. The shabby little story of the girl who lost out in the social mill because all the fathers but her's had become rich was told dramatically and pitilessly. The picture did not stop to insist on sordid and unpretty details of domestic four-flushing."

"The more I think about it, the more I am convinced that Mr. Rowland V. Lee, who directed 'Alice Adams' from the book by Booth Tarkington, has made a clever job of it," says the Tribune critic.

"Even Booth Tarkington must have permitted his face to expand into a broad smile of satisfaction when this film version of his Pulitzer novel was unreeled on the screen," observes the American reviewer.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Educational to Handle Tolhurst's Series of Microscopic Pictures

Educational will distribute the series of single reel Tolhurst Microscopic Pictures, called "Secrets of Life." These pictures were produced for Principal Pictures Corporation by Louis M. Tolhurst, a young scientist, and present intimate views of insect life in all its phases.

Previous experiments along this line have been handicapped by the fact that the tremendous light necessarily generated such heat as to soon cause the death of the insect or microscopic life. Tolhurst, after years of experimenting, perfected a "cool" light which overcomes this difficulty.

Three of the series have been completed, "The Ant," "The Bee" and "The Spider," and a review on them was published in issue of Moving Picture World dated September 8. "The Ant" will be released by Educational early in November.

The microscopic pictures of these tiny insects will not be confined to their anatomy, but will be largely a study of their daily life and habits. "The Ant" shows the interior of an ant-hill with the ants engaged in various tasks, such as storing up food, removing debris, etc.; with interesting views comparing their strength with that of humans.

Among the obstacles to be overcome in filming this series were that in order to record the actions under natural circumstances it was necessary to equip the camera with motors and starting devices so that the action could be caught as soon as it started. Also, because of the shallow depth of focus in a microscope, it was necessary to devise a camera that could be brought to a focus one hundred times within the thickness of a human hair.

All the pictures will be made with the idea of entertainment predominating, but at the same time they will be accurate scientific studies of familiar insects.

Semon Comedy Ready

Vitagraph announces the first of the season's four Larry Semon two-reel comedies, "The Gown Shop," is now in the exchanges. It is described as a girlie-girlie show with Katherine Meyers in the leading feminine role. There are scores of beautiful girls in gorgeous costumes. Semon has introduced a jazzing alligator, which is said to be even funnier than his famous walking egg.

"Peggy" Bookings

Century announces that Baby Peggy's "Little Miss Hollywood" has been booked over the entire Loew circuit in New York; also that Fay's beautiful theatre in Rochester has contracted to run eight Baby Peggy comedies for one week each, while Loew's State in Cleveland has booked Baby Peggy's first fairly tale, "Hansel and Gretel."

Newest Clyde Cook

Clyde Cook's newest comedy for Fox is titled "Wet and Weary." It is said to be one of the most laughable of this comedian's offerings, for all through the film he is "all wet," taking it in its slang sense of being all wrong.

Will Rogers and Ruth Roland Top Pathe's Releases for October 14

Two notable offerings on Pathe's schedule for October 14 are the first episode of Ruth Roland's new western serial. "Ruth of the Range," and "Jus' Passin' Through," the first of a new Hal Roach series of two-reelers starring Will Rogers.

The first episode of Miss Roland's serial is titled "The Last Shot," and introduces her as the daughter of a scientist who has invented a cheap substitute for coal, and the story of the serial deals with the attempts of a powerful coal corporation to keep it off the market. It is said to be marked with the usual thrills, stunts and daring that have featured this star's former serials.

"Jus' Passin' Through" presents Will Rogers in a characteristic role. He appears as a hobo whose whole time is taken up in dodging work and trying to get a square meal. The way he succeeds several times furnishes a lot of humor and human interest.

Other comedy offerings include a Mack Sennett two-reeler "Asleep at the Switch" and a single-reeler, "It's a Gift," starring Snub Pollard. "Asleep at the Switch" stars Ben Turpin, who appears as a boob station agent. It is filled with typical Sennett gags and the cast includes Kewpie Morgan and two exceedingly clever dogs, Teddy and Cameo.

"It's a Gift" marks Snub Pollard's return to one-reel comedies. He appears as an inventor of all sorts of unique devices. It is fast-moving and contains a lot of humor and clever comedy material.

This program also contains the last episode of the Edna Murphy serial, "Her Dangerous Path."

House Opens with "All-Pathe-Program"

An All-Pathe-Program which included an Our Gang Comedy, Pathe News and an Aesop's Fable Cartoon marked the opening of the new Vogue Theatre in Kenosha, Wis., recently. It is announced that this proved so successful that Walter Schlager, manager of the house, followed it with two solid weeks' bookings of Pathe service exclusively.

"Yes, We Have No Bananas," in Films

The tremendously popular title, "Yes, We Have No Bananas," is at last attached to a motion picture. It is a two-reel comedy which Educational will distribute, and was produced by Zit's Comedies, of which "Zit," the well-known theatrical critic and publisher of a theatrical magazine, is president. It presents a galaxy of stage stars, including Don Barclay, Gilda Gray, Francine Larrimore, Belle Baker, Mabel Withee, Lillian Shaw, Anna Chandler, Edna Aug and other Broadway favorites.

Mower to Star in Two-Reel Westerns

Jack Mower, who recently co-starred with Eileen Sedgwick in the serial, "In the Days of Daniel Boone," will be featured by Universal in a series of condensed two-reel action dramas which Nat Ross is directing. Mower is well-known to fans, as during the past two years he has appeared in a large number of productions and in several widely different roles.

Four Two-Reel Comedies on Educational's October List

Four two-reel comedies of widely varying nature are the principal offerings of Educational's program for October, each one represents a different series. First comes "Front," a Tuxedo comedy in which "Poodles" Hanneford makes his screen debut. It is claimed to be an entirely new type of comedy.

The following week Jimmie Adams will be seen in his first Christie comedy of the new season. It is titled "Done in Oil" and was taken in the oil regions. Charlottee Merriam is his leading woman.

Next comes "Three Cheers," the second of the Juvenile Comedies presented by a cast of juvenile players including Ernest Butterworth, Tom Hicks, Roger Keene and Peggy Cartwright.

For the last week is offered "Running Wild," Jack White's second of the new Mermaids. It will have as a background an exclusive polo club near Los Angeles. Lige Conley and Lillian Hackett are the leading players.

The single reelers include "Golden Gems," the third of the "Sing Them Again" series, followed during the second week by "Simple Sadie," a Cameo, with Cliff Bowes and Ruth Hiatt. During the third week there is a Bruce Wilderness Tale with a fish hatchery as the background, titled "Discontent."

During the last week there will be a Lyman Howe Hodge Podge, "Speedville," and another Cameo, "Heads Up."

Stern Brings Nine Stories and One Play from Europe

On his recent return from Europe, Abe Stern, vice president of Century Comedies, brought nine stories and one play which will be made into two-reel comedies. It is announced that the play was produced in Berlin during 1922.

The titles of the stories are: "Come With Me," "The Old Butcher," "The Chimney Climber," "Herr Pep," "One Cold Night," "Three Sneers," "Welcome Ladies," "We Want Women," and "Don't Say No." The play, written by Hans Schneider, is titled "The Shins of Society" and will be made into a special Follies Girls production.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

- Asleep at the Switch (Pathe)
- Cracked Wedding Bells (Universal)
- Fool Proof (Educational)
- Gentlemen of the West (Universal)
- Heavy Seas (Pathe)
- It's a Gift (Pathe)
- Jus' Passin' Through (Pathe)
- Japanese Earthquake (Educational)
- Japanese Earthquake (Universal)
- Pathe Review 41 (Pathe)
- People of Many Climes (Educational)
- Three Orphans, The (F. B. O.)

"Japanese Earthquake"

(Educational—Kinogram—750 feet)

This gives a vast panoramic idea of the devastated condition of Tokyo and the earthquake zone of Japan Most of it is devoted to showing the ruins of buildings and machinery. The ending, showing the refugees cramming the interiors and tops of the railway cars, gives a compelling idea of the human suffering involved.—M. K.

Jus' Passin' Through

(Pathe — Comedy-Drama — Two Reels)

Will Rogers makes his reappearance as a Pathe star in this, the first of a new series of two-reelers produced by Hal Roach. It presents him in a congenial role as Jubilo, a tramp, whose one idea is to get food without working for it. It is filled with typical Will Rogers touches and is a highly pleasing offering. There is a strong note of human interest and whimsical humor in the manner in which he works hard to be jailed so as to get a Thanksgiving dinner, is pardoned just as it is placed in front of him, how he comes very near getting another dinner and in the manner in which he finally is enabled to enjoy the coveted meal. Will Rogers' legion of admirers will surely like this one and it should go well with any type of audience. —C. S. S.

"Heavy Seas"

(Pathe—Comedy—Two Reels)

In this, the second number of the "Spat Family" series, Hal Roach has produced an exceedingly clever and amusing comedy which will bring laughs from the most hard-boiled patron. The way the three members of the family keep up their "spats," each one wishing to do everything different from the other one, each believing he or she is right and usually all three are wrong, is intensely human and ludicrous, and to this is added the really "dumb" stunts of the husband which heighten the humor. This time the "Spats" win a yacht and try to run it, although they know nothing about boats. Any type of audience will like this one.—C. S. S.

"Gentlemen of the West"

(Universal—Western—Two Reels)

Pete Morrison's latest has action and punch as well as a bit of human interest. The fate of the village newspaper published and edited by a frail girl, and finally the blowing up of the plant as instigated by the outlaws is good material. It is slightly different as a Western and with pretty Mary Jane Sanderson has considerable appeal.—M. K.

"Cracked Wedding Bells"

(Universal—Comedy—One Reel)

A dark town strutter wedding is the main feature of this comedy in which Chuck Reisner is featured. He is a reporter, assigned to cover the wedding but has to put on black-face and impersonate the groom in order to continue the ceremony. The arrival of a load of chickens disperses the assembly before the binding words are spoken. The idea is rather slight but fair as a one-reeler.—M. K.

Asleep at the Switch

(Pathe—Comedy—Two Reels)

Ben Turpin is the star of the Mack Sennett comedy and while it is filled with typical Sennett touches and there are a number of amusing situations, there is really nothing distinctive or out of the ordinary about the comedy and it is not one of this producer's best. Turpin appears as a "boob" station agent. One of the best things in the picture is the really clever stunts of two dogs, Sennett's big Teddy and a little dog Cameo. Children particularly will like this comedy.—C. S. S.

"The Three Orphans"

(F. B. O.—Series—Two Reels)

Round Four of the Fighting Blood Series has a light comedy and human interest note that makes it unusually good. Gale Galen ex-champion, his trainer and manager advertise for a mother. This brings numerous and interesting applications, and one in particular that is irresistible. Gale wins another fight and thus postpones signing the movie contract.—M. K.

"People of Many Climes"

(Educational—Hodge Podge—One Reel)

Interesting types from the far corners of the earth are introduced in the ingenious manner usual in Lyman H. Howe productions. The cartoon embellishments are clever and the rest of the subject is a good variety of scenic attractions and freakish photographic effects.—M. K.

"Pathe Review 41"

(Pathe—Magazine—One Reel)

There is the usual quota of interesting items in this Pathe Review. The one which will possibly have the greatest appeal to the average fan is the section explaining the why and wherefore of lightning. Another section shows the moving of logs in Maine in the spring by floating them down to the sawmill. A color section shows the picturesque region of the Pyrenees along the Spanish-French border. —C. S. S.

"Japanese Earthquake"

(International News No. 80 and 81)

In No. 80 Universal is releasing a special reel with the results of the earthquake as the subject. It enables one to get a vivid idea of the disaster by including, first, some shots of Tokyo in its original beauty. Ruined homes, American buildings that withstood the shock, the relief ship with its refugees, a river clogged with victims, are among the disastrous sights included in this very complete subject. No. 81 is about four hundred feet, a pre-release of that part of the reel which pictures the earthquake. The scenes in this number were taken at the time of the fire. Spectacular fire and smoke scenes and a number of intensely human tragedies are seen here.—M. K.

"It's a Gift"

(Pathe—Comedy—One Reel)

Snub Pollard makes his reappearance as a star of single-reel comedies in this number, which is filled with stunts and amusing material. There is as much action and as many laughs in this one as in a good many two-reel comedies. Snub appears as an inventor. While his household inventions to save work for himself are not along a new line, they are cleverly devised. The manner in which he gets into a miniature auto and by means of a magnet trails behind the other cars is clever and amusing. Should please the Pollard fans and go well in the average theatre.—C. S. S.

"Fool Proof"

(Educational—Comedy—Two Reels)

Cabaret belles add considerably to the attractiveness of this Christie comedy which is agreeable entertainment for the majority. Neal Burns plays a love-proof youth who refuses to leave the office and business until his father pretends to have an affair with a dancer. This rouses the boy's spirit and results in his own romance. This is a snappy number, well directed and apt to appeal anywhere.—M. K.

"The Wild Party"

(Continued from page 589)

not interfere with its success in the houses where it will be apt to be booked.

Action keeps up fairly well and the society angle is rather effective. At times the continuity seems uncertain as the scenes shift rapidly and without much connection. But a farcical spirit prevails and the picture is obviously not to be taken seriously. Most of the action takes place in an author's country lodge where the heroine, as an amateur society reporter, makes some serious mistakes in names of society folk and scandalizes the wrong person. Gladys Walton trails her story in a careless, gum-chewing fashion without being called upon to do any very dramatic scenes. Dorothy Revier is attractive as the wife with a flair for flirtations, and the others are fairly good types.

Cast

Leslie Adams	**Gladys Walton**
Basil Wingate **Stuart Furth**	**Robert Ellis**
Jack Cummings	**Freeman Wood**
Blanche Cartwright	**Dorothy Revier**
Paul Cartwright	**Sydney DeGrey**
"Scissors" Hogan	**Lewis Sargent**
Bess Furth	**Esther Ralston**
Mrs. Furth	**Kate Lester**
Mr. Furth	**Joseph W. Girard**
Jasper Johnston	**Sydney Bracey**
City Editor	**William Robert Daly**

Story by Marion Orth.
Scenario by Hugh Hoffman.
Direction by Herbert Blache.
Length, 5,034 feet.

Story

Leslie Adams, secretary to city editor on a newspaper, persuades him to let her cover a society affair. Her efforts result in a libel suit against the paper and Leslie is told to prove the truth of her story or lose her job. She fails to prove that she was right but adjusts everything by falling in love with the man whom she had scandalized.

"Scaramouche"

(Continued from page 590)

Story

Andre-Louis, when his friend Philippe is killed by the Marquis of Tours in a duel, is so enraged at what he considers to be murder that he vows to carry on Philippe's fight against the arrogance of the nobility. Turning away from the love of his cousin Aline, he leaves home, soon gets into trouble with the authorities and seeks seclusion with a group of strolling players. He achieves success and becomes known as Scaramouche. Keeping up his fight he finds himself arrayed continually against the Marquis, who is leader of the nobles and who also loves Aline, whom Scaramouche also loves. In a series of stirring events leading up to the French revolution he is of great assistance to the cause of the people, in fact becomes one of their champions and checkmates the moves of the nobles to remove the leaders of the patriots by killing them in duels. When the revolution breaks out and the mob starts to killing the aristocrats he learns that Aline's friend, the Countess Plougastel, is really his mother and that the Marquis is his father. The two men finally make friends and in a dramatic scene at the gates of the city where Scaramouche throws himself on the mercy of the rabble, he succeeds in saving his mother and Aline while the Marquis bravely meets his death as an aristocrat.

PROJECTION

EDITED BY F. H. RICHARDSON

Moral Obligation

Since hard times have come upon us I get many letters complaining with justice, that men who have worked hard for years to perfect themselves in motion picture projection are refused admittance to unions in which a considerable proportion of the membership is made up of men who either know very little beyond the absolute necessities, such as threading up, making some sort of a splice and trimming an arc lamp —after a fashion—or else do not know enough to be by any stretch of imagination, called competent, high-class projectionists.

I have spoken of this matter before. I doubtless shall speak of it many times again, and am taking the liberty of sending a carbon copy of this to the International Executive Board of the I. A., as the matter ought at least to be considered by that body, or so it seems to me.

No man in his senses would deny the absolute moral right of men to organize for their mutual protection. Such organization is not only a moral (and legal, of course) right, but also it is a very necessary thing, no matter from what angle it be viewed. The best proof is that the employer himself, almost without exception, organizes himself into what is no more or less than a union, no matter by what name it may be called.

BUT EVERY BODY OF MEN OR WOMEN WHO DO ORGANIZE FOR THEIR OWN PROTECTION AND FOR THEIR OWN MUTUAL ADVANTAGE, OWE A MORAL OBLIGATION NOT TO HAMPER COMPETENCY IN ANY WAY, SHAPE, MANNER OR FORM, OR ENCOURAGE INCOMPETENCY, LAZINESS OR SHIFTLESSNESS.

Are there any who dare question, much less dispute this? I think not, since to do so would be an admission of moral laxity of a very bad type.

It therefore follows that a union which, while refusing admission to competent projectionists, while keeping incompetents at work without using every means within its power to force the incompetents to improve themselves in whatever it is they lack, by that act declares itself to be an enemy of the industry from which its members draw their subsistence.

Think it over, gentlemen! Are there any so bold as to declare it to be right to maintain an incompetent in a position at union minimum wage (for surely no exhibitor would be fool enough to pay such men a premium over the minimum scale) while a high class, competent projectionist walks the streets in idleness?

It is upon the projectionist the industry must depend for a good or bad presentation of its finished product to its final buyer, the public. HAS ANY ORGANIZATION THE MORAL RIGHT TO MAINTAIN AN INCOMPETENT IN A JOB, WITHOUT MAKING EVERY EFFORT TO FORCE COMPETENCY? Answer me that, my good brothers, honestly and truthfully.

Not Necessary

> *Notice to All*
>
> PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.
>
> For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

I well know that circumstances in the past have often forced a union to admit men of even much less than mediocre ability as projectionists. I also know that, except in isolated cases, it is no longer necessary. I also know that the incompetents are still admitted, which is almost entirely without excuse. I also know that many union "examinations" are so farcical that they would be amusing were they not pitiful.

Just what the practical answer to all this is I don't know myself, but certainly it seems that some sort of grading into first and second class men is the best method which could be applied to wake up those who amble along a deep rut, without energy to climb out—who were good men many years ago, but who have not made the slightest effort to advance with the times and the industry.

Manager to Blame

By and large the manager is mostly to blame for incompetency, because so many of his tribe are utterly unable to see any value, or at least any considerable value, in competency in the projection room. But that is no valid excuse for a union tolerating a condition which is disgraceful, and which tends to keep the projection of motion pictures on a very low level, rather than upon the distinctly high level demanded by the knowledge and skill needed for high class work.

Wrong

A Pensacola, Florida, projectionist orders a Bluebook and asks:

> Have a Simplex projector and a dispute with some brother projectionists. I say that if we use the small pulley on the projector and a fifteen-inch reel, with a five-inch hub, carrying 2,000 feet of film, the film will be injured. Am I right or wrong?

As I understand your question you are wrong, but I am not altogether certain that I quite know what you have in mind.

Carbons Pencil

John Gilmore, Steubenville, Kansas, writes:

> I must admit that I am a bit green in the projection of pictures, but our town is very small and I'm owner, manager, bill poster and about everything else except piano player and ticket taker, which offices are held by my son and daughter, respectively.
>
> Recently I visited Topeka and learned a lot of things at the various theatres which I can apply in practice here at home. But one thing puzzled me, viz: my carbons burn to a long thin point. I noticed this was not the case at any of the Topeka theatres. None of the projectionists would tell me why my carbons act that way, except one chap who said they did it because I didn't know my business.
>
> Admitting that this is so, still I am trying to learn, and have ordered a handbook, one of which I was able to examine in Topeka. If you will tell me what is wrong with the carbons I will appreciate it.

The Topeka men should have been more generous and the man who gave you such an answer was very foolish. It is dollars to cents he would not go to your little town and do what you are doing to give your home people the benefit of motion pictures. Also there probably was a time when he did not know his business.

The carbons may pencil because they make poor contact with the carbon jaws. Examine the jaws, cleaning the contact surface thoroughly, using fine emery cloth or sandpaper. If they appear rough and pitted, remove them and file them perfectly smooth, being very careful to keep the surface perfectly flat and true so that the carbons will make good contact the entire width of the clamp. If the jaws seem to be badly burned, better get new ones.

Too Small Carbons

However, the most likely cause, and the certain cause if the jaws are in good condition, is that you are using a too small carbon. Use table 18, page 393 of your new Bluebook as a guide. The carbon combinations there recommended will be found to be excellent. Incidentally, the line immediately under this table is wrong. It should read: 1 square mm., is .00155 of a square inch, or 645.2 square mm. in 1 square inch. Those having Bluebooks should correct this line in accordance with the above. It was a mistake which was overlooked in proof reading.

Send me the impression of two or three of your carbon craters and I will advise you as to your entire optical system. I am always more than willing to aid men who are trying to run a show in a small town, thus giving the people at least some sort of theatrical amusement. Village shows are needed. They help to break the monotony of country life and to supply amusement.

A Stunner

D. Walker, Temuka, New Zealand, says:

> Dear Mr. Richardson: The Bluebook came about a week ago and I just cannot explain how thoroughly well pleased I am with it. I thought the Third Edition a good book but the Bluebook is a stunner. I must commend you on the really brilliant idea of placing those questions in the back of the book. It is a great idea and one which makes one sit up and take notice.

This is a sample of letters received from literally all over the world. I am a bit astonished at the universal commendation with which the Bluebook has been received.

Second-Third Editions

I have had a number of inquiries for copies of first, second and third editions of handbook by those who wished to complete sets. They are very hard to get, but here is a man who has one of both the second and third which he will sell. Address A. T. Brooks, Care Grand Junction Electric Company, Grand Junction, Colorado. He says:

> For ten years I was a motion picture projectionist, but health reasons finally compelled me to go into other work. I therefore have no further use for the second and third editions of the handbook. They are both in A1 condition. I would be glad to sell them. One of them is the book you sent your son. He and I worked together in the Gun-

nison tunnel, years ago. The man who sold me the second edition was Charles Powers, who says your son stayed at his house for some time. The third edition I secured from a book store in Los Angeles. My best regards to you and to the profession in general.

Guess my son—don't know which, but the youngest of 'em is twenty-five or so—is due for a sound spanking for having given up the book I gave him. But that is the way of sons, darn 'um!

Best There Is

Thomas Giberson, Pleasantville, New Jersey, ordered one of the new lens charts some while ago and said:

Believe me, the Moving Picture World is the best trade paper there is, bar none, and I've read them all. Also the new Bluebook of Projection is indeed marvelous. Any man who really wants to graduate from the "operator" into the projectionist class should get the new handbook—the Bluebook. It is a beautiful piece of work and a book any real man would be proud to own. Had the Third and Second editions and the old lens chart. I just could not get along without them. I am a member of Atlantic City local union No. 310. Work at the Strand Theatre, Pleasantville, New Jersey.

There are those who may criticize me for printing this sort of a letter, but I think I can do you no greater service than to let you see what those who have the book and lens charts think of them, which may induce you to go and do likewise. Really, gentlemen, this is NOT to boost sales, or at least not half as much to do that as to work BENEFIT TO YOU. Believe that or not, as you will. It is nevertheless evenly and exactly TRUE. Certainly increased sales benefit me, but the point is that the book you buy benefits YOU far more than its sale does me.

Another man, Robert Dakin, Galt, Ontario, says in ordering the new lens chart:

Having been a reader of the Projection Department for ELEVEN YEARS and owning all four handbooks and the first lens chart, you will understand why I want the new chart.

There is really no proof of solid worth equal to orders for new works from those who have used the old ones. That is true, is it not?

Impossible Happens

When I read what follows, and realized that it apparently came from a man in no way connected with projection—probably a newspaper reporter—I nearly had palpitation of the wish bone. The letter was not sent to me, but to the Moving Picture World. It seems to have come through the ordinary news channels of the paper. Here it is, with notation that I don't even know where it came from:

Attended opening for a big picture the other day and in looking over the press comments to see how their idea coincided with my own, was struck with one fact.

The picture was directed by Mr. ——, whose fine work was enlarged upon. The photographer was Mr. —— (comments ditto). The lead was played by Miss —— and Mr. ——, in whose praise three or four paragraphs were consumed. The musical score was by ——and the orchestra directed by that famous knight of the baton, Mr. ——.

Shy Some Dope

Now we have no complaint to make on this score, but every newspaper man who approached the theatre manager and press agent for space-filling dope departed shy one very important item, viz: The projection of this particular masterpiece was a work of art. The music score was so written that the alteration of the tempo of projection by just a few frames per minute would have hashed all the efforts of the writer of the score. The actors had to be nursed along in the matter of speed in many places, due to a variation in camera speed in different scenes, and the screen illumination was a joy to the hearts of those who knew difficulties which lay behind the production thereof.

I searched in vain for any mention, of any sort whatsoever, of the man who had charge of projection in that theatre—the man who by his technical knowledge, good judgment and skill was able to co-ordinate the efforts of all the others in placing a work of art before the public AS a work of art.

That man was the projectionist, and if there is any doubt in the mind of any one as to the importance of the part he played in causing the audience to see the picture as a work of art, next time there is a picture to be "put over" select a man to have charge of its projection who merely "operates" the projector in a sort of semi-automatic fashion, and see what a difference there will be.

Encouragement Essential

No man works at his best, or even well, without encouragement. If you have a real projectionist, give him credit. It is his due. Save a line on the program for his name. You will find he will work hard to justify the commendation and publicity you have given him.

You may have the greatest picture ever made, the finest orchestra that can be gotten together, with a world renowned leader, a famous director and cast, but "UNLESS YOU COMPLETE THE COMPANY WITH A REAL PROJECTIONIST, ALL YOUR EFFORT IS WASTED to the extent that the whole thing will not appear to your audiences at its full value, and may appear very far indeed below full value, the net result being disappointment.

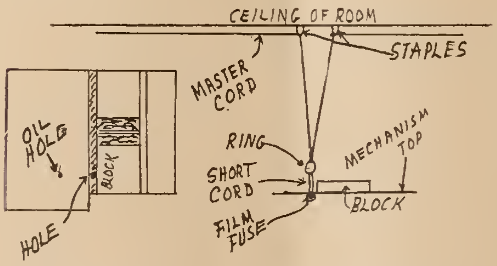
I'd give ten centavos to know who wrote that. Sounds like that crank Richardson, but it can't be, because I'm him, and I certainly did not write it. I would like just simply to rub the article, with its one hundred per cent. TRUTH, under the nose of every producer, and under the noses of about ninety-five per cent. of the theatre managers of this country and Canada.

How He Does It

John McKenzie, New Orleans, says:

I have rigged a master cord such as you advised. Some time ago you suggested to projector manufacturers that they devise a method of fusing in the magazine, near the fire trap.

I am sending you my method, and will say that it works quickly. Where there is but one man in a projection room and he must do everything, the shutters will drop twice out of three times before he even knows there is a fire.



In the top of the Simplex mechanism you will find a small oil hole near the block the magazine rests on. Near this I drilled a three-sixteenths-inch (3/16") hole through the top of the casting. This hole I made as close to the block the magazine rests upon as possible. Through this hole I pass a cord with a loop at its end, with a ring attached to its other (upper) end. Through the loop I pass a small roll of film which, when the cord is taut, rests against the under side of the top of the casing right beside the upper loop, and prevents the loop from pulling through the hole. The film roll should be not to exceed an inch of film rolled up or crumpled up into a wad.

I pass the master cord through the ring at the other end of the cord. Of course, if the upper loop ignites, the fuse goes INSTANTLY, and the fire shutters are closed in from within one half to one second of the time the fire gets to the upper loop.

Some Don't Like It

Some of the men do not like this, as it causes the shutters to drop when there is a possible chance of extinguishing the fire, but I think once the blaze has reached the upper loop it is time the shutters go down.

Your plan is excellent for the Simplex. Could not be improved, I think, but only, as you say, a small bit of film should be used. If the projector manufacturer adopted the plan, as should be done, two slots just big enough to thread a film through and back would be better, with a clamp on the end of the cord to grasp the ends of the film loop.

I'm a Dumbhead??

A man whose name I shall suppress because he probably is just one of that vast army of men who mean well, but just won't keep up with the times, writes interestingly, though briefly, as follows:

Dear Richardson:—You're a dumbhead! I've read all of your stuff for a long while. I get a lot of fun out of it because I see you continually insisting upon fine-as-silk projection, exactly-right theatre lighting and so forth, while I, who have none of those things just pile 'em in, with the S. R. O. sign out half the time.

I have what you would call a "coop." It is six feet and eight inches front to back, six feet wide and five feet, eight inches, from floor to ceiling. The peek holes are six inches square. The machines are six years old and sound like Ford tractors. I've ten of the bright side lights you kick so much about, and yet I pack 'em in, showing nine reels for straight ten cents. It's pretty old stuff. Sure! But I'm making money just the same. Now what have you got to say?

Really this letter amused me quite a bit. I've nothing at all to say, except that it never seems to have occurred to this genius that he could "pack 'em in" at a much higher admission price were he to run a decent show and stop the wretched abuses he has named. But why argue with a man who does things this way and is a bit proud of it? I merely print the letter as evidence of how ——— foolish some men can be.

JUST OUT
A Brand New
LENS CHART
By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres	Max Linder	Sept. 9		3,800
Garrison's Finish	Jack Pickford	Jan. 27	May 12	8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3	May 5	8,000
The Shriek of Araby	Sennett Prod.-Turpin	Apr. 28	Aug. 18	4,150

ARROW

		Review	Consensus	Footage
Little Red Schoolhouse	E. K. Lincoln	May 26	Aug. 25	5,700
Sheriff of Sun Dog	Wm. Fairbanks	June 2		4.949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts
The Santa Fe Trail	Historical serial	Aug. 11		15 parts
The Devil's Dooryard	William Farnum	Aug. 25		4,838
Almost Married	Eddie Lyon	Sept. 22		2,000
Through Yellowstone Park With Our Late President Warren G. Harding	Instructive	Sept. 22		2 000
Seeing Double	Eddie Lyons	Sept. 29		2,000

ASSOCIATED EXHIBITORS

		Review	Consensus	Footage
Alice Adams	Florence Vidor	Apr. 28	Aug. 25	6,000
Is Divorce a Failure?	Leah Baird	May 5	Aug. 18	5,448
The Destroying Angel	Leah Baird	July 14		6,000
The Man Between	Allan Forrest	July 21		5,176
Stormy Seas	J. P. McGowan	July 21		4.803
Tea—With a Kick!	20-star cast	Sept. 8		5.950
Going Up	Douglas MacLean	Oct. 6		5,886

EDUCATIONAL FILMS CORP.

		Review	Concensus	Footage
Exit Stranger	Cliff Bowes	May 12		1,000
Roll Along	Jimmie Adams	May 19		2,000
Small Change	Cameo Comedy	May 19		1.000
This Way Out	Mermaid Comedy	May 26		2,000
Between Showers	Cliff Bowers	May 26		1,000
Their Love Growed Cold	Cartoon comedy	June 2		1,000
Plumb Crazy	Christie comedy	June 2		2,000
Golf	Special	June 9		1,000
Shooting the Earth	Novelty	June 9		1,000
Mixed Trails	Bruce Scenic	June 9		1.000
Back to the Woods	Neal Burns	June 16		2,000
Sea of Dreams	Special	June 16		1,000
Backfire	Jack White prod.	June 23		2.000
Kinky	Cameo comedy	June 30		1,000
Three Strikes	Jack White prod.	June 30		2,000
A Lyin' Hunt	Novelty	July 7		1,000
Tail Light	Cliff Bowes	July 14		1,000
The Gray Rider	Bruce Scenic	July 14		1,000
Snooky's Treasure Island	Snooky"	July 21		2,000
Close Harmony	Sing Again series	July 28		1,000
Wrecks	Cliff Bowers	July 28		1,000
The Cat and the Fiddle	Howe Hodge-Podge	Aug. 4		1,000
West Is West	Cliff Bowes	Aug. 11		1,000
Dipping in the Deep	Hodge-Podge	Aug. 11		1,000
Plus and Minus	Cliff Bowes	Aug. 11		1,000
The Busher	Lee Moran	Aug. 18		2,000
Dark Timbers	Bruce scenic	Aug. 18		1,000
Navy Blues	Dorothy Devore	Sept. 1		2,000
Hold Everything	Bobby Vernon	Sept. 1		2.000
Yankee Spirit	Ben Alexander	Sept. 8		2,000
Companions	"Sing Them Again"	Sept. 8		1,000
His New Papa	Cliff Bowes	Sept. 8		1,000
Moving	Cliff Bowes	Sept. 15		1,000
The Optimist	Lloyd Hamilton	Sept. 15		2,000
Running Wild	Mermaid comedy	Sept. 22		2,000
High Life	Mermaid comedy	Sept. 22		2.000
How the Globe Trotter Trots	Howe Hodge-Podge	Sept. 29		1,000
The Limit	Cliff Bowes	Sept. 29		1,000
"Old Oaken Bucket," Etc.	"Sing Them Again"	Oct. 6		1,000
Front	Tuxedo comedy	Oct. 6		2.000
While the Pot Boils	Wilderness Tales	Oct. 6		1,000

FAMOUS PLAYERS-LASKY

		Review	Concensus	Footage
The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7	9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31	July 14	5.695
The N'th Commandment	Cosmopolitan	Apr. 21	Ang. 25	7,339
The Glimpses of the Moon	Dwan-Daniel	Apr. 7	May 12	6,562
The Leopardess	Alice Brady	Apr. 7	July 14	5,621
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621
The Go-Getter	T. Roy Barnes	Apr. 21	July 21	7.740
Prodigal Daughters	Gloria Swanson	Apr. 28	July 21	6,216
You Can't Fool Your Wife	Star cast	May 5	July 14	5.703
The Ne'er Do Well	Thomas Meighan	May 12	Aug. 4	7.414
The Rustle of Silk	Betty Compson	May 19	July 21	6.947
The Snow Bride	Alice Brady	May 26	Aug. 4	6.000
Sixty Cents an Hour	Walter Hiers	May 26	July 14	5.632
Fog Bound	Dorothy Dalton	June 9		5.692
The Heart Raider	Agnes Ayres	June 16		5.075
The Exciters	Bebe Daniels	June 16		5.039
A Gentleman of Leisure	Jack Holt	July 28		5.695
The Purple Highway	Madge Kennedy	Aug. 4		6.574
Lawful Larceny	Four stars	Aug. 4		5.565
Hollywood	Fifty stars	Aug. 11		8.100
Only 38	Wm. De Mille prod.	June 23	Sept. 8	6.175
Law of the Lawless	Dorothy Dalton	June 30	Aug. 4	6.387
Woman With Four Faces	Betty Compson	June 30	Aug. 18	5.700
Peter, The Great	Emil Jannings	July 7		7,000
Children of Jazz	Theodore Kosloff	July 21	Aug. 18	6.080
Homeward Bound	Thomas Meighan	Aug. 11		7.000
Bluebeard's Eighth Wife	Gloria Swanson	Aug. 18		5,900

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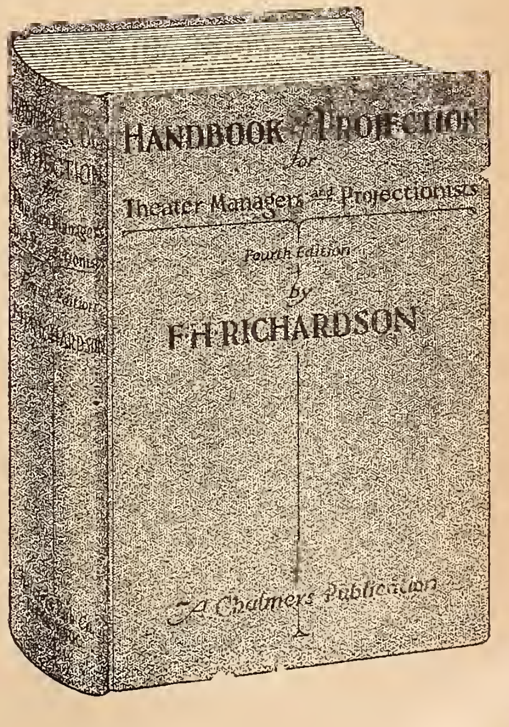
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516 FIFTH AVE., N. Y.

(Continued from preceding page)

		Review	Consensus	Footage
The Silent Partner	Leatrict Joy	Sept. 1		5,806
To the Last Man	Richard Dix	Sept. 8		6,965
Salomy Jane	Jacqueline Logan	Sept. 15		6,270
The Cheat	Pola Negri	Sept. 15		7,323
Ruggles of Rep Cap	Ernest Torrence	Sept. 22		7,500
The Marriage Maker	W. De Mille Prod.	Sept. 29		6,295
Zaza	Gloria Swanson	Sept. 29		7,076

FILM BOOKING OFFICE OF AMERICA

Mary of the Movies	Star cast	June 2	Aug. 11	6,500
Pop Tuttle's Russian Rumor	Dan Mason	June 2		2,000
The Remittance Woman	Ethel Clayton	June 9	July 14	6,000
Divorce	Jane Novak	June 16		5,900
A Grim Fairy Tale	"Fighting Blood"	June 16		2,000
Rice and Old Shoes	Carter De Havens	June 23		2,000
End of a Perfect Fray	"Fighting Blood"	June 30		2,000
Desert Driven	Harry Carey	June 30	Aug. 18	5,840
The Mysterious Witness	Robert Gordon	June 30	Aug. 25	4,850
Human Wreckage	Mrs. Wallace Reid	July 14		7,215
Itching Palms	Tom Gallery	July 28		6,000
Judy Punch	"Fighting Blood"	July 28		2,000
The Flying Dutchman	Lloyd Carlton prod.	Aug. 4		5,800
The Miracle Baby	Harry Carey	Aug. 18		6,000
So This Is Hollywood	2d Fighting Bloods	Aug. 25		2,000
She Supes to Conquer	2d Fighting Bloods	Aug. 25		2,000
Daytime Wives	Dorelys Perdue	Sept. 8		6.651
The Fair Cheat	Dorothy MacKaill	Sept. 29		5,800
Long Live the Ring	"Fighting Blood"	Sept. 29		2,000

FIRST NATIONAL

Scars of Jealousy	Thos. Ince Prod.	Mar. 17	Apr. 7	6,246
Daddy	Jackie Coogan	Mar. 17	May 5	5,738
The Love Nest	Buster Keaton	Mar. 17		2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24	June 2	7,425
Refuge	Katherine MacDonald	Apr. 14	Aug. 18	6,000
The Bright Shawl	Richard Barthelmess	Apr. 28	July 7	7,500
Wthin the Law	Norma Talmadge	May 12	Aug. 25	8,034
Slippy McGee	Wheeler Oakman	May 12	Aug. 25	6,299
The Lonely Road	Katherine MacDonald	May 26		5,102
Girl of the Golden West	Edwin Carewe prod.	June 2	Aug. 4	6,800
A Man of Action	Douglas MacLean	June 9		6,400
The Sunshine Trail	Douglas MacLean	June 9		4,500
Children of Dust	Frank Borzage prod.	June 23	Aug. 18	6,228
Penrod and Sam	Star cast	June 23		6,275
Circus Days	Jackie Coogan	June 30	Aug. 18	6,000
Wandering Daughters	James Young Prod.	July 7	Aug. 25	5,471
The Scarlet Lily	Katherine MacDonald	July 21		6,000
The Brass Bottle	Tourneur prod.	Aug. 4		5,290
Trilby	R. W. Tully prod.	Aug. 4		7,321
Ashes of Vengeance	Norma Talmadge	Aug. 18		10.000
Dulcy	Constance Talmadge	Sept. 8		6,850
Her Reputation	May McAvoy	Sept. 15		7,000
Potash and Perlmutter	Carr-Bernard	Sept. 22		7.700
Meanest Man in the World	Bert Lytell	Sept. 29		6,500

FOX FILM CORP.

An Alaskan Honeymoon	Scenic	May 19		500
Stepping Fast	Tom Mix	May 26	July 14	4,608
Three Gun Man	Hilliard Carr	May 26		2,000
Sentinels of the Sea	Scenic	May 26		1,000
Boston Blackie	William Russell	June 2	July 7	4,522
The Mummy	Sunshine Comedy	June 2		2,000
Crystal Jewels	Instructive	June 2		1,000
Snowdrift	Charles Jones	June 9	Sept. 8	4,617
Land of Tut-Ankh-Amen	Instructive	June 9		1,000
Red Russia Revealed	Special	July 21		1,600
Soft Boiled	Tom Mix	July 28		7,054
Hell's Hole	Charles Jones	July 28		6,000
Where There's a Will	Sunshine comedy	July 28		2,000
Roaring Lions on a Steamship	Harry Sweet	July 28		2,000
Circus Pal	Sunshine comedy			2,000
Apple Sauce	Sunshine comedy			2,000
Tropical Romeo	Al. St. John			2,000
Skid Proof	Charles Jones			
St. Elmo	John Gilbert	Aug. 18		6.000
Skid Proof	Charles Jones	Aug. 25		5,565
Alias the Night Wind	William Russell	Aug. 25		4,145
Mysteries of Yucatan	Instructive	Aug. 25		1,000
Bag and Baggage	Gloria Grey	Aug. 25		6,000
The Man Who Won	Dustin Farnum	Sept. 1		5,500
Jungle Pals	Features apes	Sept. 1		2,000
Monna Vanna	Star cast	Sept. 8		9,000
Does It Pay?	Hope Hampton	Sept. 8		6,652
If Winter Comes	Percy Marmont	Sept. 15		10,000
The Silent Command	Edmund Lowe	Sept. 15		
Why Pay Rent?	Sunshine comedy	Sept. 15		2,000
The Gun Fighter	William Farnum	Sept. 22		5,000
The Two Johns	Harry Sweet	Sept. 22		2,999
A Goldfish Story	Instructive	Sept. 22		1.000
The Lone Star Ranger	Tom Mix	Sept. 29		5,250
The Grail	Dustin Farnum	Sept. 29		4,617
The Rain Storm	Conklin-Sweet	Sept. 29		2,000
Times Have Changed	William Russell	Oct. 6		5,082
The Tailor	Al St. John	Oct. 6		2,000
Toilers of the Equator	Instructive	Oct. 6		1,000
Sunshine and Ice	Instructive	Oct. 6		500

GOLDWYN

The Christian	Tourneur Prod.		Mar. 17	8,000
Mad Love	Pola Negri	Mar. 10	June 9	5,518
Lost and Found	House Peters	Mar. 31	Apr. 14	
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5.644
Sherlock Holmes	John Barrymore	May 20	June 3	8,233
Look Your Best	Rupert Hughes prod.	Apr. 14	Sept. 8	5,314
Vanity Fair	Mabel Ballin		July 14	7,600
Souls for Sale	Rupert Hughes Prod.	Apr. 7	July 14	
Backbone	Edward Sloman Prod.	Apr. 7	July 7	6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12	10.501
The Last Moment	Star cast	June 2	Aug. 18	6.000
The Ragged Edge	Mimi Palmieri	June 16	Sept. 8	6,800
The Spoilers	Jesse D. Hampton Prod.	July 7		8,928
Three Wise Fools	Claude Gillingwater	July 14	Aug. 25	6.946
The Love Piker	Anita Stewart	July 21		6.237
Little Oold New York	Marion Davies	Aug. 18		10,000
The Green Goddess	George Arliss	Aug. 25		9,100

Red Lights	Marie Prevost	Seot. 22		6.841
Six Days	Corinne Griffith	Sept. 29		8,010

HODKINSON

Fun from the Press	Issued Weekly			1,000
Just Like a Woman	Marg'ite DeLaMotte	Mar. 17	Apr. 21	4,900
Winner Take All	Ernest Shipman prod.			6,000
The Rapids	Ernest Shipman prod.			6,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
So This Is Hamlet	Comedy	May 12		2,000
Romance of Life	Educational	May 12		1,000
The Critical Age	Pauline Garon	May 19	Aug. 4	4,500
Youthful Cheaters	Glenn Hunter	June 2	Aug. 4	5,700
The Mark of the Beast	Robert Ellis	June 16		5,988
Michael O'Halloran	True Boardman	June 23	Sept. 8	7,000
The Rapids	Harry T. Morey	June 30	Aug. 18	4,900
The Ex-Kaiser in Exile	Special			2,000
The Immortal Voice	Bray scientific	July 14		1,000
Wild and Wicked	Raymond McKee	July 14		2,000
The Cuckoo's Secret	Btau-instructive	Jnly 14		1 000
Helpful Hogan	Charles Murray	July 14		2,000
Radio-Mania	Grant Mitchell	July 28		5,400
Pat's Patents	Comedy	Aug. 25		2,000
Fiddling Fool	Raymond McKee	Aug. 25		2,000
Col. Heezaliar in the African Jungle	Bray Comedy	Sept. 1		1.000
The Drivin' Fool	Wally Van	Sept. 8		5,800
Puritan Passions	Glenn Hunter	Sept. 15		6,000

METRO

The French Doll	Mae Murray	Sept. 15		7,028
Strangers of the Night	Fred Niblo prod.	Sept. 15		8,059
Rouged Lips	Viola Dana	Sept. 8		5,150
Three Ages	Buster Keaton	Sept. 8		5,251
Desire	Premier prod.			
The Eagle's Feather	Premier prod.			
The Eternal Struggle	Reginald Barker	Sept. 22		7,374
Long Live the King	Jackie Coogan			
Held to Answer	Premier prod.			
The Social Code	Viola Dana	Oct. 6		5,000
The Human Mill	A. Holubar prod.			
Man, Woman & Temptation	Fred Niblo prod.			
Pleasure Mad	R. Barker prod.			
Hospitality	Buster Keaton			

PATHE

The Uncovered Wagon	Paul Parrott	July 7		1,000
Kill or Cure	Stan Laurel	July 14		1,000
The Pace that Kills	Aesop Fable	July 14		1,000
Her Dangerous Path	Serial-Edna Murphy	July 21		20,000
Yellow Gold and Men		July 21		2,000
Mysteries of the Sea	Cartoon	July 21		750
Jack Frost	Snub Pollard	July 21		2,000
For Guests Only	Paul Parrott	July 21		1,000
Lodge Night	Our Gang	July 28		2,000
A Thoroughbred	Cartoon	July 28		1,000
Gas and Air	Stan Laurel	Aug. 4		1,000
The Green Cat	Snub Pollard	Aug. 4		2,000
The Marathon Dancer	Terry cartoon	Aug. 4		1,000
In Wrong Right	Leo Maloney	Aug. 4		2,000
The Pearl Divers	Terry cartoon	Aug. 11		1,000
Oranges and Lemons	Stan Laurel	Aug. 11		1,000
Nine of Spades	Special on "bridge"	Aug. 11		1,000
Nip and Tuck	Sennett comedy	Aug. 11		2,000
Post No Bills	Paul Parrott	Aug. 11		1,000
The Mystery Man	Snub Pollard	Aug. 18		2,000
Be Honest	"Dippy-Doo-Dada"	Aug. 18		1,000
Warned in Advance	Leo Maloney	Aug. 18		2,000
Live Wires	Paul Parrott	Aug. 25		1,000
July Days	"Our Gang"	Aug. 25		2,000
Man of Position	Sid Smith	Aug. 18		2,000
Rolling Home	Joe Rock	Aug. 18		2,000
The Bad Bandit	Aesop's Fable	Aug. 25		1,000
Pitfalls of a Big City	Ben Turpin	Sept. 1		2,000
Short Orders	Stan Laurel	Sept. 1		1,000
Cat That Failed	Aesop Fable	Sept. 1		1,000
The Great Explorers	Aesop Fable	Sept. 1		1,000
Call of the Wild	Hal Roach prod.	Sept. 8		7,000
Take the Air	Paul Parrott	Sept. 8		1,000
The Walrus Hunters	Aesop Fable	Sept. 8		1,000
Skylarking	Harry Gribbons	Sept. 8		2,000
Why Worry?	Harold Lloyd	Sept. 15		6,000
Let's Build	"Spat Family"	Sept. 15		2,000
The Walkout	Snub Pollard	Sept. 15		2,000
Is Conan Doyle Right?	Special	Sept. 15		2,000
A Man About Town	Stan Laurel	Sept. 15		1,000
The Cat's Revenge	Felix, the Cat	Sept. 15		1,000
Ruth of the Range	Ruth Roland ser.	Sept. 22		
No Noise	"Our Gang"	Sept. 22		2,000
Finger Prints	Paul Parrott	Sept. 22		1.000
Roughest Africa	Stan Laurel	Sept. 29		2,000
Love in a Cottage	Aesop's Fables	Sept. 29		1,000
Stepping Out	"Dippy-Doo-Dads"	Sept. 29		1,000
Derby Day	Terry Cartoon	Sept. 29		1,000
Columbus	Yale Historical	Oct. 6		4,000
No Pets	Paul Parrott	Oct. 6		1,000
The Cat's Whiskers	Terry Cartoon	Oct. 6		1,000
Down to the Sea in Shoes	Mack Sennett	Oct. 6		2,000

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11	June 9	4,622
The Man and the Moment	Hayford Hobbs	Nov. 18	May 12	4,470
The Inner Man	Wyndham Standing	Dec. 30	July 7	4.914
A Pauper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14	4.885
The Man Who Waited	Star cast	May 12		5,000
Counterfeit Love	Featured cast	June 30		6,000

(Continued from preceding page)

PREFERRED PICTURES

The Hero	Gasnier Prod.	Jan. 13	May 12	6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5	5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,963
Girl Who Came Back	Miriam Cooper	May 12		6,100
Daughters of the Rich	Gasnier prod.	June 30	Sept. 8	6,075
Mothers-in-Law	Gasnier Production	Aug. 25		6,725
The Broken Wing	Miriam Cooper	Sept. 1		6,216

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16	July 7	5,000
Rupert of Hentzau	Hammerstein-Lytell	July 21	Aug. 18	9,400
Quicksands	Chadwick-Dix	Apr. 7	July 21	6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14	Aug. 11	6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28	Aug. 4	4,753
The Truth About Wives	Betty Blythe	June 9		5,973

UNITED ARTISTS

Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8.649
One Exciting Night	D. W. Griffith Prod.	Oct. 21	Aug. 11	11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100
The White Rose	Mae Marsh	June 2	Sept. 8	11,000
Rosita	Mary Pickford	Sept. 15		8,800

UNIVERSAL

Shootin' for Love	Hoot Gibson	July 7		2,000
Lonesome Luck	Jack Dougherty	July 7		2,000
Hold On	Billy Engle	July 7		2,000
Taking Orders	Baby Peggy	July 14	Aug. 25	9,178
The Merry-Go-Round	Featured cast	July 14	Aug. 25	5,020
McGuire of the Mounted	William Desmond	July 14	Sept. 8	4.960
A Self-Made Wife	Ethel Gray Terry	July 14		1,000
Bum Slickers	Neely Edwards	July 14		2,000
Speed Bugs	Fred Spencer	July 14		2,000
The Homeward Trail	Pete Morrison	July 14		2,000
Forgetting the Law	Jack Dougherty	July 14		1,000
A Radio Romeo	Walter Forde	Jan. 27	Mar. 17	10,000
Hunting Big Game in Africa	H. A. Snow	July 21		1,000
Won't You Worry?	Bert Roach	July 21		2,000
Buddy at the Bat	Buddy Messinger	July 21		2,000
Tempest Cody Rides Wild	Marie Walcamp	July 28		4,880
The Victor	Herbert Rawlinson	July 28		1,000
The Host	Neely Edwards	July 28		2,000
True Gold	Jack Dougherty	Aug. 4		2,000
The Eleventh Hour	Charles Jones	Aug. 4		6,819
Out of Luck	Hoot Gibson	Aug. 4		5,518
Legally Dead	Milton Sills	Aug. 4		6,076
Columbia—The Gem and the Ocean	"Leather Pushers"	Aug. 4		2,000
Nobody's Darling	"Baby Peggy"	Sept. 9		2,000
Double Suspicion	Neal Hart	Aug. 4		2,000
Spring Fever	Comedy	Aug. 4		2,000
The Love Brand	Roy Stewart	Aug. 11		4,832
The Steel Trail	Duncan serial	Aug. 11		15 parts
Shadows of the North	William Duncan	Aug. 25		4,943
Rustlin'	Jay Morley	Aug. 18		2,000
Lots of Nerve	Century comedy	Aug. 18		2,000
So Long, Buddy	Buddy Messinger	Aug. 25		2,000
Strike of the Rattler	Pete Morrison	Aug. 25		2,000
The Pencil Pusher	Chuck Reisner	Aug. 25		1,000
Blinky	Hoot Gibson	Sept. 1		5,740
Drifting	Drifting	Sept. 1		7.394
High Kickers	Doris Eaton	Sept. 1		2,000
Sing Sing	Neely Edwards	Sept. 1		1,000
Fighting Fists	Jack Ford	Sept. 1		2,000
The Untamable	Gladys Walton	Sept. 8		4.776
Uncle Bim's Gift	"The Gumps"	Sept. 8		2,000
His School Daze	Bert Roach	Sept. 8		1,000
Hunchback of Notre Dame	Lon Chaney	Sept. 15		11,000
A Chapter in Her Life	Jane Mercer	Sept. 15		6,330
Back to Earth	Century comedy	Sept. 15		2,000
Face to Face	Western	Sept. 15		2,000
Dancing Love	Dancing comedy	Sept. 15		1,000
Where Is This West?	Jack Hoxie	Sept. 22		4,532
Round Figures	Jack Cooper	Sept. 22		2,000
Jollywood	Chuck Reisner	Sept. 22		2.000
The Clean Up	Herbert Rawlinson	Sept. 29		5,051
Trail of the Wolf	Jay Morley	Sept. 29		2,000
Bringing Up Buddy	Buddy Messinger	Sept. 29		2,000
Hard Luck Jack	Pete Morrison	Sept. 29		2,000
Cuckoo	Neely Edwards	Sept. 29		1,000
The Six-Fifty	Niles Welch	Oct. 6		5.100
Thundering Dawn	Super-Jewel	Oct. 6		6,000
One Exciting Day	Billy Engle	Oct. 6		2,000
Own a Home	Neely Edwards	Oct. 6		1,000

VITAGRAPH

Masters of Men	Earle Williams	Apr. 21	May 12	6,800
The Barnyard	Larry Semon	Apr. 21	Aug. 25	2,000
Roving Thomas in Banff	Urban Classic	Apr. 21		5,400
Playing It Wild	William Duncan	Apr. 28	July 21	
Forward, March	Jimmy Aubrey			
The Inner Chamber	Alice Joyce			
A Guilty Conscience	Antonio Moreno			
Divorce Coupons	Corinne Griffith			5,240
The Man Next Door	Alice Calhoun	June 9		2,000
A Midnight Cabaret	Larry Semon	June 9		2.000
Smashing Barriers	William Duncan	July 7	Sept. 8	5,660
The Midnight Alarm	Alice Calhoun	Aug. 11		6.000
Loyal Lives	Whit. Bennett Prod.	Aug. 18		5,950

WARNER BROTHERS

Main Street	Star cast	May 12		8,000
Heroes of the Street	Wesley Barry	Dec. 23	Aug. 4	6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9	6.300
Where the North Begins	Rin Tin Tin (dog)	Aug. 25		6,200
Little Johnny Jones	Johnny Hines	Aug. 25		6.000
The Gold Diggers	Hope Hampton	Sept. 22		6,500

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

			Consensus	Footage
Mine to Keep	Bryant Washburn	Aug. 18		5,761
Pagin's Love	Monty Banks	Aug. 18		2.000
The Love Trap	Bryant Washburn	Sept. 15		5.710
The Sleepwalker	Joe Rock	Sept. 29		2,000
The Covered Schooner	Monty Banks	Sept. 29		2,000

AYWON FILM CORP.

Cyclone Jones	Big Boy Williams	Oct. 6		5,000

B. B. PRODUCTIONS

Queen of Sin	Lucy Doraine	Apr. 7		8,000

CHARLES C. BURR

The Last Hour	Milton Sills	Jan. 13	May 12	6,000
Luck	Johnny Hines	Mar. 31	June 9	6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9	5,000

C. B. C.

Hallroom Boys	Twice a Month			2.000
Lamp in the Desert	Gladys Jennings	June 2		4.900
Yesterday's Wife	M. De La Motte	Sept. 22		6,500
The Barefoot Boy	Star cast			5,800
Forgive and Forget	Estelle Taylor			5,800

IRVING CUMMINGS PROD.

Broken Hearts of Broadway	Colleen Moore	July 28		6,000

EQUITY PICTURES

The Daring Years	Mildred Harris	Aug. 4		7,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12	6,200

PHIL GOLDSTONE

Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5.000
Thru the Flames	Richard Talmadge	June 30		5,000
His Last Race	"Snowy" Baker	Sept. 1		5,800

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept. 22		5,000
In the Spider's Web	Alice Dean	Sept. 29		

LEE-BRADFORD

Squirrel Comedies				2,000
Is Money Everything?	Miriam Cooper	Apr. 7		5,800
Call of the Hills	Maud Malcolm	May 5		5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28		

PRINCIPAL PICTURES CORP.

Mind Over Motor	Trixie Friganza	Mar. 24		5,000
East Side, West Side	Eileen Percy	Apr. 28	Aug. 18	6,000
Temporary Marriage	Kenneth Harlan	May 5	Aug. 25	7,000
Secrets of Life	Instructive	Sept. 8		1,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

RED SEAL PICTURES CORP.

Bill	Maurice de Ferandy	Sept. 15		

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19	Aug. 25	8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30		4,948

TRISTONE

The Bargain	W. S. Hart	Sept. 29		5,000

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19		6,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May 12		5,000
The Prairie Mystery	Bud Osborne	June 16		5,000
Broadway Gold	Elaine Hammerstein	July 28		6,800

WEBER AND NORTH

Marriage Morals	Will Nigh prod.	Aug. 11		6.400
Don't Marry for Money	House Peters	Sept. 1		5.563

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

How Crandall's Ambassador Was Built And What Constitutes Its Equipment

THE AMBASSADOR, the new motion picture house at Eighteenth Street and Columbus Road, Northwest, Washington, D. C., erected for Harry M. Crandall, is of brick and steel, and the walls are skeleton steel to give proper support to the roof, which rests on steel columns. The Columbia Road wall, which is curved to conform to the lot lines and of the street itself, is built to stand at wall thickness, and carries no other weight. The exterior is decorated with magnesite stucco, the Columbia Road wall having arches and pilasters, while around the building on both sides is an ornamental cornice.

The character of the decoration is Italian Renaissance, with soft blue-grey and buff tints, set off with gold leaf and black to produce an effect that is almost Oriental.

Elaborate Exterior Lighting

On the Eighteenth Street side of the building is a marquee twenty-three and one-half feet by eighteen feet, with coffered soffit. The copper bands forming the coffers also act as light troughs, and there are 240 25-watt frosted ball lamps in the soffit. There is a horizontal attraction board which is recessed in the front wall between the soffit of the marquee and the head of the entrance door which is illuminated with 104 40-watt lamps. The frame around the board is given a colored effect by cut designs in the metal. There are also four large attraction boards on the Eighteenth Street side of the theatre, and three large double (three-sheet) display boards and one smaller double display board on the Columbia Road side. Over the main entrance on Eighteenth street is a vertical sign bearing the name "Ambassador," in which there are used 622 ten and twenty-five watt lamps. There is a double running border around the edges. On the wall at the intersection of Eighteenth Street and Columbia Road there is a ribbon design sign with torches on either side. Five hundred and forty ten and fifteen-watt lamps are used to illuminate this sign. The letters on both signs are outlined with blue lamps.

Well Arranged Exit System

The exits are so arranged that seven of them open directly on the two streets on which the theatre faces.

The lobby is treated with pilasters and arches supporting an ornamental plaster cornice running around the entire room. It is illuminated by six electric fixtures hung at intervals from the ceiling. These are of the lantern type, and each contain six sixty-watt lamps. There are four large attraction boards, each nine feet, five inches high and fifty-two inches wide, placed between the pilasters. There are two ticket booths, each equipped with an automatic ticket register. The floor is of terrazzo. All of the high lights of the cornice and pilasters are brought out with gold leaf.

The auditorium is 105 feet wide across the back, tapering to the stage to get clear sight-lines, where the width is 40 feet, permitting of the placing of about 900 seats, manufactured by the American Seating Company. There are 500 seats in the balcony. These are leather, with backs of embossed velvet in gold design on a blue background. In the center of the auditorium is a cross-over six feet eight inches wide, giving four feet in the clear. At the back, between the standing rail and the rear wall, is a space five feet six inches wide.

A big feature of the auditorium is the ceiling, which is treated as of one room. The main ceiling has an inverted dome centered between the sides and set a little forward. It is fifty-nine feet in diameter. In the center is an art-glass fixture twelve feet in diameter indirectly lighting the center section. It is hung directly on the roof and is brought tight against the ceiling to a wrought-iron cresting forming the outside band of the fixture. It weighs 1,500 pounds.

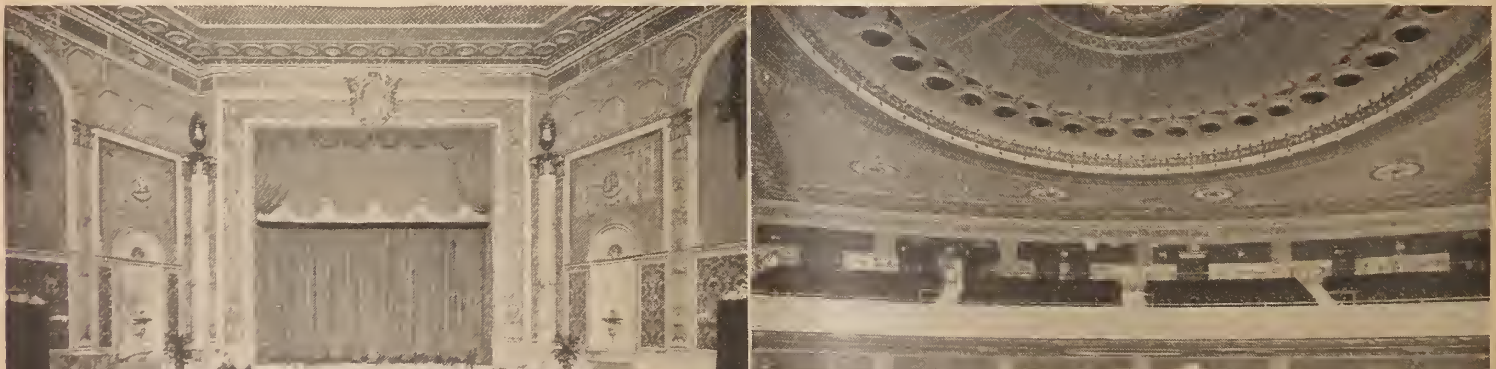
Surrounding the fixture is a plain band about three feet wide treated with gold leaf. Setting this off from the rest of the dome is an ornamental plaster band from which run ribs to a shell ornament, beyond which are gold discs on each of which is painted silhouetted figures.

The main lighting of the dome is taken care of by the fixture and also by cove lighting from behind an openwork cresting setting on top of an egg-and-dart ornamental frieze. The open cresting eliminates the usual shadow cast on domes in ordinary cove-lighting treatment. The high point of the dome is nine feet six inches above the flat auditorium ceiling level. The dome inside takes an "S" shape.

Surrounding the whole dome is a beam three feet nine inches wide, ornamented with a running scroll. In the fixture are 195 40-watt lamps in red, blue and amber, and in the cove there are 528 25-watt lamps. It is susceptible of polychrome effects through the use of Ward Leonard dimmers and blenders. Around the entire ceiling is a band of octagonal panels, within which, at the front and rear, are the perforations leading to the exhaust fans in the roof.

The proscenium opening is rectangular in

(*Continued on page 606*)



AUDITORIUM OF THE RECENTLY OPENED AMBASSADOR THEATRE, WASHINGTON, D. C.

At left, stage and proscenium decorations, as viewed from back of the house. At right, the balcony and elaborately ornamented ceiling, as viewed from the stage.

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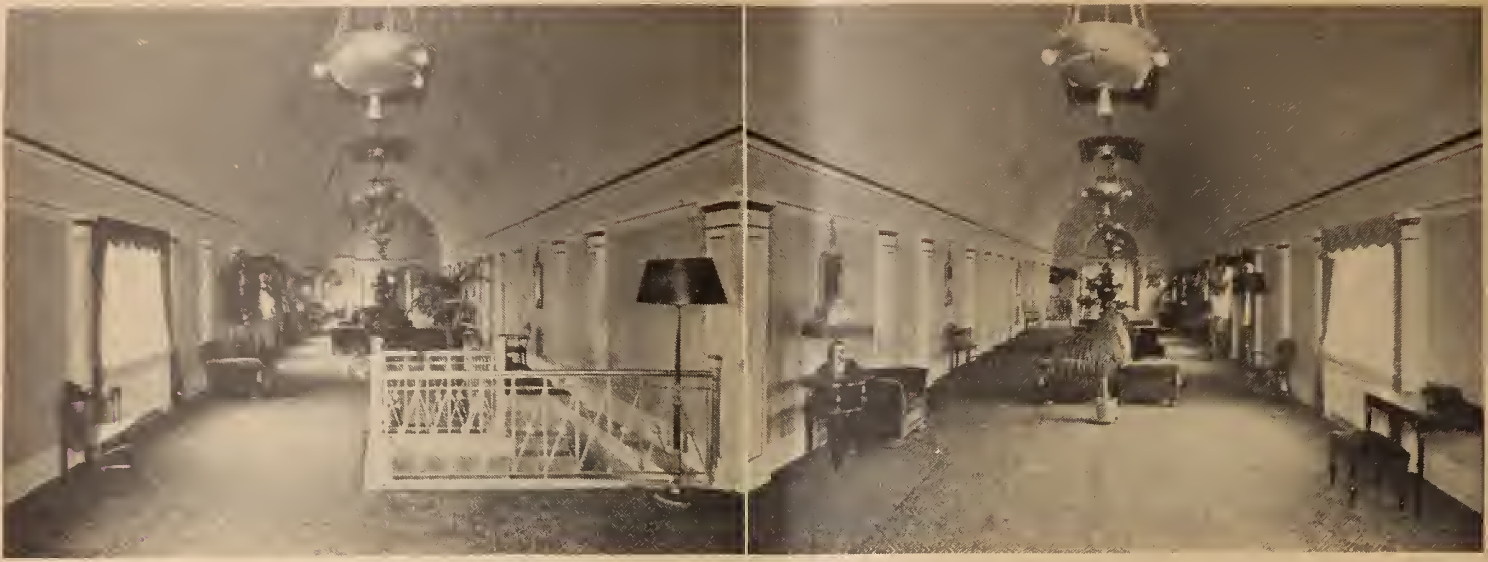

TWO VIEWS OF THE AMBASSADOR'S PROMENADE LOUNGE

The lounge is twenty feet wide, handsomely furnished and artistically decorated. It is reached by stairways at each end, leading from the auditorium.

(*Continued from page* 604

shape and treated with wreath and scroll ornament on the auditorium face. On each side of the arch is a free-standing Scagliola column twenty feet high with caps receiving urns. Above the opening, in the center, is a shield with fleur-de-lys ornaments. The side walls are treated with arches and ornamental paneled pilasters setting on top of Italian marble wainscoting in which are inserted the radiator grills. In each arch is an art glass window indirectly illuminated and set off with a little balconette. Each is draped with plush curtains and has a pennant hanging from the balconette. These windows contain six 25-watt amber lamps each.

The stage set has a draped silk ceiling with sides matching, and showing a draped panel on each wing. The proscenium opening is draped with a silk designed valance and gold silk sliding curtains having a deep gilt fringe backed by black silk.

Adjacent to the stage, on each side wall, are Scagliola niches with plaster-shell head. An urn is set in each niche. The Italian marble wainscoting is carried around the entire auditorium and varies from three to six feet high. It also is carried around the balcony and the rear and side walls, and is used on the balcony facia caps and the standing rail. The orchestra pit is made to seat twenty musicians, and is set slightly below the floor. The console of the organ is set off on the left side of the stage and at the floor level. The organ proper has been placed above the stage behind the proscenium valance.

Unobstructed View for Patrons

The balcony is formed out from the steel columns in the wall, with cantilever trusses on each side, picking up a cross truss at the front of the balcony. The beams run from the columns in the back wall and cantilever over the front cross truss. The auditorium is unique in that there are no pillars or boxes on the floor to obstruct the view of the patrons and the balcony is built up high enough to give everyone on the floor a view of the top of the proscenium arch. The balcony is 105 feet across the back and 90 feet across the front, and about 35 feet in depth.

The Typhoon system of ventilation is used, with three fans that supply air through the balcony soffit and through grills in the balcony steppings. There are also three fans in the attic and another fan is located beneath the stage. These last four are used for exhaust purposes. Heating coils are located in front of each of the supply fans and in winter the air is brought through the building heated and exhausted through the roof fans and beneath the stage. The system is of the reversible type, so it can be used entirely for exhaust purposes, the air coming into the auditorium through the doors. In addition, there are ten radiators recessed in the side walls and in the lobby, the promenade lounge and the rest rooms. The heat is furnished through two smokeless tubular boilers.

The promenade lounge is ventilated through grills in the ceiling which lead directly to the roof, and through the windows opening out on the street. The automatic cleaning of the house is made possible through the use of a vacuum cleaner system. There is a large blower in the basement, with between fifteen and twenty blower plugs throughout the building to which the hose and sweeper attachments are connected as desired.

Auxiliary Lighting Fixtures

Additional light within the theatre is provided by twenty-five three-light brackets, of which sixteen are on the first floor. There are twelve exits, above which are illuminated signs designating them, and there are four panels, five feet six inches in diameter, each containing twelve forty-watt amber lamps in the rear ceiling. Six octagonal panels in front of the balcony soffit each contain four lamps, and there are six other illuminated panels in the rear, each having eight lights. There is also an elliptical dome recessed in the ceiling formed by the balcony, with cove lighting furnished by fifty-six lamps. The balcony soffit line is carried through the space between the pilasters and the plaster ornaments. The panels formed thereby are covered with gold silk fabric. All the door openings are encased with walnut.

The aisles and cross-overs are covered with a black and gold carpet. On the main floor about four hundred yards (running) were used. The mezzanine promenade is similarly covered. This space is about fifteen feet wide and about one hundred feet long. The balcony floot is covered with rubber made to imitate marble. It is laid in blocks, and the balcony sides are similarly covered, but showing a two-inch white strip at the edge.

The Promenade Lounge

The promenade lounge is twenty feet wide and very artistically fitted out. The color scheme here is French gray and gold with furniture—large, comfortable divans and easy chairs—covered with orchid plush. Standing lamps and vase lamp fixtures on

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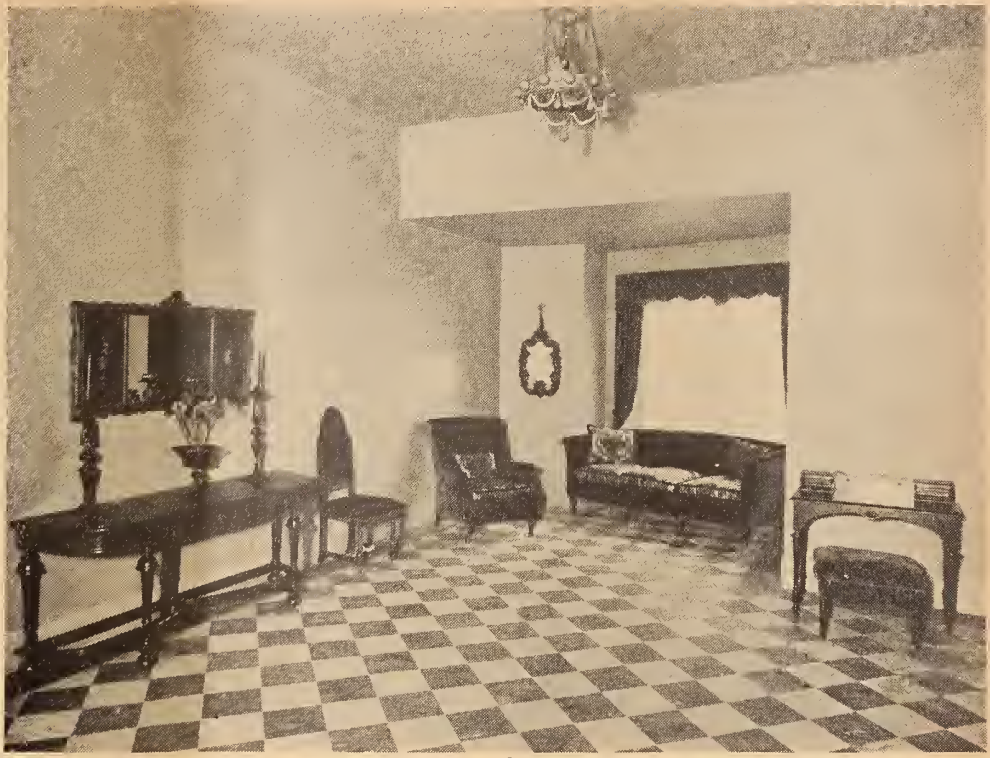

AN ATTRACTIVE FEATURE OF THE AMBASSADOR
The balcony ingle nook at the head of exit stairway.

tables provide a part of the artificial illumination. At each end is a stairway leading to and from the main auditorium. At one end there is a tall grandfather's clock and in the center of the room, on a reading table, is a very large black Japanese vase. There are also a number of wall mirrors, tables and a writing desk to complete the furnishings. Taborets with potted ferns and a fish pond attract attention. There are seven double windows here, each having plush draperies. At the far end of the room is another room, set off for the use of the musicians.

The walls of the promenade are treated with pilasters and a cornice. It has a barrel arch ceiling from which drop seven chain-hung electric fixtures.

The gypsum long span tile roof is laid on tees and over the top has been placed an asbestos covering. All of the pent houses and fan enclosures are stuccoed to correspond to the exterior of the building.

Two Power and a Film Safe

The projection room is equipped with two Power 6-B projection machines, a 100-amp. Mestrum spotlight, a 100-amp. General Electric motor generator, and there is also a Miller motor rewinding machine located in a separate room. The projection apparatus was supplied by the Washington Theatre Supply Company, which also furnished the ticket-vending machines and many of the appurtenances used in the theatre. There is a throw of 112 feet to the 12 by 16 Raven screen.

A feature of the projection room equipment is the convenient, businesslike and absolutely fireproof arrangement provided for the storage of films and built by the American Film Safe Corporation of Baltimore.

This device, which has the appearance of a sectional document filing cabinet, holds each reel absolutely safe from fire or injury and yet instantly accessible to the projectionist. Its installation in the Ambassador's projection room marks a distinct advance in the furnishing of this most important portion of the theatre.

Those Who Served

The electrical work in the Ambassador Theatre was done by L. T. Souder, of 839 Florida Avenue, N. E., Washington, D. C. The work of constructing and fitting out this house was supervised by Joseph Garry, representing Thomas W. Lamb, the architect. Mr. Garry is also supervising the erection of Crandall's Tivoli Theatre, which, it is expected, will be opened soon after the first of the coming year, and Mr. Crandall's new home on Sixteenth Street.

The projection equipment was supplied and installed by the Washington Theatre Supply Company, of Washington, D. C., distributors of the Nicholas Power Company.

The rest room provided for women patrons of the Ambassador is the last word in comfort. Entrance is gained from the rear cross over of the main floor through a vestibule containing two long pier glasses. Like the main room, it is decorated with orchid printed draperies. The main retiring room is equipped with writing desk and chair, dressing table and stool, divan, easy chairs and reading table. Another room houses a modernly-equipped lavatory with ventilation direct to the street. The walls of the retiring room are French gray with wood style wainscotting and illuminated electrically from chain hung fixtures.

Improving Theatres

COFFEYVILLE, KANS.—New equipment is being installed in Jefferson Theatre. House will reopen shortly under management of Mark C. Reed.

AURORA, MO.—New pipe organ, costing $6,000, is being installed in Princess Theatre.

*ST. JOSEPH, MO.—Empress Theatre has been remodeled and reopened.

ST. LOUIS, MO.—Gayety Theatre has been redecorated, seating capacity increased and house reopened.

*SPRINGIELD, MO.—S. E. Wilbeit has leased Jefferson Theatre and installed pipe organ costing $15,000.

TYPHOON COOLING SYSTEM
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The New Hollywood Laboratory of Paramount Is Now in Operation

PARAMOUNT'S new film laboratory at Hollywood has just been put into operation following a construction period of nearly sixteen months.

The new plant is now handling 30,000 feet of film per day, but when operating at full blast more than a million feet of film a week can pass through the laboratory.

Frank Garbutt, who designed and supervised construction, will be in full charge. Harry Ensign, formerly head of the Realart studio laboratory, has been appointed assistant superintendent under Mr. Garbutt.

The old laboratory was built in 1915 and will be used for storage, the old equipment being disposed of. New machinery, especially designed by Mr. Garbutt, has been installed in every department of the new building. In the four viewing rooms of the new plant, directors will sit in judgment of their own pictures, surrounded by all the atmosphere of a public theatre. Each room seats seventy-five persons and is a miniature theatre, beautifully decorated and equipped with electrical devices to bring the lights on and off slowly as in a real theatre. By creating a true theatre atmosphere, it is claimed that directors and others will be better able to judge the effect of productions when released in commercial theatres.

A Labor-Saving Layout

In the new laboratory, practically every West Coast studio production will be made into reels ready to be sent to exhibitors all over the world. Fourteen comfortable little vaults have been provided for the use of directors in cutting and assembling their product. These vaults absolutely insure the protection of film against the elements.

With such ingenuity has the building been designed that every unnecessary step has been saved. The film travels on conveyors in the many processes of development, cutting and assembling. Softly tinted walls, indirect lighting and prism glass windows add to the comfort of employees.

The very air in this model workshop passes through a filtration plant before being pumped into the ventilating system. More than 100,000 cubic feet of air per minute is heated and washed. In rooms where the film is touched by hand, the air is kept very dry, thus avoiding perspiration on the hands marking the film. All important equipment is in duplicate as a safeguard against interruption of production.

To avoid the possibility of fire, all wood fittings have been metal covered. The foundations have been made firm enough to permit the erection of an additional story, should it be needed later.

The Week's Record of Albany Incorporations

Although the motion picture enterprises incorporating in New York State during the week ending September 29, showed a gain over the number during the preceding week, the capitalization runs a bit low. The following gives the companies incorporating, as well as the capitalization and directors chosen for the first year:

S. R. T. Pictures, Inc., $500, C. H. MacGowan, C. R. Jones, Mary Kaufman, New York City; Washburn Productions, Inc., $20,000, George W. Washburn, North Asbury Park, N. J.; D. E. Hardy, Amherst, Mass.; Wallace Wilson, New York City; Calderone Lynbrook Theatre Corporation, Hempstead, $20,000, Leonardo Calderone, Roosevelt, L. I.; W. R. Jones, Hempstead; H. L. Maxson, Freeport; Calvert, Inc., $20,000, Samuel W. Rose, Louis and Abraham C. Cohen, New York; Ernest Mattsson, Inc., $100,000, Ernest Mattsson, H. G. Kosch, A. Thompson, New York; Standard Cinema Corporation, $500, L. J. Darmour, Joseph W. Schleiff, Mark Hyman, New York; Morris County Theatre Co., Inc., $6,000, Maurice Sutta, Nathan Frankel, Dorothy Cohen, New York; Finis Fox, Inc., $20,000, Los Angeles, Calif., Pearl Cohen, Isabel Kaplan, New York.

Theatres Projected

OPP, ALA.—New theatre will be erected by A. T. Dean.

LOS ANGELES, CALIF.—C. W. Grubb plans to erect new structure on site of Sunbeam Theatre at 69th street and Compton Avenue, destroyed by fire some months ago.

WASHINGTON, D. C.—Columbia Amusement Company has plans by J. C. Wash & Company, Phillips Building, for one-story brick and stone theatre and roof garden, to be erected on Georgia avenue, to cost $500,000.

DELRAY, FLA.—L. H. Walker has contract to erect fireproof tile theatre, 40 by 90 feet; metal ceilings and doors, concrete floors, ornamental terra-cotta; for Delray Theatre Company, Inc. Address E. N. Scott, president.

FORT LAUDERDALE, FLA.—M. A. Hortt has plans by John N. Sherwood, 316 Townley Building, Miami, for reinforced concrete theatre, to cost $50,000.

GRANITE CITY, ILL.—New Washington Theatre, with seating capacity of 3,000, will

A brighter screen—more even distribution of light—sharp, clean-cut definition—these features mean an improvement in picture quality that results in greater profits. All moving picture men should write for the illustrated folder showing the *how* and the *why* of the

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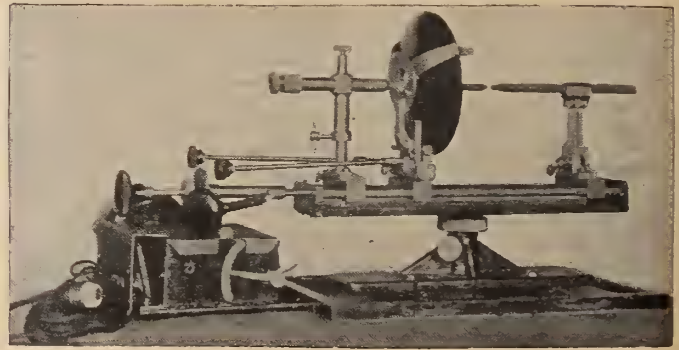

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open early in October under management of Louis Landau, Jr.

KANSAS CITY, MO.—W. C. Gumm has purchased site at northwest corner 75th and Washington streets, 90 by 110 feet, for erection of business building. Rear of building will be one-story brick moving picture theatre to be known as the Westmoreland. Cost of construction will be about $50,000.

LIBERTY, MO.—R. E. Hall has contract to erect moving picture theatre for Mr. and Mrs. Cecil Wilson, just south of Citizens' Bank.

ST. LOUIS, MO.—Chippewa Business Association contemplates erecting large theatre at Broadway and Chippewa street, with seating capacity of 3,000.

SPRINGFIELD, MO.—N. R. Clinton is converting store building into up-to-date moving picture theatre.

MASPETH, N. Y.—I. Levin, 378 Thorpe avenue, Brooklyn, has plans by H. Marick, 44 Court street, Brooklyn, for one-story brick moving picture theatre, 140 by 100 feet, to be erected at southwest corner Grand street and Firth avenue, to cost $150,000.

YONKERS, N. Y.—J. E. Andrus, president Arlington Chemical Company, has plans by M. H. McQuire, 315 Fifth avenue, New York, for theatre to be erected on South Broadway, between Vark and Herriott streets, to cost $350,000.

BELLEVUE, PA.—J. Steele, Real Estate Savings & Trust Building, Pittsburgh, contemplates erecting moving picture theatre at Lincoln avenue and South Jackson street.

CHATTANOOGA, TENN. — Tennessee Enterprise Company plans to erect theatre, to cost $260,000. Address F. H. Dowler, Jr., manager.

KNOXVILLE, TENN.—Gay Street Leasing Company is reported to erect theatre on State street.

HUNTINGTON, W. VA.—Stone Amusement Company, 921 Fifth avenue, has plans by W. F. Diehl, 616 R. & P. Building, for one-story brick and balcony moving picture theatre, 40 by 120 feet, to cost $50,000. House will be known as Strand.

Management Changes

CLARENDON, ARK.—J. T. Dial has taken over Victory Theatre from J. W. Cook.

ATLANTA, GA.—Raymond B. Jones, formerly publicity director of the National Theatre Company, of Topeka, Kans., has been appointed assistant manager of the Howard Theatre.

MACON, GA.—Southern Enterprises, Inc., of Atlanta, has taken over Criterion Theatre, a moving picture house.

LIBERTYVILLE, ILL.—Mrs. Kate McKee has sold business of Liberty Theatre, a moving picture house, to Roy Edwards.

PEKIN, ILL.—Mr. and Mrs. Otto Fluegel have purchased Capitol Theatre.

INDIANAPOLIS, IND.—Palace Theatre, a Keith house, is operating with pictures and vaudeville for summer months.

NEW HARMONY, IND.—Harvey Webb has purchased the interest of his partner Mr. Lyons in Harmony Theatre. Mr. Webb will continue the business under his own management.

GLENWOOD, IA.—W. S. Powers, of Malvern, has purchased Rex Theatre.

GOWIE, IA.—Edward Larson has sold moving picture business to Willis Thrall.

MOSCOW, IDAHO.—Liberty Theatre has been purchased by M. Kenworthy, owner of Kenworthy Theatre.

OTTAWA, KANS.—Mr. and Mrs. W. A. Millington have sold Crystal Theatre to G. E. Kleck, of Pittsburgh.

RUSSELL, KANS.—Edward Smith has sold Isis Theatre to Wallis Brothers.

ST. FRANCIS, KANS.—E. W. Egelston has purchased Electric Theatre.

PITTSFIELD, MASS.—Famous Players-Lasky Corporation has leased Capitol Theatre, a moving picture house.

ST. GENEVIEVE, MO.—T. F. Miller, of Monroe City, has leased the Missouri Theatre and will operate it as moving picture house.

KANSAS CITY, MO.—Universal Film Manufacturing Company has leased Liberty Theatre and will operate it under management of Lee D. Balsly.

KANSAS CITY, MO.—Charles W. Brenelson has purchased Maywood Theatre on Osage avenue.

ST. JOSEPH, MO.—F. O. Williams, formerly with the Globe Theatre in Kansas City, has been appointed manager of Electric Theatre.

LAS CRUCES, NEW MEXICO.—L. M. Fay succeeds C. D. Stewart as manager of Navajo Theatre.

FAIRFIELD, NEB.—Allen Overturf and associates have taken over management of Orpheum Theatre.

McCOOK, NEB.—W. T. Newbold, of Norton, has leased Electric Theatre.

PIERCE, NEB.—F. W. Larsen has sold Strand Theatre to James Douglas, of Fremont.

PATCHOGUE, N. Y.—Unique Theatre on South Ocean avenue, has been purchased by Henry Robinson, of Jamaica.

PENN YAN, N. Y.—Sampson Theatre has been purchased by Associated Theatres, Inc., of East Rochester, for $30,000.

WARREN, O.—Hippodrome Theatre has changed to straight picture policy.

ZANESVILLE, O.—Fred E. Johnson has been appointed manager of Weller Theatre.

BLACKWELL, OKLA.—A. B. Woodring & Sons have purchased Palace Theatre, a moving picture house.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only
3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order
Copy must reach us by Tuesday noon to insure publication in that week's issue.

EXPERIENCED orchestra conductor. Violinist, composer and arranger is open for engagement. Large repertoire for concert and pictures. Leader, 210 West 83rd St., New York City.

EXPERT PHOTOGRAPHER (on stills). 18 years' experience. S. Friedman, 777 Gates Ave., Brooklyn, New York.

GEORGE H. LATSCH, organist, open for engagement October 15th; pictures and vaudeville. Address Capitol Theatre, Atlantic City, New Jersey.

FIRE!
May result from badly installed electrical equipment or poorly chosen materials.
Hallberg's Motion Picture Electricity
$2.50 *Postpaid*
is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.
CHALMERS PUBLISHING CO.
516 FIFTH AVENUE NEW YORK, N. Y.

A CHAT ON SCREENS
An Interview With
S. L. Rothafel
Reprinted from the N. Y. Times, will be sent upon request
Describes various types of screens used and tested in the Capitol Theatre, New York, and explains why
RAVEN HAFTONE SCREEN
has been in the Capitol Theatre over two years.
RAVEN SCREEN CORPORATION
ONE SIXTY-FIVE BROADWAY, NEW YORK

Direct from the New York Strand

is a guarantee of the quality of the moving picture to be displayed in other towns and cities.

As in pictures, so likewise in equipment, the Strand sets a standard excelled by none. And of course the New York Strand is equipped on every floor with

DIXIE CUP

PENNY VENDING MACHINES

From opening time to closing these machines bring in a steady revenue. They do so only because the public thoroughly appreciates the service.

INDIVIDUAL DRINKING CUP COMPANY INC

Original makers of the paper cup
EASTON, PENNA.

WITH BRANCHES AT NEW YORK - PHILADELPHIA CHICAGO
CLEVELAND - BALTIMORE - LOS ANGELES

You "shoot" them—
We'll do the rest

There are several inexpensive and efficient cameras for making moving pictures and the progressive theatre owners are making their own pictures.

The American Film Company who develop film for leading weeklies and other leading producers are prepared to give you QUALITY and TIME SERVICE.

Write for full particulars.

NEGATIVES STORED FREE

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

We have a film printing capacity of one million feet weekly.

AMERICAN FILM COMPANY
Incorporated
Laboratories
6227 Broadway
Chicago, Illinois
and London, England

SAMUEL S. HUTCHINSON
President

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

Tenders Invited

for

Valuable and Important Concession

in

European Country

including:

(1) Exclusive rights for the import of all films for all cinemas.

(2) Exclusive rights for building new cinemas.

(3) Exclusive rights for import of apparatuses and all other necessities for the installation of cinemas, (free of duty and taxes).

(4) Exclusive rights for the production of films in the country.

(5) The duration of the concession is thirty years.

Write or wire for full particulars and tender forms to

Concessionaire,
Care of Gerard and Robinson
43 Oxford Street
London, England

EASTMAN POSITIVE FILM

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Announcement

FOR years there has existed a need for a device perfectly adapted to the storage of films, secure from fire and theft, yet permitting easy access to them by authorized parties.

That was economical of storage space and as flexible in regard to expansion as a sectional book case.

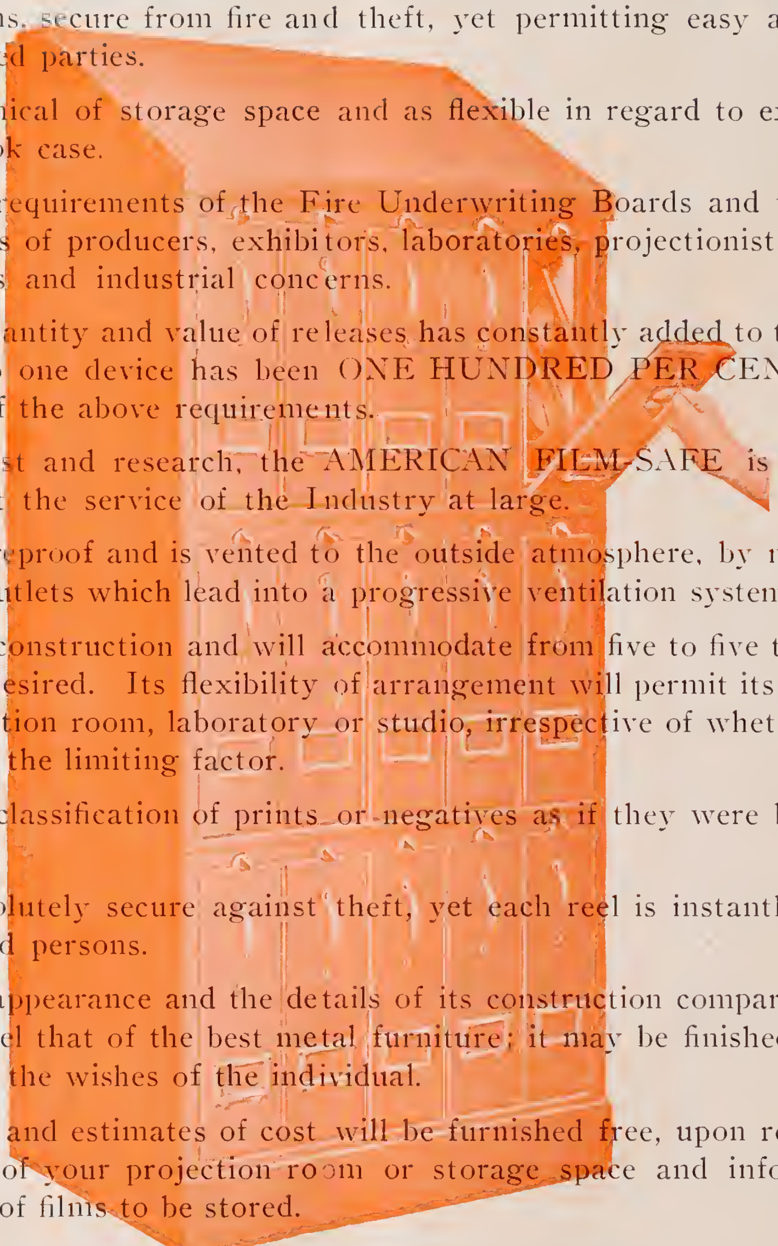
That met all the requirements of the Fire Underwriting Boards and was able to fulfill the needs of producers, exhibitors, laboratories, projectionists, educational institutions and industrial concerns.

The increasing quantity and value of releases has constantly added to the need, but heretofore no one device has been ONE HUNDRED PER CENT efficient along ALL of the above requirements.

After years of test and research, the AMERICAN FILM-SAFE is now in production and at the service of the Industry at large.

It is absolutely fireproof and is vented to the outside atmosphere, by means of patented valved outlets which lead into a progressive ventilation system.

It is of sectional construction and will accommodate from five to five thousand reels as may be desired. Its flexibility of arrangement will permit its installation in any projection room, laboratory or studio, irrespective of whether floor space or height is the limiting factor.



It permits of the classification of prints or negatives as if they were books or documents.

It holds film absolutely secure against theft, yet each reel is instantly accessible to authorized persons.

It is beautiful in appearance and the details of its construction compare favorably and even excel that of the best metal furniture; it may be finished in any color according to the wishes of the individual.

Installation plans and estimates of cost will be furnished free, upon receipt of a rough diagram of your projection room or storage space and information as to the number of films to be stored.

It costs nothing to investigate and it may save you hundreds or even thousands of dollars. Write today.

AMERICAN FILM-SAFE CORPORATION

1800 Washington Boulevard **Baltimore, Md.**

Regional in News Value; National in Service

Moving Picture WORLD

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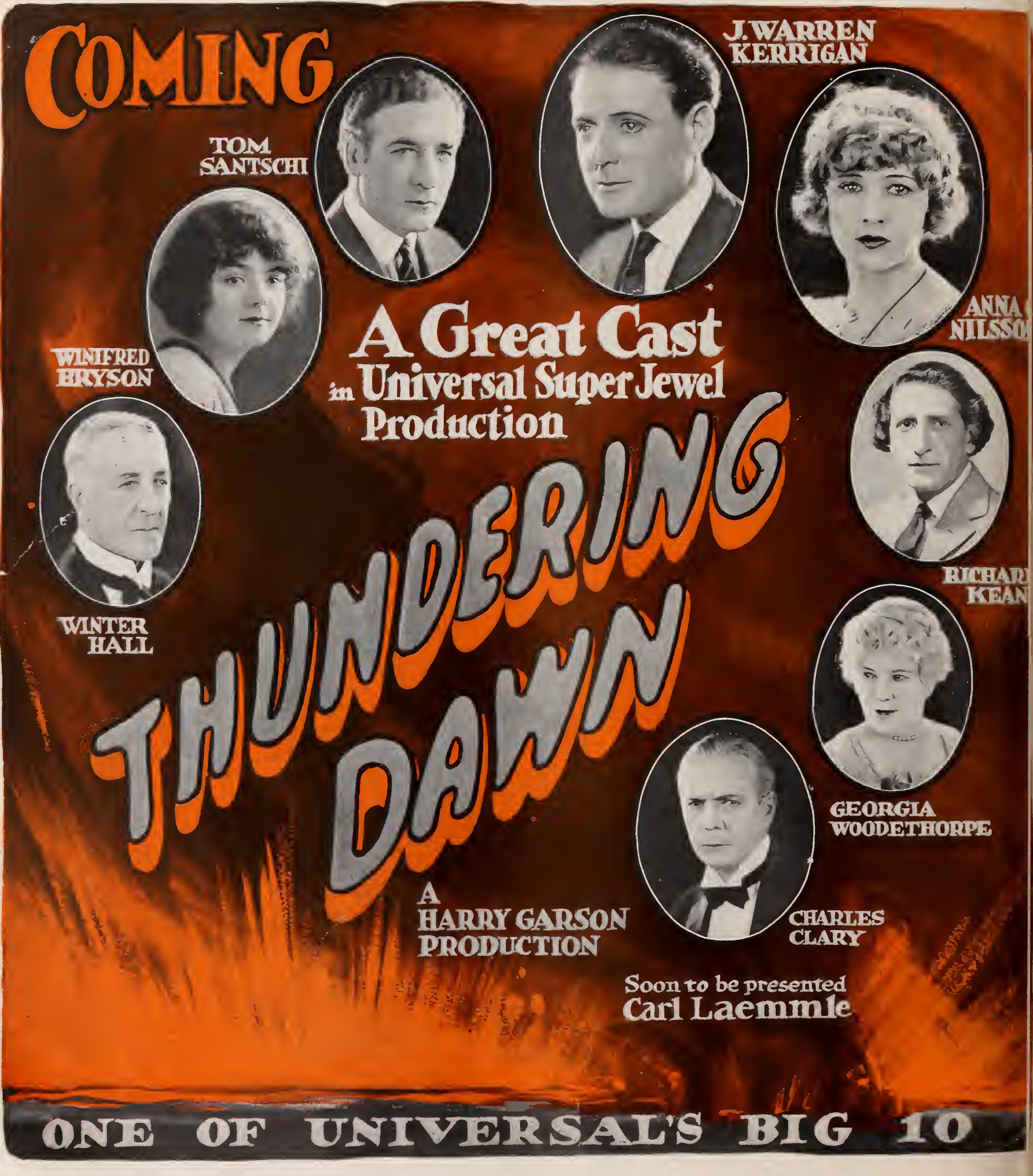
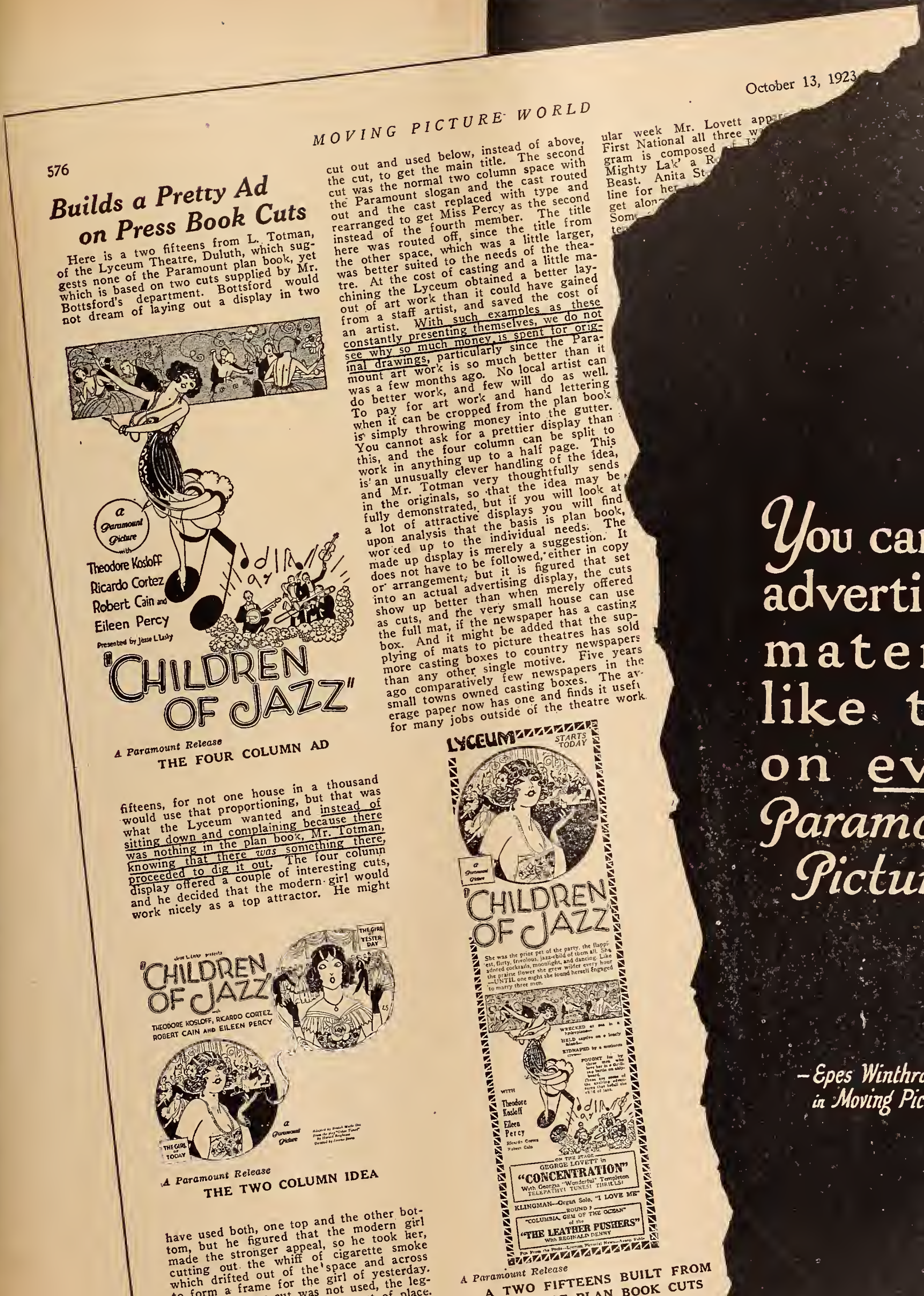
"A Melo-drama With A Smashing Climax"

—*Milwaukee Evening Sentinel*


COMING
TOM SANTSCHI
J. WARREN KERRIGAN
WINIFRED BRYSON
A Great Cast in Universal Super Jewel Production
ANNA
NILSSO
WINTER HALL
RICHAR
KEAN
THUNDERING DAWN
GEORGIA WOODETHORPE
A HARRY GARSON PRODUCTION
CHARLES CLARY
Soon to be presented Carl Laemmle
ONE OF UNIVERSAL'S BIG 10



a Paramount Picture
with
Theodore Kosloff
Ricardo Cortez
Robert Cain and
Eileen Percy
Presented by Jesse L Lasky
"CHILDREN OF JAZZ"
Jesse L. Lasky presents
"CHILDREN OF JAZZ"
with
THEODORE KOSLOFF, RICARDO CORTEZ, ROBERT CAIN AND EILEEN PERCY
THE GIRL OF YESTERDAY
THE GIRL OF TODAY
a Paramount Picture
LYCEUM
STARTS TODAY
a Paramount Picture
"CHILDREN OF JAZZ"
She was the prize pet of the party, the flappi-est, flirty, frivolous, jazz-child of them all. She adored cocktails, moonlight, and dancing. Like the prairie flower she grew wilder every hour —UNTIL one night she found herself engaged to marry three men.
WRECKED at sea in a hydroplane—
HELD captive on a lonely island—
KIDNAPED by a mutinous crew—
WITH
Theodore Kosloff
Eileen Percy
Ricardo Cortez
Robert Cain
ON THE STAGE
GEORGE LOVETT in
"CONCENTRATION"
With Georgia "Wonderful" Templeton
TELEPATHY! TUNES! THRILLS!
KLINGMAN—Organ Solo, "I LOVE ME"
ROUND 3
"COLUMBIA, GEM OF THE OCEAN"
of the
"THE LEATHER PUSHERS"
With REGINALD DENNY

Builds a Pretty Ad on Press Book Cuts

Here is a two fifteens from L. Totman, of the Lyceum Theatre, Duluth, which suggests none of the Paramount plan book, yet which is based on two cuts supplied by Mr. Bottsford's department. Bottsford would not dream of laying out a display in two fifteens, for not one house in a thousand would use that proportioning, but that was what the Lyceum wanted and instead of sitting down and complaining because there was nothing in the plan book, Mr. Totman, knowing that there *was* something there, proceeded to dig it out. The four column display offered a couple of interesting cuts, and he decided that the modern girl would work nicely as a top attractor. He might have used both, one top and the other bottom, but he figured that the modern girl made the stronger appeal, so he took her, cutting out the whiff of cigarette smoke which drifted out of the space and across to form a frame for the girl of yesterday. Since this latter cut was not used, the legend "The Girl of Today" was out of place. The panel was routed and "A Paramount Picture" stripped in. The title was also cut out and used below, instead of above, the cut, to get the main title. The second cut was the normal two column space with the Paramount slogan and the cast routed out and the cast replaced with type and rearranged to get Miss Percy as the second instead of the fourth member. The title here was routed off, since the title from the other space, which was a little larger, was better suited to the needs of the theatre. At the cost of casting and a little machining the Lyceum obtained a better layout of art work than it could have gained from a staff artist, and saved the cost of an artist. With such examples as these constantly presenting themselves, we do not see why so much money is spent for original drawings, particularly since the Paramount art work is so much better than it was a few months ago. No local artist can do better work, and few will do as well. To pay for art work and hand lettering when it can be cropped from the plan book is simply throwing money into the gutter. You cannot ask for a prettier display than this, and the four column can be split to work in anything up to a half page. This is an unusually clever handling of the idea, and Mr. Totman very thoughtfully sends in the originals, so that the idea may be fully demonstrated, but if you will look at a lot of attractive displays you will find upon analysis that the basis is plan book, worked up to the individual needs. The made up display is merely a suggestion. It does not have to be followed, either in copy or arrangement; but it is figured that set into an actual advertising display, the cuts show up better than when merely offered as cuts, and the very small house can use the full mat, if the newspaper has a casting box. And it might be added that the supplying of mats to picture theatres has sold more casting boxes to country newspapers than any other single motive. Five years ago comparatively few newspapers in the small towns owned casting boxes. The average paper now has one and finds it usef for many jobs outside of the theatre work.

A Paramount Release
THE FOUR COLUMN AD

A Paramount Release
THE TWO COLUMN IDEA

A Paramount Release
A TWO FIFTEENS BUILT FROM A PAIR OF PLAN BOOK CUTS

ular week Mr. Lovett app
First National all three w
gram is composed
Mighty Lak' a R
Beast. Anita St
line for he
get alon
Som
te

You can get advertising material like this on every Paramount Picture

—Epes Winthrop Sargent in Moving Picture World.

AMERICA!

Where Every Boy Has a Chance!

Clarence Budington Kelland, unexcelled creator of romances of youth, has written a story bursting with the glorious spirit of American Boyhood.

It carries a punch! It packs a wallop! And as for sentiment it's sweet as honey! You'll love it, and what's more you'll love to play it, for its got Box-Office Stuff!

THE STEADFAST HEART

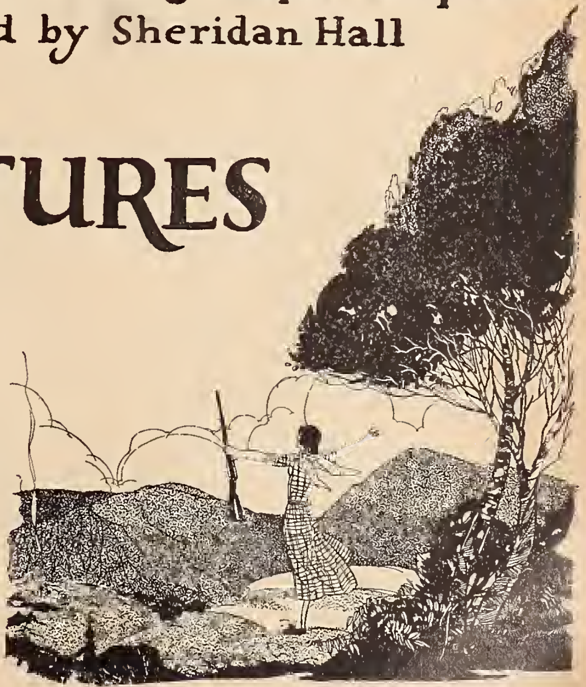
adapted by PHILIP LONERGAN *from the* Collier's Weekly *story by*
CLARENCE BUDINGTON KELLAND

with
Marguerite Courtot, Mary Alden, Joseph Striker, Miriam Battista *and* Joseph Depew

Directed by Sheridan Hall

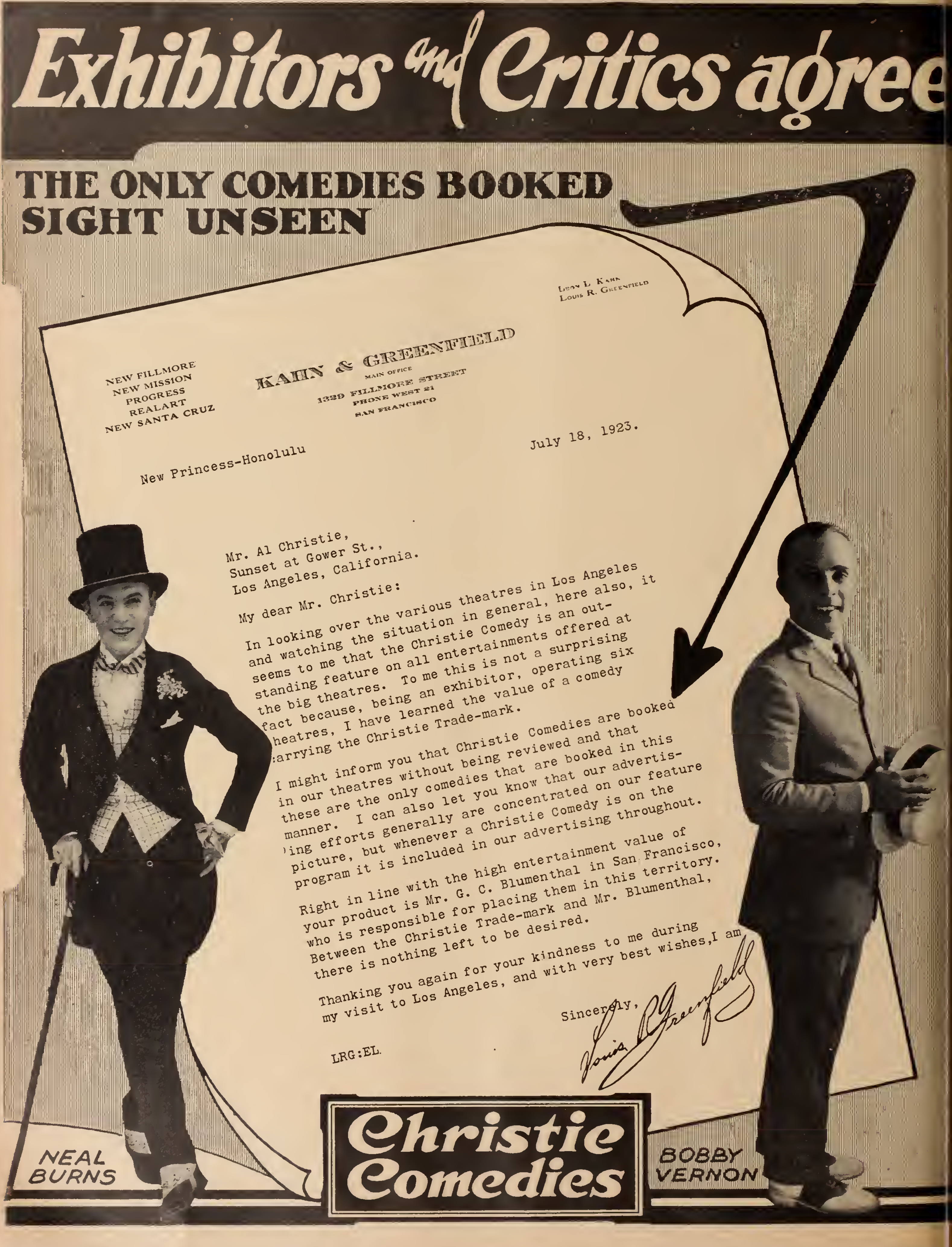
Produced by
DISTINCTIVE PICTURES
Corporation

For Distribution by
Goldwyn-Cosmopolitan



Exhibitors and Critics agree

THE ONLY COMEDIES BOOKED SIGHT UNSEEN



Leon L. Kahn
Louis R. Greenfield

NEW FILLMORE
NEW MISSION
PROGRESS
REALART
NEW SANTA CRUZ

KAHN & GREENFIELD
MAIN OFFICE
1329 FILLMORE STREET
PHONE WEST 21
SAN FRANCISCO

New Princess-Honolulu

July 18, 1923.

Mr. Al Christie,
Sunset at Gower St.,
Los Angeles, California.

My dear Mr. Christie:

In looking over the various theatres in Los Angeles and watching the situation in general, here also, it seems to me that the Christie Comedy is an outstanding feature on all entertainments offered at the big theatres. To me this is not a surprising fact because, being an exhibitor, operating six theatres, I have learned the value of a comedy carrying the Christie Trade-mark.

I might inform you that Christie Comedies are booked in our theatres without being reviewed and that these are the only comedies that are booked in this manner. I can also let you know that our advertising efforts generally are concentrated on our feature picture, but whenever a Christie Comedy is on the program it is included in our advertising throughout.

Right in line with the high entertainment value of your product is Mr. G. C. Blumenthal in San Francisco, who is responsible for placing them in this territory. Between the Christie Trade-mark and Mr. Blumenthal, there is nothing left to be desired.

Thanking you again for your kindness to me during my visit to Los Angeles, and with very best wishes,I am

Sincerely,

Louis R. Greenfield

LRG:EL.

NEAL BURNS

Christie Comedies

BOBBY VERNON

When it's Christie Comedies

CHRISTIE COMEDIES SAVE MANY WEAK SHOWS

THE CHICAGO TRIBUNE

Mae Tinee, gives a severe panning to the feature picture at McVickers' Theatre and concludes her review by saying: 'MY ONLY RECOMPENSE FOR YESTERDAY'S VISIT TO McVICKERS' WAS A NEGRO COMEDY 'ROLL ALONG.' IF YOU LIVE THROUGH THE FEATURE YOU'LL LAUGH THROUGH THE FUNNY.''

Billy Leyser in

THE CLEVELAND NEWS-LEADER

''Best comedy of the year. . . . . any of the Christie Comedies can be classified in this column.''

''Danny'' in

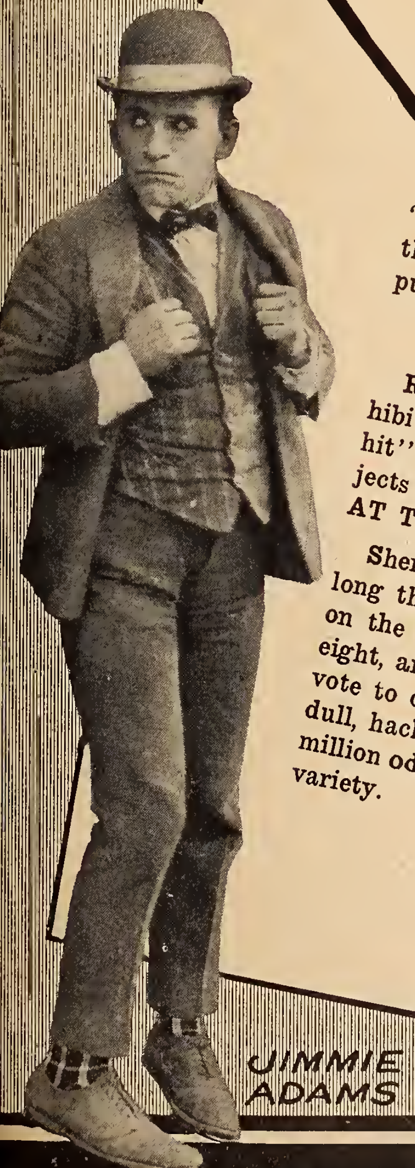
THE FILM DAILY

''. . . . but a Christie Comedy on the bill sent them out feeling fine, and they forgot all about the punk special attraction.''

LIFE

Robert E. Sherwood, famous film critic, advises exhibitors to pass up a few of the so-called ''box office hit'' features and play some worth while short subjects of which he lists CHRISTIE'S ''ROLL ALONG'' AT THE HEAD OF THE COMEDIES.

Sherwood says: ''Feature pictures are becoming so long these days that there is scarcely any room left on the average program for spice and snap. Seven, eight, and so on up to twelve reels is too much to devote to one subject, particularly when that subject is dull, hackneyed and stupid to start with. One of the million odd things the world needs is a little more variety.



JIMMIE ADAMS

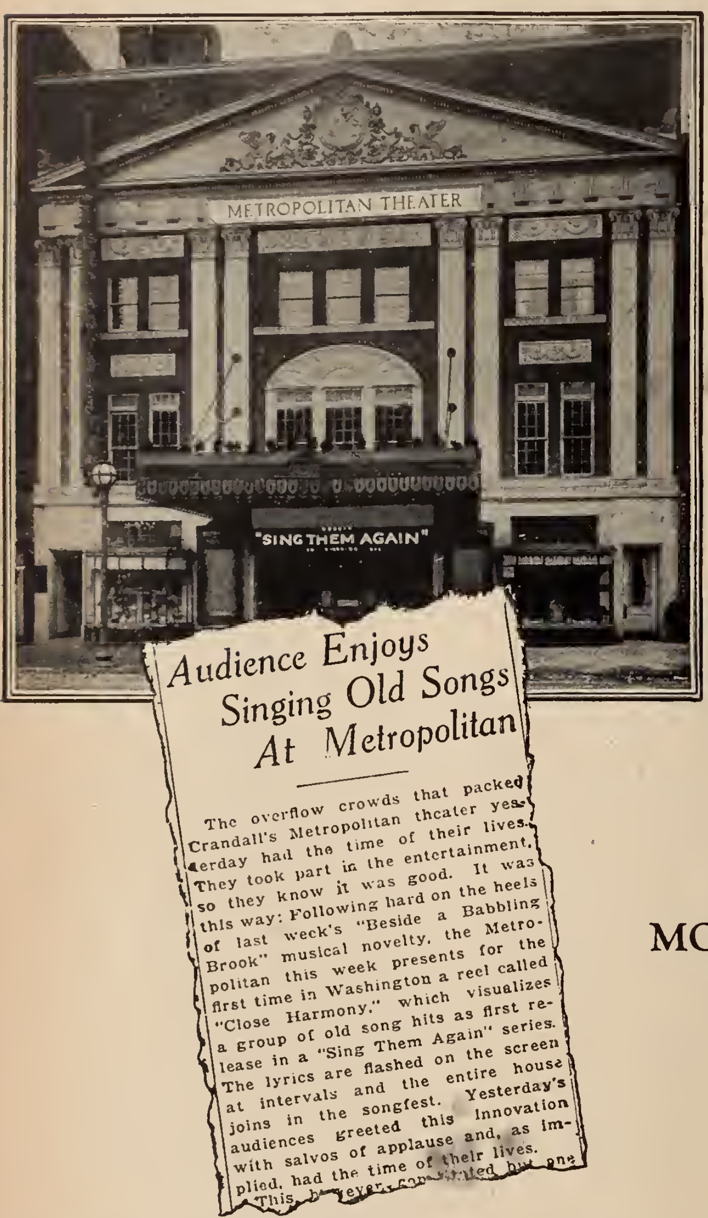
Educational Pictures

"THE SPICE OF THE PROGRAM"

REG. U. S. PAT. OFF

DOROTHY DEVORE

"Salvos of Applause"



Audience Enjoys Singing Old Songs At Metropolitan

The overflow crowds that packed Crandall's Metropolitan theater yesterday had the time of their lives. They took part in the entertainment, so they know it was good. It was this way: Following hard on the heels of last week's "Beside a Babbling Brook" musical novelty, the Metropolitan this week presents for the first time in Washington a reel called "Close Harmony," which visualizes a group of old song hits as first release in a "Sing Them Again" series. The lyrics are flashed on the screen at intervals and the entire house joins in the songfest. Yesterday's audiences greeted this innovation with salvos of applause and, as implied, had the time of their lives. This, however, constituted but one

from overflow crowds
greeted the first of the

"SING THEM AGAIN" Series

By Norman Jefferies

"CLOSE HARMONY"

at
Crandall's METROPOLITAN, Washington, D.C.

Read what THE WASHINGTON POST says about this innovation

■

TWO
MORE RELEASES
BOOKING

■

"COMPANIONS"

Introducing
"Comrades"
"The Curse of an Aching Heart"
"When You and I Were Young, Maggie"

"GOLDEN GEMS"

Introducing
"Put On Your Old Gray Bonnet"
"Father, Dear Father, Come Home"
"The Old Oaken Bucket"

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

D.W. GRIFFITH

presents

The WHITE ROSE

A Griffith Artistic Masterpiece

and a Real Box-Office Picture

"An extremely good picture — and a 'good' picture is one that proves a winning box-office attraction, makes a successful bid for popularity, and enables theatre owners to hang out the S. R. O. sign. The indications are 'The White Rose' meets all these requirements." — G. T. Pardy, Trade Review.

"It is a box-office attraction. It has a pretty, happy ending, essential to box-office success. It has suspense and pathos; it tugs at the heart strings; it has the wholesome, sweet kisses; ardent love-making and intense loves that pull mere mortals into the theatre." — McLellan, Trade Review.

"To sum up, 'The White Rose' is a typical Griffith production, having an intensely sympathetic story, one close to home, and with a happy ending; and because of its tremendous heart interest and superb acting, should prove a superior box-office attraction."—M. P. World.

"A dramatic gem. Should prove a big box-office attraction for any theatre. Mae Marsh does the best work of her entire career."—Exhibitors Herald.

"Of the highest rank in pictorial appeal. Magnificent locations, gentle touches, comedy relief, excellent cast." — Film Daily.

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

Graham Wilcox Productions, Ltd.

present

MAE MARSH

in

"PADDY THE NEXT BEST THING"

By Gertrude Page

What the Critics say of Mae Marsh picture

"Never anticipated such an assault-and-battery of whimsical fun and emotional appeal."—*Daily Express.*

"A beautiful film in every sense of the word founded upon a beautiful story that has been read by millions. One of the finest photoplays ever seen. Mae Marsh makes her role a living one."—*Evening Standard.*

"As an entertainment could hardly be surpassed. It marks a high water point. Mae Marsh has never given a finer performance. The final scene is as thrilling as any of the thrills invented by D. W. Griffith."—*Telegram.*

"More than 5,000,000 persons have read 'Paddy-the-Next-Best-Thing.' The film is so good that more than that number will see it."—*Illustrated.*

"One of the best films ever made. Mae Marsh is an ideal Paddy. Production has sterling merit."—*News.*

"One of the very best films yet produced. Enthusiasm showed appreciation of the public."—*Daily Mail.*

"First a successful novel, then a successful play, the film is better than the play. Its success is due largely to Mae Marsh's acting."—*Times.*

"Here is a real Paddy—Mae Marsh. Her comedy is delightful, and audiences like her."—*The Star.*

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office located in every United Artists Exchange

Smashed Records

Caused Police Riot Call

HIRAM ABRAMS

UNITED ARTISTS CORPN 729 SEVENTH AVE NEWYORK NY

RICHARD THE LION HEARTED SMASHED RECORDS ON OPENING DAY OF ITS PREMIER SHOWING AT THE REGENT AND HAD TO CALL OUT SPECIAL POLICE TO KEEP CROWD IN ORDER STOP PICTURE WAS APPLAUDED AT EVERY PERFORMANCE WHICH IS UNUSUAL FOR OTTAWA AUDIENCES STOP HAVE ENDORSATIONS FROM CLERGY SENATORS AND CIVIC BODIES STOP HAD CIVIC PARADE SATURDAY AND MAYOR OFFICIALLY BROKE SEAL IN FRONT OF THEATRE OF FILM CONTAINER WHILE TRAFFIC WAS STOPPED FOR BLOCKS STOP FIRST TIME IN HISTORY OF PICTURES IN OTTAWA CIVIC BODIES EVER TURNED OUT FOR PARADE CONGRATULATE YOU ON THIS OVERNIGHT SENSATION IT IS ONE HUNDRED PER CENT ENTERTAINMENT.

O D CLOAKEY MGR REGENT THEATRE OTTAWA ONT.

Associated Authors, Inc.
Frank Woods AA Elmer Harris
Thompson Buchanan Clark W. Thomas
present

"RICHARD THE LION-HEARTED"

A Frank Woods Production

Based on Sir Walter Scott's novel, "The Talisman"
with Wallace Beery as "King Richard"
the role he created in "Robin Hood"

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located in every United Artists Exchange

Not Necessary to Buy Other Warner Brothers'

EXHIBITORS SEEKING WARNER BROS. "Classics of the Screen" are not compelled to buy any other motion pictures in order to secure exhibition rights to the Warner Product. Exchanges distributing Warner Pictures are expressly forbidden to press other pictures upon Exhibitors who are buying Warner Classics only. This rule has no exception.

Warner Pictures are an independent unit of each Exchange distributing them. Contracts made by Exchanges to cover the booking of Warner Pictures, grouped with the film product of other companies are invalid.

WARNER BROS.
Classics of the Screen

Product in Order to Obtain Classics of the Screen

Agreements between Warner Bros. and its distributors specifically provide "that the booking and renting of all Warner Pictures shall be upon contracts separate and apart from the booking and renting of any other prints, films or pictures handled or controlled by the Exchange." Warner Bros. will brook no violation of this contract.

When you, Mr. Exhibitor, want Warner Pictures and Warner Pictures only, you can have them. Failure on the part of any of our distributors to fulfill this pledge should be reported to

WARNER BROS. PICTURES, INC.
1600 Broadway, New York

Warner Bros. 18 "Classics of the Screen"

"Little Johnny Jones"
"The Gold Diggers"
"The Age of Innocence"
"Lucretia Lombard"
"Being Respectable"
"The Tenth Woman"
"Tiger Rose"
"The Country Kid"
"Daddies"
"Cornered"
"Conductor 1492"
"Lover's Lane"
"Beau Brummel"
"Broadway After Dark"
"The Printer's Devil"
"How to Educate a Wife"
"Geo. Washington, Jr."
"Babbitt"

First Come—First Served

No. 352, Straight-from-the-Shoulder-Talks by Carl Laemmle
President, Universal Pictures Corporation

ARE YOU HOLDING OFF YOUR BOOKINGS, HOPING RENTAL prices will come down?

THEY WON'T!

AT LEAST, UNIVERSAL PRICES WON'T COME DOWN. THIS year, as in every previous year, we have fixed them on the fairest basis we know of. We have fixed them on a basis that will yield us a fair profit but will not rob you nor squeeze you. We have fixed them on a live-and-let-live basis, and you can't beat that if you search fifty ways from the middle.

IF YOU ARE HOLDING OFF BECAUSE YOU THINK YOU CAN DO better later, **don't include Universal in that reckoning.** Book every Universal you can use and book it immediately. Take my word for it that the man who holds off will be worse off than you are, for he **not only will not save a cent but he will lose the best money-making pictures of the year.**

FIRST COME, FIRST SERVED. WE CAN'T AVOID GIVING CONtracts to your competitor if he is on the job before you are. When we invest huge sums of money to make the best possible pictures, we've got to work fast to get it back again. Competition is too keen. Other producers can't afford to stand gallantly aside and say to Universal, "You first, my dear Alphonse."

WE GIVE YOU THE BEST PROTECTION WE CAN. WE MAKE the best pictures we know how to make, we fix fair and decent prices on them and that's all you can expect. You can't ask us to wait. We can't afford to. We've got to get these pictures booked and that's why the first to come is the first to get service.

CONTRACTS ARE POURING IN LIKE MAD, BUT STILL OUR salesmen report that some of you are inclined to hold off because you think the keen competition this year will force us to come down. **You never made a bigger mistake in your life.**

WE CAN'T COME DOWN. WE NEVER FIX A PRICE FOR THE purpose of cutting it down later. Our cards are always on the table. We can't come down until costs come down. They are terrific now and have been for a long time. We are trying to control them, but we can't do it alone. We've got to pay through the nose every time we turn around.

BUT WITH ALL THE HIGH COSTS, WE'VE GOT OUR MONEY'S worth because **Universal has the pictures!** The whole trade knows it and the whole trade knows that our prices are fair.

DON'T HOLD OFF ON UNIVERSAL! WE'VE GOT THE GOODS. We're going to sell them to someone. We're going to sell them at the prices already fixed. You've got nothing to gain by waiting. But if you lose the pictures at the prices we've fixed, YOU'VE LOST SOMETHING, BELIEVE ME!

From Current Issue "Universal Weekly"
ADVERTISEMENT

"Merry Go Roun Year's C

"Chapter in Her Life" and "D of Critics in Universal'

THE SENSATIONAL reception accorded by exhibitors and public to "Merry Go Round" is still the talk of the industry as Universal presents the next succeeding two Jewels in its Big Ten for the first half of the year. "Never did I see a picture do what 'Merry Go Round' did at our Imperial Theatre!" wired J. A. Partington, San Francisco, after the opening in that city. "Positively the most successful engagement!" declared Jack Rott, manager of the Mission Theatre, Los Angeles. These are but typical of the hundreds of wires and letters received from exhibitors from all sections of the country.

"A Chapter in Her Life," Lois Weber's tremendous production of Clara Louise Burnham's story of "Jewel," the second of the Big Ten, has been given a hearty reception by the trade press. "It is ideal entertainment!" declares the Moving Picture World. "Ninety per cent. of the folks who see this film will be deeply moved by it!" was George T. Pardy's sum-up in Exhibitors Trade Review. The Film Daily says "It is a pleasing picture."

Coming unheralded into the Capitol Theatre, "Drifting," the Universal Jewel starring Priscilla Dean, caused quite a commotion among New York press critics. "A success!" was The Sun and Globe's comment. "Sensational!" declared The New York Mail while The New York Telegram said: "Miss Dean is as impressive on the screen as Miss Brady and Miss Mencken were in the spoken version." The cast includes Matt Moore, Wallace Beery and Anna Mae Wong. It was directed by Tod Browning.

"The Gumps" Make Big Hit

THE release of "Uncle Bim's Gift," and "Watch Papa," first two of Universal's series of "The Gumps" in real life on the screen, was the signal for lively praise from the critics and a flood of bookings from exhibitors everywhere.

"They will be sure to get special attention," said Moving Picture World. "If succeeding comedies of The Gump series are as funny as this one," said Exhibitors Herald of "Watch Papa," "it will be smooth sailing for Universal."

Denny's Next

Exhibitors everywhere are showing much interest in Reginald Denny's coming Universal Jewel production, "THE SPICE OF LIFE," being screened from Byron Morgan's popular speed story, directed by Harry Pollard. This is one of Universal's Big Ten.

d" Is Still
reatest Sensation

ifting" Next Two to Get Praise
Sensational Big Ten

These are but the forerunners in Universal's sensational Big Ten. Others now in production and in the process of cutting and editing will more than uphold the standard set by these three, according to Carl Laemmle, president of Universal.

Gibson Specials Make Great Hit

UNIVERSAL has kept all its promises in regard to presenting Hoot Gibson in the best pictures of his career, as was proven with the release of "Blinky," the first of his eight Big Special Productions for the year, and "The Ramblin' Kid," which was enthusiastically received by New York critics at its pre-release showing at the Broadway Theatre.

Both of these pictures reflect the great amount of care and study which was given to the selection of stories and production facilities for this popular young star. "The Ramblin' Kid" has been hailed as one of the finest Western pictures ever made, while "Blinky" stands alone as a rugged, virile drama of the great outdoors. Both were directed by Edward Sedgwick.

Plans for coming Hoot Gibson pictures are even more elaborate than those already completed, according to Carl Laemmle.

Star Series Releases Popular with Critics

Exhibitors have already had a foretaste of what Universal has in store for them under "The Star Series" banner in the four big productions already released or announced as forthcoming during the month of September. Gladys Walton stepped out in a lavish society drama, "The Untameable," which was hailed as one of the best this lovable, frolicsome screen star has appeared in. Jack Hoxie whirled into action with "Where Is This West?" which topped the high mark he set in his first big Universal picture, "Don Quickshot of the Rio Grande," and "The Cleanup," Herbert Rawlinson's first big picture for 1923-24, rang the bell. The first of Universal's Eight Big Box Office Melodramas has been announced as "The Six Fifty," from the popular Broadway play of the same name. This is a gripping, melodramatic photoplay of a gingham girl who set her heart on silk-lined Broadway without counting the cost. It features an All-Star Cast, including Renee Adoree, Orville Caldwell and Niles Welch.

1

Scenes from a number of Universal Jewel Productions

2

3

4

5

1. A tense moment in "Thundering Dawn." 2. A dramatic scene from "A Chapter in Her Life." 3. An episode in "Drifting." 4. Leading players in "The Acquittal." 5. The famous wedding scene from "Merry Go Round."

"U" Chapter Plays Booked by Hundreds

THE FINEST array of Chapter Plays ever offered by Universal, leaders in this field, are now available to exhibitors who seek the best and most sure-fire at the box office. Universal heralded its "Lucky" Chapter Plays for the season with William Duncan in "The Steel Trail," the resultant flood of bookings from all sections of the country breaking all records.

The next two in this series are "Beasts of Paradise," which is also meeting with a record-breaking reception from exhibitors, and which stars William Desmond and Eileen Sedgwick, and "The Ghost City," starring Pete Morrison.

Baby Peggy's First Big Production

COMING on top of the nationwide publicity already launched on behalf of little Baby Peggy, exhibitors will be doubly interested in the announcement of Carl Laemmle that this little girl will soon be presented in her first big production, "The Darling of New York," based on a play by Augustus Thomas.

Her tremendous success in Century Comedies, coupled with the enormous publicity she has received, make this production worth the attention of every showman in the country. Directed by William Seiter and supported by a carefully selected cast of known excellence, this new Universal Jewel wlil be eagerly watched for by the fans everywhere.

Baby Peggy is presented in her first full length production by Mr. Laemmle through the courtesy of the Century Film Corporation.

"The Acquittal" Powerful Mystery Drama Soon Ready

"Thundering Dawn," One of Most Spectacular Thrillers of Years Also Soon Released

ONE of the most sensational mystery plays ever staged has been transferred by Universal into a fascinating, intriguing drama of the silversheet, a tense and thrilling mystery, the solution of which will defy the most clever among the fans of the screen. This is "THE ACQUITTAL," the Universal Super-Jewel in which Claire Windsor, Norman Kerry, Barbara Bedford and Richard Travers appear under the diection of Clarence Brown.

This production was adapted from the Cohan and Harris production of Rita Weiman's sensational play, and in its screen version is even more sensational than in its stage form. It will reach exhibitors as one of the really big productions of the year—a picture concerning which showmen can make big promises and live up to them.

Another great Super-Jewel included in Universal's Big Ten, and from which exhibitors all over the country expect big things, is "THUNDERING DAWN," a spectacular, thrilling, exciting melodrama of thrills and love. A cast headed by J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi and other screen notables under the direction of Harry Garson, have succeeded in producing one of the year's most spectacularly thrilling melodramas.

These two great productions, with "MERRY GO ROUND" and "A LADY OF QUALITY," a Hobart Henley production, starring Virginia Valli, with Milton Sills and a great cast, comprise the four Super-Jewels which are included in the Big Ten, the group of pictures which for this year has overshadowed any other group in the industry.

Exhibitors were quick to appreciate this group, both on merits as box office material, and because of the tremendous amount of national advertising and publicity back of it. It is well known that the public demand for the Universal product this year is larger than ever before in history.

Universal One Reelers Popular

INCREASED bookings and pleased patronage has been the result of increased production plans for Universal One Reel Comedies, according to reports from all sections of the country. These sparkling comedies, featuring such popular stars as Neely Edwards, Bert Roach and Chuck Reisner, have proved to be among the most popular on the screen today.

Century Comedies Still Head the Field

Universal's announcement for coming Century Comedies indicates that in this field of amusement it is in a position to offer exhibitors a bigger, more varied, more popular program than ever before.

Baby Peggy, "the most talented child actress on the screen," popular Buddy Messinger, "Pal," the wonderful dog, Jack Earle and Roscoe Karns, famous fun-makers of the screen, as well as The Follies Girls, comprise Universal's remarkable Century Comedy line-up for 1923-24. As in the past, they are the most consistent two-reel comedies on the market.

ADVERTISEMENT

THE romance of Dixieland, the lure of Mississippi River steamboat days, the thrills in the life of a Southern gentleman-gambler—these made "Cameo Kirby" a tremendous stage success—and will make it a big bet on your screen.

WILLIAM FOX presents

CAMEO KIRBY

with

JOHN GILBERT

GERTRUDE OLMSTED-JEAN ARTHUR

From the Great Stage Success by

BOOTH TARKINGTON and HARRY LEON WILSON

A JOHN FORD PRODUCTION

20 YEARS OF PROGRESS FOX FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

WILLIAM FOX presents

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

NOTED STARS
IN
FOX
PHOTO PLAYS
OF SOUND
BOX OFFICE
VALUE

WILLIAM FOX *presents*
WILLIAM FARNUM
in **The Gunfighter**

A powerful drama of love and mountain feuds

William Fox *presents*
DUSTIN FARNUM
in
The Grail

The story of a man's triumph over self

William Fox *presents* **William Russell** in
TIMES HAVE CHANGED

Excitement - Thrills - Mystery - Romance

20 YEARS OF PROGRESS FOX FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

WILLIAM FOX *presents*
"IF WINTER COMES"
MIGHTIER THAN THE BOOK

Associated Exhibitor

FOREIGN REPRESENTATIVE
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PHYSICAL DISTRIBUTORS
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What A Real Showman Says About A Real Picture!

Douglas Mac Lean in "Going Up"

sets a new laugh and speed record
for Granada Theatre, San Francisco.

"You've A Winner"
wires Jack
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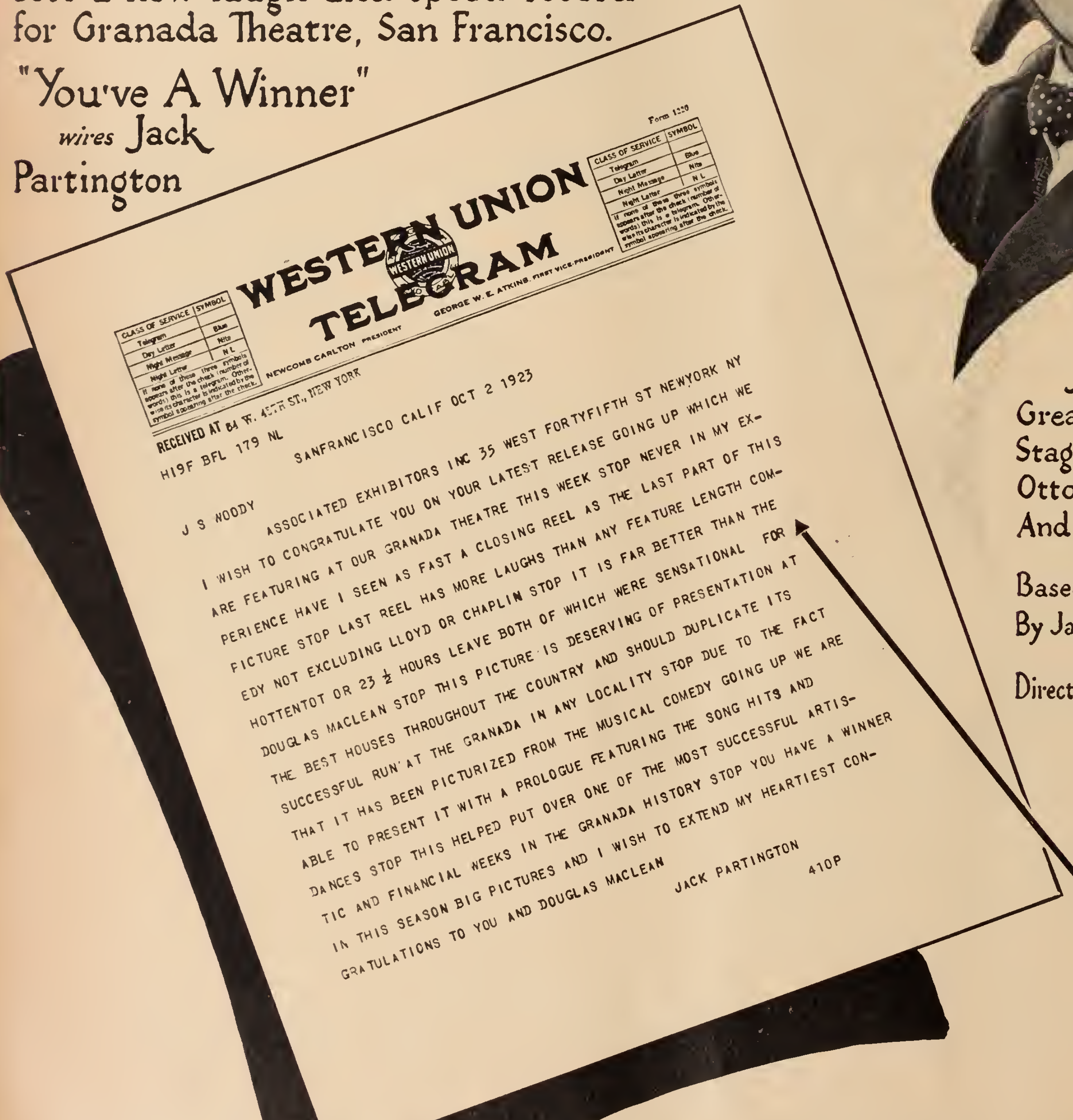

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J S WOODY ASSOCIATED EXHIBITORS INC 35 WEST FORTYFIFTH ST NEWYORK NY

I WISH TO CONGRATULATE YOU ON YOUR LATEST RELEASE GOING UP WHICH WE ARE FEATURING AT OUR GRANADA THEATRE THIS WEEK STOP NEVER IN MY EXPERIENCE HAVE I SEEN AS FAST A CLOSING REEL AS THE LAST PART OF THIS PICTURE STOP LAST REEL HAS MORE LAUGHS THAN ANY FEATURE LENGTH COMEDY NOT EXCLUDING LLOYD OR CHAPLIN STOP IT IS FAR BETTER THAN THE HOTTENTOT OR 23 ½ HOURS LEAVE BOTH OF WHICH WERE SENSATIONAL FOR DOUGLAS MACLEAN STOP THIS PICTURE IS DESERVING OF PRESENTATION AT THE BEST HOUSES THROUGHOUT THE COUNTRY AND SHOULD DUPLICATE ITS SUCCESSFUL RUN AT THE GRANADA IN ANY LOCALITY STOP DUE TO THE FACT THAT IT HAS BEEN PICTURIZED FROM THE MUSICAL COMEDY GOING UP WE ARE ABLE TO PRESENT IT WITH A PROLOGUE FEATURING THE SONG HITS AND DANCES STOP THIS HELPED PUT OVER ONE OF THE MOST SUCCESSFUL ARTISTIC AND FINANCIAL WEEKS IN THE GRANADA HISTORY STOP YOU HAVE A WINNER IN THIS SEASON BIG PICTURES AND I WISH TO EXTEND MY HEARTIEST CONGRATULATIONS TO YOU AND DOUGLAS MACLEAN

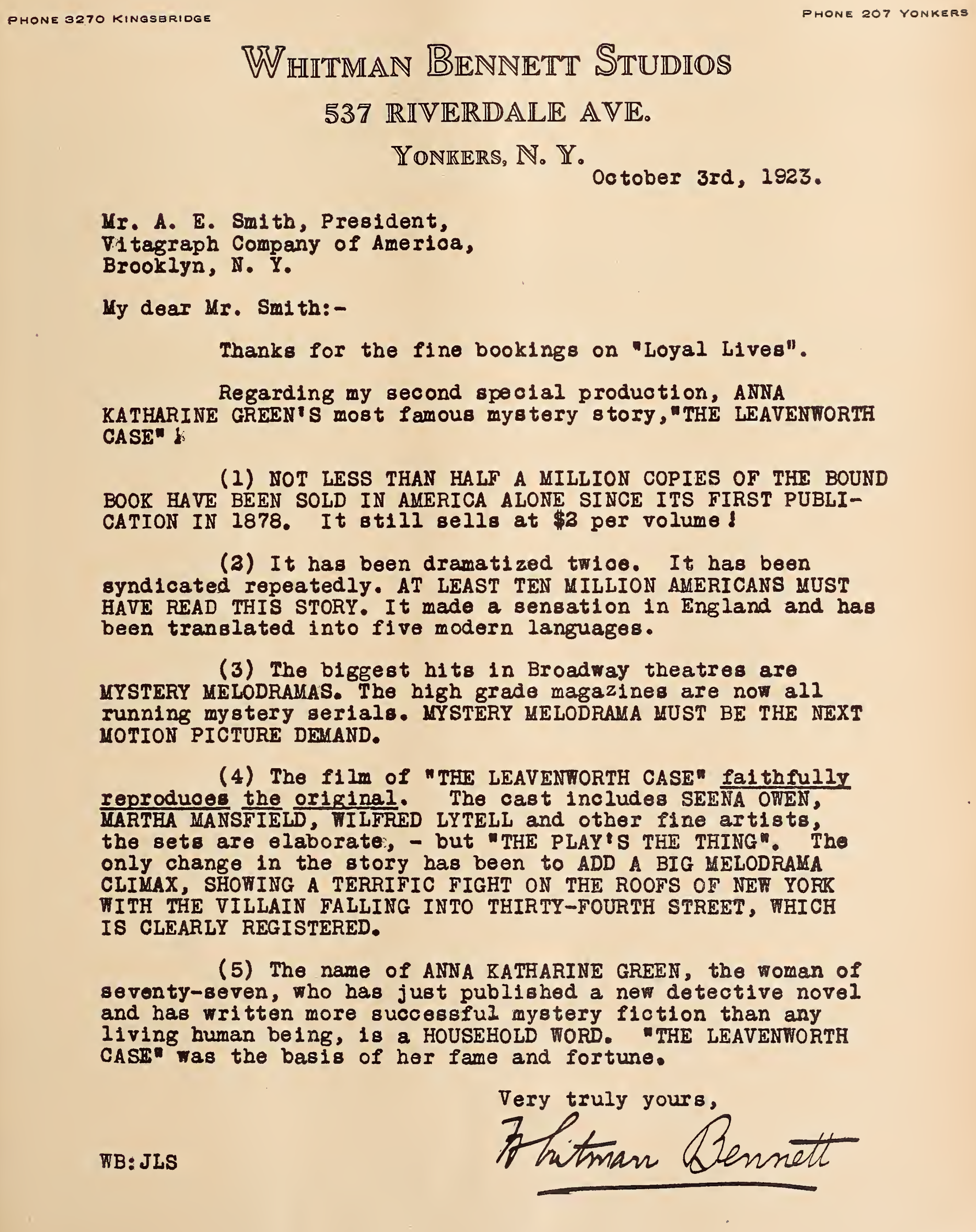
JACK PARTINGTON 410P

From the
Great Broadway
Stage Success By
Otto A. Harbach
And Louis A. Hirsch

Based on "The Aviator"
By James H. Montgomery

Directed by Lloyd Ingraham

Far Better
than "The
Hottentot"



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WHITMAN BENNETT STUDIOS
537 RIVERDALE AVE.
YONKERS, N. Y.

October 3rd, 1923.

Mr. A. E. Smith, President,
Vitagraph Company of America,
Brooklyn, N. Y.

My dear Mr. Smith:-

Thanks for the fine bookings on "Loyal Lives".

Regarding my second special production, ANNA KATHARINE GREEN'S most famous mystery story, "THE LEAVENWORTH CASE":

(1) NOT LESS THAN HALF A MILLION COPIES OF THE BOUND BOOK HAVE BEEN SOLD IN AMERICA ALONE SINCE ITS FIRST PUBLICATION IN 1878. It still sells at $2 per volume!

(2) It has been dramatized twice. It has been syndicated repeatedly. AT LEAST TEN MILLION AMERICANS MUST HAVE READ THIS STORY. It made a sensation in England and has been translated into five modern languages.

(3) The biggest hits in Broadway theatres are MYSTERY MELODRAMAS. The high grade magazines are now all running mystery serials. MYSTERY MELODRAMA MUST BE THE NEXT MOTION PICTURE DEMAND.

(4) The film of "THE LEAVENWORTH CASE" faithfully reproduces the original. The cast includes SEENA OWEN, MARTHA MANSFIELD, WILFRED LYTELL and other fine artists, the sets are elaborate, - but "THE PLAY'S THE THING". The only change in the story has been to ADD A BIG MELODRAMA CLIMAX, SHOWING A TERRIFIC FIGHT ON THE ROOFS OF NEW YORK WITH THE VILLAIN FALLING INTO THIRTY-FOURTH STREET, WHICH IS CLEARLY REGISTERED.

(5) The name of ANNA KATHARINE GREEN, the woman of seventy-seven, who has just published a new detective novel and has written more successful mystery fiction than any living human being, is a HOUSEHOLD WORD. "THE LEAVENWORTH CASE" was the basis of her fame and fortune.

Very truly yours,

Whitman Bennett

WB:JLS

Five Delivered–

"The Virginian"
"Maytime"
"The Broken Wing"
"Mothers-in-Law"
"April Showers"

COMPLETED

"Poisoned Paradise"

"White Man"

IN PRODUCTION

With the 1923-1924 season hardly started, Preferred Pictures Corporation already has completed one-third of its production program and is going ahead at top speed.

Five pictures are finished.
Two pictures are in production.
Two pictures are ready to shoot.
Six pictures are in preparation.

The first five Preferred Pictures are of unusual box office strength and are a sound indication of the quality of the ten that are on the way.

PREFERRED

Ten On The Way

"The Boomerang"

"Faint Perfume"

READY TO SHOOT

"The First Year"
"My Lady's Lips"
"The Triflers"
"The Breath of Scandal"
"When A Woman Reaches Forty"
"The Mansion Of Aching Hearts"

IN PREPARATION

THEY will be of the same high standard, made by the same production staff and sold on the same equitable basis through the same exchanges.

Preferred delivered to exhibitors last season eight excellent pictures that were sold fairly and that got the business.

This year with the Preferred Fifteen, this company has set a standard even higher and that new standard is being maintained.

Preferred will more than make good its every promise.

B. P. Schulberg

PICTURES

The DRIVIN

Here's the Chance to Stack Up Big Profits
It's Picked to Win by All the critics!!

HARRISON'S REPORTS

September 22, 1923

"The Drivin' Fool"—
with Wally Van and Patsy Ruth Miller

(*Hodk., Sept.* 15; 5,700 *ft.; 66 to* 81 *min.*)

This light romance-drama possesses all the elements that bid for audience appeal—fast action, spills, thrills, and a break-neck motor trip, state by state, from Oakland, Cal., to New York. Wally Van plays the title role, the Drivin' Fool; the part seems made for him:—

The father of the hero and that of the heroine are business partners. A critical business exigency arises which makes necessary the delivery in New York by a certain date of a large check. A railroad strike, just called, makes mail delivery through the regular channels an impossibility. The hero offers to drive his roadster across the continent to deliver the check and save his father's firm from going to the wall. The company to whom the check was payable are a shyster outfit, hoping the check will be forfeited so that they may take over the company, their real objective. But the hero manages to buck at every turn the various efforts of their "dirty-worker" to block his trans-continental progress. He arrives on time, intact, and delivers the check.

"The Drivin' Fool" should please well and all.

a 100% Seat-Salesman

that will go out and DRAG them in with it's 100% of Rapid-Fire-Ballyhooing Exploitation

HODKINSON
PICTURES

MOVING PICTURE
WORLD

September 8, 1923

"The Drivin' Fool"

Good, Snappy Entertainment in Hodkinson Picture Starring Wally Van

Reviewed by Mary Kelly

Auto racing fans will be most pleased with this. Wally Van returns after a long absence from the screen in a speed picture of more than usual interest. The thrills, action and comedy should get any audience.

From San Francisco to New York in six days is the hero's stunt. The cross-country race has moments of great suspense and many incidents that will keep one amused. A business rival who opposes the trip arranges all sorts of delays, all of which the hero smilingly surmounts—after a bit of lively action.

Wally Van is an extremely likable actor and perfectly suited to this part. His is a live-wire performance that never allows your attention to lag. A good comedy angle is added when the colored garage boy joins forces with him for protection, and proves an adhesive companion for the rest of the journey. Patsy Ruth Miller is attractive as the girl who stays behind and proudly marks off her sweetheart's progress. Alec B. Francis and Ramsey Wallace are good in less important roles. The picture will please because no footage is wasted, and the general spirit of it is unusually congenial and entertaining.

Story

Hal Locke is rejected by his sweetheart's father-in-law, Moorehead, because he spends all his time breaking speed records. Suddenly this fault becomes a talent when Moorehead discovers that an important check, safeguarding all his business interests, has been delayed in mailing. The railroads are tied up by a strike, so Henry takes the long cross-country ride, promising to have the check in New York within six days. He succeeds—after no end of excitement and delay.

EXHIBITORS
HERALI

September 8, 1923

SPECIAL CAST IN
THE DRIVING FOOL
(HODKINSON)

Delightful entertainment is th breezy drama of a cross-count auto race. It is fast moving, co tains a good comedy element, a generally proves quite pleasi and interest absorbing. Adapt by H. H. Van Loan from a sto by W. H. Sturm, and directed Robert Thornby. Six reels.

Here is a snappy little picture that v adorn any screen to satisfaction. A st of a cross-country drive by automob which might readily have proved tireso under less capable direction, the ent journey here is most delightfully pictur There isn't a dull moment from the st of the race to the exciting finish, a ser of amusing incidents keeping interest a high pitch.

The story tells of Hal Locke, wh father Henry Locke and Howard Gr son operate the Golden Gate Pack Company. Young Locke is in love w Grayson's daughter but when he sugg that her father accept him for a son-law he is emphatically turned down w the explanation that as long as he c tinues to jeopardize his life and arrested every other day for speeding hasn't a chance.

There comes a day when the pack company has a note due in New Y which must be promptly cancelled. Th is a big storm and transportation is up most of the way between San Fr cisco and New York. Young Lo volunteers to drive the distance, have note cancelled and save the firm fr ruin. Then starts a most interes cross-country drive, with his fath enemies trying to keep him from reach his destination on time. Hal picks u negro garage keeper on the way who companies him and between the two t lead their pursuers a merry chase.

There is a happy and humorous end in the East when Hal reaches his after having driven for about a w without any sleep.

FOOL

Vhen They All Say it's a Great Attraction It Must Be So--Grab It-*Quick!!*

HE *Film* DAILY

Sunday, September 2, 1923

"The Drivin' Fool"

roducer: Regent Pictures Corp.
Distributor: Hodkinson

s a Whole.......A LIVELY ENTERTAINMENT THAT GOES ALONG AT A GREAT PACE IN CROSS COUNTRY AUTO TRIP; A SURE-FIRE NUMBER THAT HAS PEP AND GOOD HUMOR.

layers......Wally Van, featured in role of speed maniac. Van gives fine performance and will be well liked for his thoroughly good natured manner. Jesse J. Aldriche, the colored Cupid, helps along the comedy business. Patsy Ruth Miller, a pretty heroine. Alec B. Francis and Wilton Taylor, two typical "Governors."

ype of Story....Not a lot to it but it's there several different ways. Everyone will like it. It has action, thrills, comedy, romance—in fact everything that makes for sure-fire entertainment. There is considerable novelty in the idea of picturing the course of the cross country trip and it has been splendidly done.

Hero with speed mania agrees to deliver check in New York with seven days to get there from San Francisco, by automobile. His success in the venture offers laughs and thrills.

x Office Angle.........Looks very romising. Your folks will like this ne very well. It's just a right ood entertainment, well worth our consideration and exploitation. he receipts should prove complete- y satisfying.

ploitation....Get your hands on his one and then go after the busi- ess. If your folks appreciate a appy, bright, clean and amusing icture, here it is. "The Drivin' ool" is one of the best automobile ictures that has yet been made: here is genuine excitement in the ross country race and the idea of llowing the course, both on a ap, and by indication in the sub- tles, makes it the more interest- g and real.

You can make promises for the ction and thrills. Tell them hero akes New York in seven days, om the time he goes across San rancisco Bay on the ferry until e crosses the Jersey ferry to New ork and lands in Wall St.,

---

Motion Picture News

NEW YORK, SEPTEMBER 8, 1923

The Drivin' Fool

(Regent-Hodkinson—Six Reels)

(Reviewed by Laurence Reid)

THIS one will recall to mind Wally Reid's auto stories—most of which were fashioned by Byron Morgan. The main situations are nearly identical, though the characters are cut from a different mould. For one thing the heroine's father is not a crochety old man though he does object to the speed fiend becoming his son-in-law until he settles down and gives up stepping on the gas.

Wally Van, who plays the title role, does not take his work as easy as the late lamented star. He is as quick and nervous in his walk and gestures as when he played in "Love, Luck and Gasoline" many years ago. Yet he is admirably suited for the role once he hops into the car and makes his wild flight across the continent to deliver a certified check to the Wall Street sharks. There is a reason for the mad dash—the trains are not running.

It's an easy story to follow, obvious always, nevertheless, it quickens the pulse as the car hits off for Carson, Reno, Cheyenne, Omaha and points East. One may wonder that the villain—a henchman of the oily financiers—is able to throw obstacles in his path. Certainly he seems to have a large clientele among highwaymen and crooked garage keepers.

The fore part of the picture reveals Wally having an easy time avoiding work and receiving summons to appear in court. But the ride saves the feature and gives it the necessary punch. The flight is shown against good backgrounds—and one shot showing the speed fiend and his colored mechanician stalled in the snowdrifts of the Rockies is punctuated with thrills.

As is natural with this type of story the hero reaches his destination barely in the nick of time. But he saves his dad and the latter's partner—the girl's father—from financial ruin. And, of course, is accepted as a good prospect for a son-in-law. The plot is well put together and kicks up plenty of dust and should prove enjoyable everywhere.

PRODUCTION HIGHLIGHTS. The pep and ginger of the mad ride across country. The thrills attendant upon the obstacles placed in path of speed fiend. The suspense. The effective backgrounds. The lively incident. Good scenario and titles.

DIRECTION. Keeps it ever moving with good suspense. Lightens the monotony of mad dash with good incident and thrills—and by flashing to "straight" scenes. Never slackens the speed. Makes the wild flight look genuine. Furnishes some adequate comedy.

SUMMARY. A moving story of a speed fiend cut after a familiar pattern, but which is pepped up with breezy incident. Implausible in its villainy. Should draw well most everywhere.

THE CAST

John Moorehead	Alec B. Francis
Sylvia Moorehead	Patsy Ruth Miller
Henry Locke	Wilton Taylor
Hal Locke	Wally Van
Richard Brownlee	Ramsey Wallace
Howard Grayson	Wilfred North
Horatio Jackson Lee St. Albans	Jesse J. Aldriche
John Lawson	Kenneth R. Bush

By W. F. Sturm. Scenario by H. H. Van Loan. Directed by Robert Thornby.

100% of THRILLS and ACTION of ROMANCE and COMEDY

Get a PRESS BOOK and a copy of The BOX OFFICE NEWS from your HODKINSON Exchange and SEE the Great Seat-Selling EXPLOITATION Angles

ITS CHARM WILL

Inspiration Pictures, Inc.
Charles H. Duell, President
presents

Richard Barthelmess

A
JOHN
ROBERTSON
production

Story by Beulah Marie Dix
Scenario by Josephine Lovett
Art Director Everett Shinn
Technical Dir. Wiard B. Ihnen
Photography by George Folsey

FIRST NATIONAL PICTURES

The irresistible call of romance in a drama that never lets go.

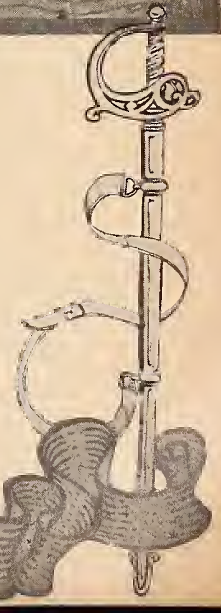
Richard Barthelmess has had many pictures in which his work has increased his popularity, but none can compare with his portrayal of the character of Karl Van Kerstenbroock in "The Fighting Blade."

A FIRST NATIONAL ATTRACTION

Here is the Barthelmess the public will rave about. A romantic, dashing lover; a reckless, danger seeking youth, who held his blade ever ready for fight or frolic.

It is a great audience picture. The magnificence of its settings, the rush and sweep of its story, the dash and fire of its hero and the sweetness of its love theme, beautifully blended by John S. Robertson, establishes this production as one of the best pictures of the year and certainly the best Barthelmess to date.

"The Fighting Blade" opens at the Mark-Strand, New York, October 14th. Watch it pack the house.



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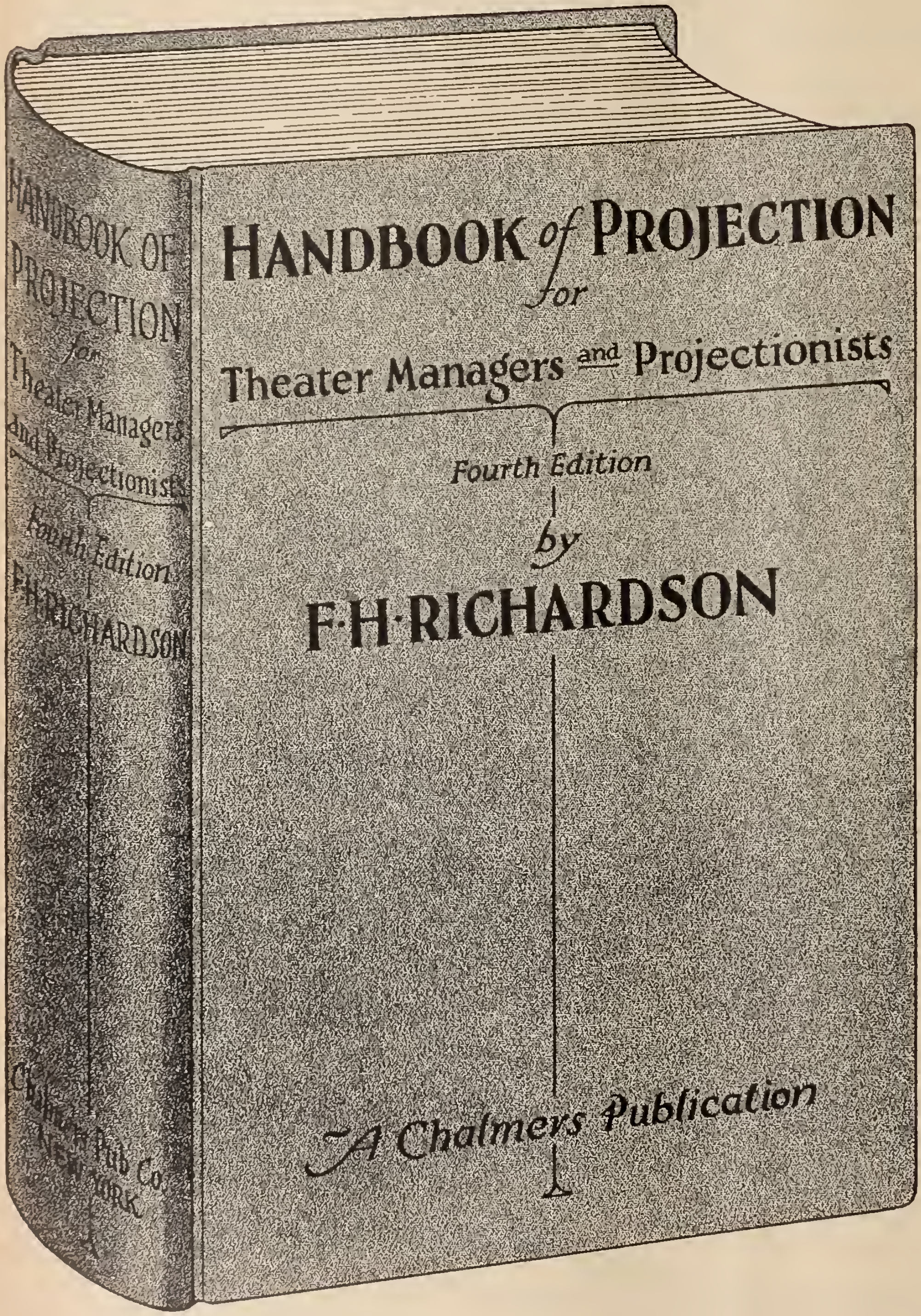
For All Theatre Managers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Fourth Edition
F·H·RICHARDSON
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516 FIFTH AVENUE NEW YORK CITY

Associated First National Pictures, Inc.
presents

"FLAMING YOUTH"

from the novel by "WARNER FABIAN"
featuring **COLLEEN MOORE**
Supported by an all-star cast comprising; MILTON SILLS, ELLIOTT DEXTER, SYLVIA BREAMER, MYRTLE STEDMAN *and* BEN LYON

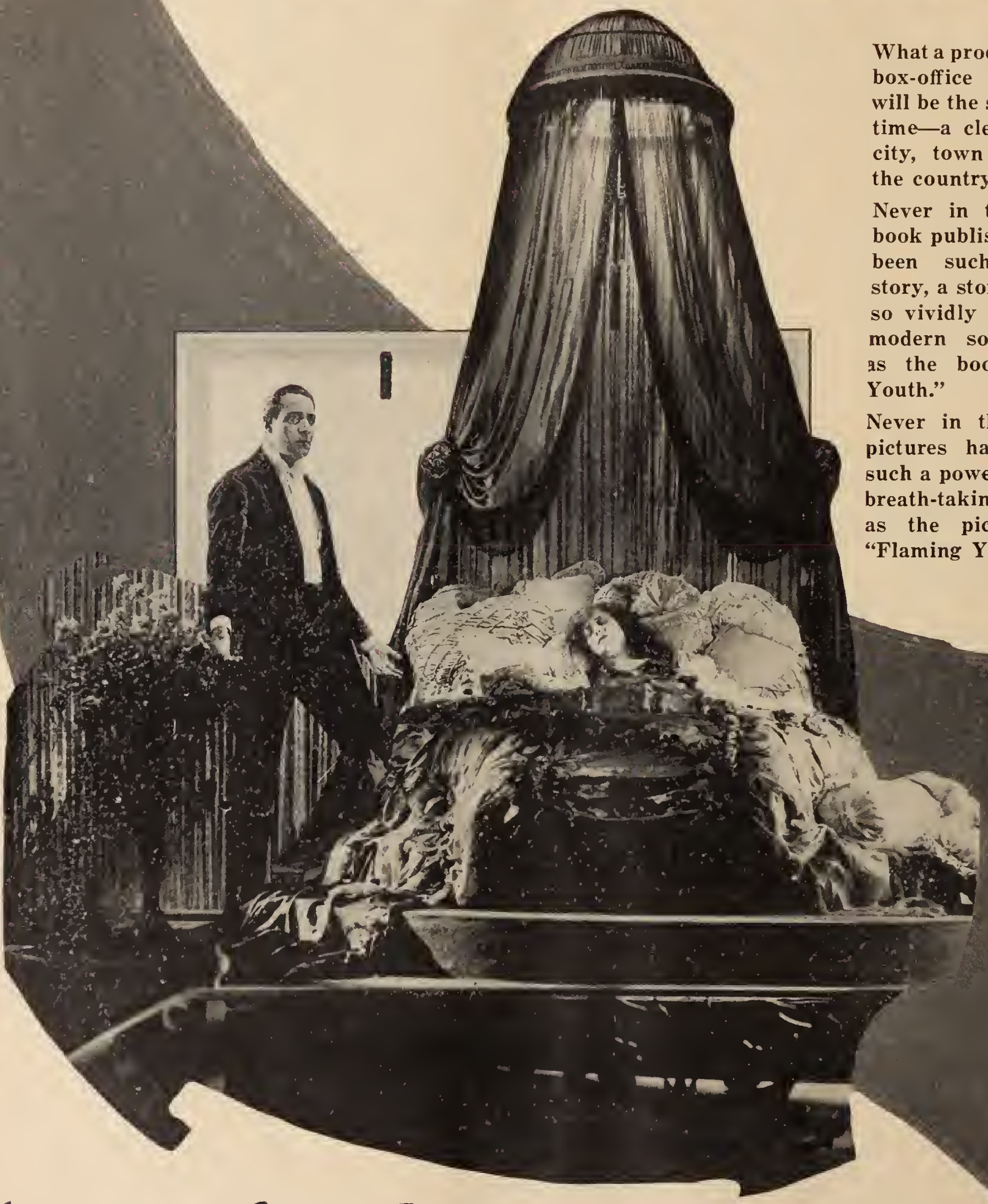
Directed by
JOHN FRANCIS DILLON

The most sensational novel published in recent years becomes A First National Picture

FIRST NATIONAL PICTURES

It's positively

TREME



What a production! What box-office dynamite! It will be the sensation of all time—a clean-up for any city, town or hamlet in the country.

Never in the history of book publishing has there been such a startling story, a story that painted so vividly the life of the modern society woman, as the book — "Flaming Youth."

Never in the history of pictures has there been such a powerful, gripping, breath-taking production as the picturization of "Flaming Youth."

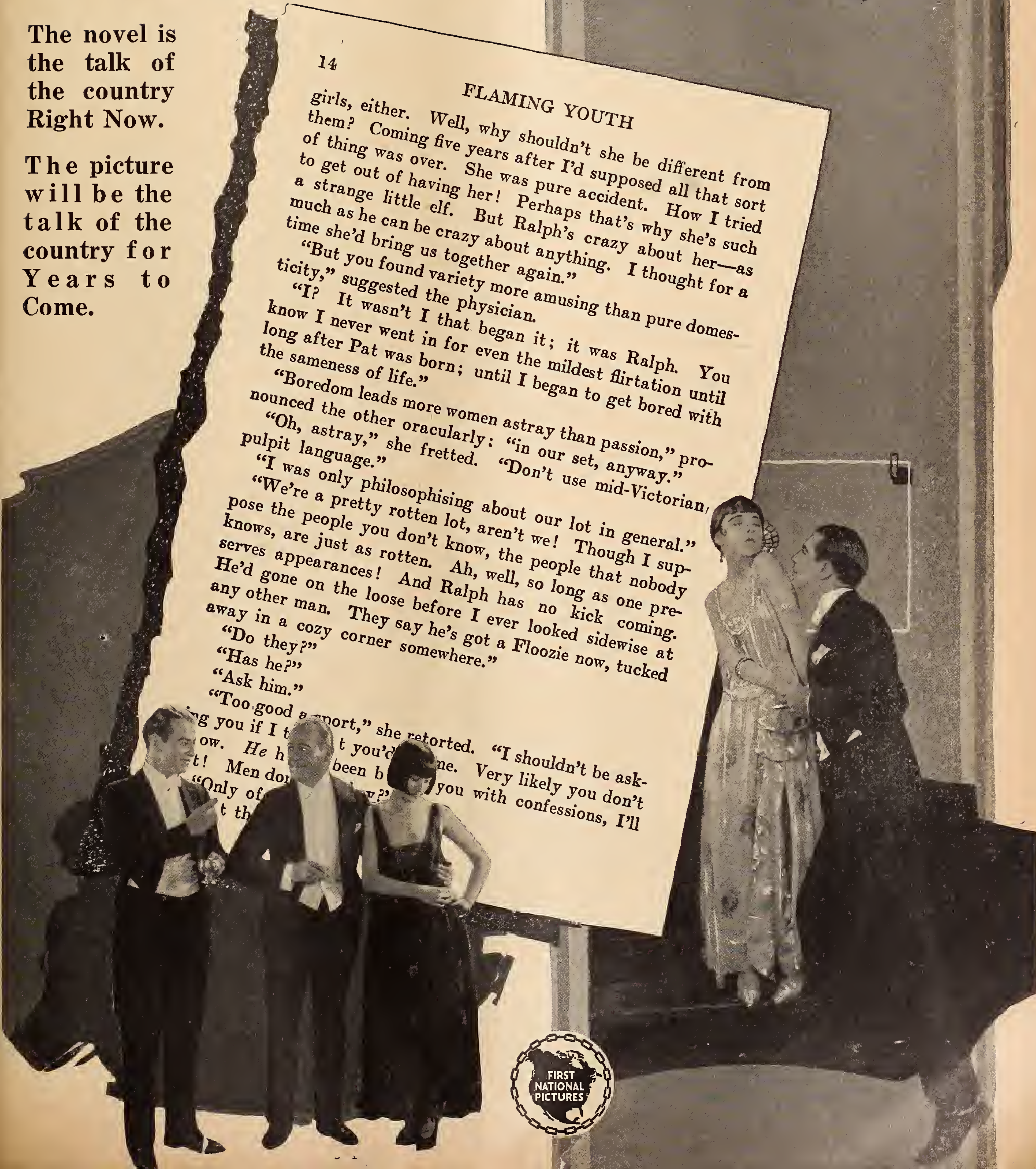
This is the daring society exposé to which the author refused to sign his real name!

A First National Picture

NDOUS!

The novel is the talk of the country Right Now.

The picture will be the talk of the country for Years to Come.



14

FLAMING YOUTH

girls, either. Well, why shouldn't she be different from them? Coming five years after I'd supposed all that sort of thing was over. She was pure accident. How I tried to get out of having her! Perhaps that's why she's such a strange little elf. But Ralph's crazy about her—as much as he can be crazy about anything. I thought for a time she'd bring us together again."

"But you found variety more amusing than pure domesticity," suggested the physician.

"I? It wasn't I that began it; it was Ralph. You know I never went in for even the mildest flirtation until long after Pat was born; until I began to get bored with the sameness of life."

"Boredom leads more women astray than passion," pronounced the other oracularly; "in our set, anyway."

"Oh, astray," she fretted. "Don't use mid-Victorian, pulpit language."

"I was only philosophising about our lot in general."

"We're a pretty rotten lot, aren't we! Though I suppose the people you don't know, the people that nobody knows, are just as rotten. Ah, well, so long as one preserves appearances! And Ralph has no kick coming. He'd gone on the loose before I ever looked sidewise at any other man. They say he's got a Floozie now, tucked away in a cozy corner somewhere."

"Do they?"

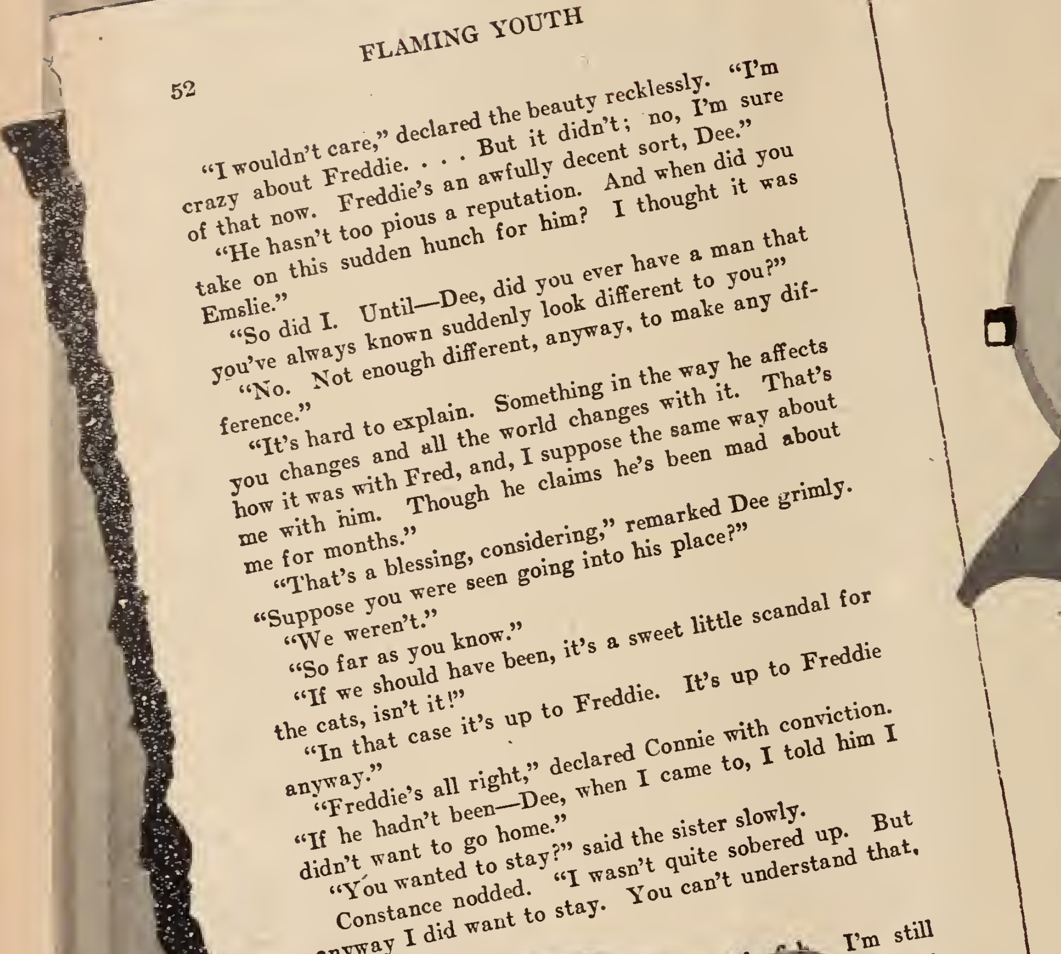
"Has he?"

"Ask him."

"Too good a sport," she retorted. "I shouldn't be ask-
ng you if I t t you'd me. Very likely you don't
ow. He h been b you with confessions, I'll
t! Men do
"Only of y?"
t th

FIRST NATIONAL PICTURES

It's a KNOCKOUT!



FLAMING YOUTH

52

"I wouldn't care," declared the beauty recklessly. "I'm crazy about Freddie. . . . But it didn't; no, I'm sure of that now. Freddie's an awfully decent sort, Dee."

"He hasn't too pious a reputation. And when did you take on this sudden hunch for him? I thought it was Emslie."

"So did I. Until—Dee, did you ever have a man that you've always known suddenly look different to you?"

"No. Not enough different, anyway, to make any difference."

"It's hard to explain. Something in the way he affects you changes and all the world changes with it. That's how it was with Fred, and, I suppose the same way about me with him. Though he claims he's been mad about me for months."

"That's a blessing, considering," remarked Dee grimly. "Suppose you were seen going into his place?"

"We weren't."

"So far as you know."

"If we should have been, it's a sweet little scandal for the cats, isn't it!"

"In that case it's up to Freddie. It's up to Freddie anyway."

"Freddie's all right," declared Connie with conviction. "If he hadn't been—Dee, when I came to, I told him I didn't want to go home."

"You wanted to stay?" said the sister slowly.

Constance nodded. "I wasn't quite sobered up. But anyway I did want to stay. You can't understand that, can you?"

"No; I can't."

"Because yo ed litt I'm still feeling that d to you this way."

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Scenario by **Harry O. Hoyt**
Titles by **Holman Day** *Editing by* **Arthur Tavares**
Photography by **J. C. Van Trees** *and* **Roy Carpenter**
Settings designed by **Milton Menasco**

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

R. H. MINTEER, of the Cadiz Theatre Company, Cadiz, Ohio, feels so vitally about the Admission Tax that he writes us as follows:

"Enclosed is check for $5.00 to be used by Moving Picture World in the best possible way your publication can devise to remove the Admission Tax. I don't know what way that may be, and maybe you don't, but use it some way."

We admit that we shall very probably return Mr. Minteer's check, not knowing of any fund that is being collected, or any means by which such donations can be used in fighting the Admission Tax at this minute. But the spirit that prompts his offering rings true.

Mr. Minteer, who has had experience as a legislator, follows his opening sentence with some very interesting advice on the general method of conducting a legislative campaign.

* * *

"I WOULD prefer that this donation be used as part of any sort of campaign excepting one involving the signing of petitions. Mailing a lot of petitions to a Congressman is a dead letter. When you start fooling around with petitions you may as well cash in your checks. Petitions of all sorts flood Washington during the session—and on all sorts of subjects—so they don't mean a thing.

"My idea is that there is always A WINNING ARGUMENT for any just cause. Why not study up a short, concise argument to present to your Representative and make it a point to see him and deliver it orally?

"That will carry any law on earth and change any form of government. There is nothing on earth that will withstand a forcible logical argument. Get right to it, no nonsense, logic right from the shoulder and you win."

* * *

WE have seen the power of petitions in local political battles and have faith in that method for such occasions. But there is truth in Mr. Minteer's words regarding the uselessness of petitions in attempting to impress Washington.

And there is decided strength to his attitude that somewhere out of the mass of words and discussion regarding the Admission Tax we must devise the WINNING ARGUMENT.

The industry that goes to Washington next Winter seeking relief with the sole plea that "we need the money" isn't going to get anywhere.

But a clear and logical case can be evolved out of the many real points such as these.

"Lifting the tax off admissions under, let us say, fifty cents, would be helping the masses in their entertainment buying while not making any such proportionate drains on the Federal Government's revenue."

"There is a vital community value to the small village theatre which should be preserved. Thousands of these exhibitors are merely hanging on now, in desperate hope of the tax being lifted before they have to give up the ghost. In point of absolute fact they are at this minute merely maintaining a collection agency for Uncle Sam and receiving no reward themselves for their labors."

"Out of each town and village in the Representative's district the admission tax is yearly taking thousands of dollars. That money remaining at home, spent at home, would promote local business and local prosperity."

"Even without the Admission Tax the picture theatre man is in most cases paying more than his share of levies to the cost of government—local, state, and Federal."

* * *

THESE are a few of the high lights that offhand thought presents. Our readers have favored us with a number of letters which they have sent to their Representatives, and many of the most widely applicable of these we have reprinted.

We'd like to have more.

Somewhere, some small town exhibitor with his own experience doing the prompting, is going to hit the bull's eye of the Admission Tax fight with a clear, brief, convincing argument.

Let's have your thoughts. And the reactions of your Representative. No legislative battle in this industry was ever started as early as this Admission Tax undertaking. Let's benefit by the time available to exchange thought, marshal facts, and plan constructively.

ROBERT E. WELSH.

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Other publications: Cine Mundial (Spanish). Technical books.

Many Scenarios Submitted in Universal's Prize Competition

ANNOUNCEMENT comes from the home office of the Universal Pictures Corporation that the final awards in the Carl Laemmle Scholarship and Scenario Contest will be made public within the next week. It had originally been intended to announce the awards September 15, but the large number of scenarios submitted and the close judgment between those selected in the final eliminations, caused the date to be advanced for one month.

The Laemmle Scholarship Contest began last February. Students in all American universities or colleges were invited to submit scenarios. The contest closed approximately with the various college commencement periods, early in the summer. Several hundred colleges and universities entered the competition, and from them many hundreds of manuscripts poured in to Universal.

The terms of the contest indicated that the prize winning scenario would result in the payment of $1,000 to its writer as an award; a payment of $1,000 to the university in which the winning writer was matriculated, and an additional amount, not less than $500, to the prize writer for the screen rights to his scenario.

The competition aroused unexpected interest throughout the country's schools. A survey of the many manuscripts submitted, made by G. D. Cobb, of the Universal scenario department, shows that three-fifths of the scenarios were by women. The subject matters of the stories varied in the following order: romance, business, politics, sociology, war and adventure. They were mostly stories of small towns, and the trials of young lovers predominated.

Also, the jazz girl or flapper was played up considerably, and bootlegging and moonshine plots came in for plenty of attention. There were very few straight comedies, but of that few, most of them were exceptionally good.

One of the surprises to the Universal scenario forces was the fact that the majority of the scenarios were submitted in approved scenario form. Since the main idea of Mr. Laemmle's offer was to get the college student's mind along motion picture channels, in the hope that today's college students may become tomorrow's film geniuses, the competition seems to have forced a decided drift to screen trains of thought.

Big Offer for Film

What is said to be one of the biggest outright offers, without solicitation, ever made for a motion picture production rights in England was made to First National this week by Walter Wanger for the rights to "Potash and Perlmutter" in Great Britain. Mr. Wanger offered forty thousand pounds, approximately $180,000. The rights to be confined only to the British Isles, including Scotland, Wales, Ireland and England.

While no statement has been made by Bruce Johnson, head of First National's foreign department, as to whether the offer is to be accepted, at least it is under consideration.

Mr. Wanger stated before sailing on the Mauretania Tuesday, that it was his intention, if he obtained "Potash and Perlmutter," to road-show it throughout England.

Sol Lesser Returning

Cablegrams from the London offices of Associated First National Pictures advise Irving M. Lesser of Principal Pictures Corporation, that Sol Lesser will sail this week on the S. S. Leviathan for America. Sailing on the same boat is Will H. Hays. Lesser, who is vice-president of First National, is returning in time for the semi-annual meeting of that organization in West Baden, October 15.

To Continue Hearing

Investigation of Famous Players's alleged violation of the anti-trust law will be continued by the Federal Trade Commission at the Engineers Society Building, New York City, October 22. The hearing will start at 10 A. M. It will probably take a week for the Government to finish presenting its case. Famous Players has asked for thirty days in which to gather testimony in its defense. The counsel for both sides will then prepare their briefs for presentation before the Federal Trade Commission in Washington for its decision.

Baby Peggy Coming

Baby Peggy is scheduled to arrive in New York City within the next ten days, according to dispatches from Mike Rosenberg, secretary of Principal Pictures Corporation. This is the first time that the little star will see Gotham. She will be the guest of Irving M. Lesser, vice-president of Principal, during her several weeks' stay in the East

T. O. C. C. to Fight Tax

Will Set Aside Fund to Finance Campaign

A fight against the admission tax is to be waged by the T. O. C. C. A resolution to this effect was passed at a meeting of that body Tuesday, Oct. 9. It was decided to set aside 25 per cent. of the receipts of a certain day to compose a fund to finance a campaign for the tax's repeal.

This movement is in line with that of the M. P. T. O. A., which has designated November 19 as Motion Picture Day and intends to set aside the receipts of that day for a fund to battle against the tax.

Sydney Cohen, president of the M. P. T. O. A., was at the T. O. C. C. meeting in an endeavor to obtain the Chamber's endorsement of Motion Picture Day. While the Chamber did not give technical endorsement to the day, nevertheless its plan to raise a fund to fight the tax is considered in a measure as showing its approbation of the plan.

The matter in dispute between the Chamber and Goldwyn-Cosmopolitan regarding "Enemies of Women" also came up for discussion and the members of the Chamber decided to put up a strenuous fight, if such became necessary.

F. P. Gets Injunction

Restraining Use of Term "The Covered Wagon" in any Film Title

That the Famous Players-Lasky Corporation is determined to protect the title, "The Covered Wagon," from infringement is evidenced by a permanent injunction just issued by Judge Rossman of the Circuit Court of Multnomah County, Oregon, against Jesse Sill, J. C. Cook and James C. McClellan, owners and distributors of a picture called "The ·Trail of the Covered Wagon." By the terms of Judge Rossman's decree the defendants are permanently restrained from using the words, "The Covered Wagon," in the title of any motion picture, whether the title of the picture includes other words or not.

In the original complaint by the Famous Players it was set forth that subsequent to July 5 last, Sill and Cook produced a picture and advertised it and exhibited it throughout the State of Oregon under the name of "The Trail of the Covered Wagon." Bookings for the picture, it was set forth, were made through McClellan. It was alleged by Famous Players that this title deceived the public into believing it was the Paramount picture made from Emerson Hough's novel, with a consequent heavy damage to the value of the original picture in the towns where "The Trail of the Covered Wagon" had been exhibited.

A temporary injunction was obtained from Judge Evans of the Circuit Court of Multnomah County September 13th and the order to show cause why the injunction should not be made permanent came up for hearing October 5th. A demurrer filed by the defendants was overruled, and, following the hearing of testimony and the trial of the case, the injunction was made permanent

Motion Picture Engineers Hold Annual Meeting; Important Papers Are Read

By F. H. RICHARDSON

ON October 1, 2, 3 and 4 the Society of Motion Picture Engineers held its seventeenth meeting in Ottawa, Ontario, so parking friend daughter in the sidecar I pointed Nancy Hanks, the Go-Devil, toward the north pole and journeyed to that beautiful Canadian capital city, which represents to our brothers of the north exactly what Washington means to us of the United States.

We traveled through Danbury, Waterbury and Hartford, Connecticut; Springfield, Northampton, Amherst and Greenfield, Massachusetts, over the Mohawk Trail to North Adams, Mass., thence north through Bennington and Manchester to Rutland, Vermont.

From Rutland we went to Ticonderoga, New York, and then west through Lake Placid and Lake Saranac to Ogdensburg, where we crossed the St. Lawrence river and temporarily became Canadians.

It was a most beautiful trip, followed by a most satisfying experience, because of the fact that the meeting was replete with value, both to the society and to the motion picture industry. Also because of the wonderfully cordial welcome and treatment accorded, not only by the Canadian Governmental forces and the City of Ottawa, but by the people themselves.

Ottawa is a beautiful city and there is a fineness of courtesy inherent in its people which is not soon forgotten by those fortunate enough to have entered her gates.

All that sounds very flowery, I know, but it nevertheless is nothing but the straight truth, to which even more in like trend could be added.

At the opening session the delegates were welcomed by Mayor Frank Plant, of Ottawa, by Deputy Minister F. C. T. O'Hara, of the Bureau of Trade and Commerce of Canada, and by Raymond Peck, head of the Motion Picture Division of the Bureau of Trade and Commerce. The latter was really responsible for the visit of the society to Ottawa and it was he who made all arrangements for the entertainment of the delegates and the wives and daughters who accompanied them.

The meeting lasted four days. There were many papers of more than ordinary value and much exceedingly enlightening discussion thereon. The following is the list of papers presented:

"The Motion Picture Engineer and His Relation to the Industry," by Alfred T. Hitchins.

"Some Possibilities for Cold Light," by Dr. Herman Kellner.

"A Study of the Markings on Motion Picture Film Produced by Drops of Water, Condensated Water Vapor and Abnormal Drying Conditions," by J. I. Crabtree.

"Light and Shadow," by J. Serle Dawley and Oscar Lunn.

"A Method of Correcting Distortion in Oblique Projection," by John T. Beechlyn.

"Importance of Synchronizing Taking and Projection Speed," by F. H. Richardson.

"A Friction Feed Developing Machine," by Roscoe C. Hubbard.

"Design of Sprocket for Motion Picture Film," by John G. Jones.

"A Motion Picture Camera for Taking 3,200 Pictures Per Second," by C. Francis Jenkins.

"Recent Progress in Transmission Pictures by Radio," by C. Francis Jenkins.

"Thermal Characteristics of Motion Picture Film," by L. A. Jones and Earle E. Richardson.

"Sprockets and Splices," by Earl J. Dennison.

"The Cost Items of Motion Picture Production," by Douglas E. Brown.

"Motion Picture Projection," by Wm. V. D. Kelly.

"A Cine Densitometer," by J. G. Capstaff and N. B. Green.

As an experiment it was decided to hold the next meeting at a country hotel, probably near Roscoe, New York, though the determining of the exact location was finally left in the hands of the Board of Governors.

The election of officers resulted as follows: President, L. A. Jones; Vice President, A. F. Victor; Secretary, P. M. Abbott; Treasurer, Williard B. Cook; Governors (two to elect), J. C. Kroesen and Alfred B. Hitchens.

This seems to the writer to be a most excellent selection throughout. President Jones has been chairman of the papers committee for two years past—a most difficult position indeed, and he has surely filled the "chair," instead of merely occupying it. P. M. Abbott already was secretary, so that his was really a re-election. He has made what seems to the writer to be a most excellent officer. Victor—um, well you all know Victor, and what he thinks of the Victor animatograph. He was secretary of the society for two years, and a good one, too.

Treasurer Cook also is known to all and sundry as the chief booster of Pathe projectors and other things, including safety standard film.

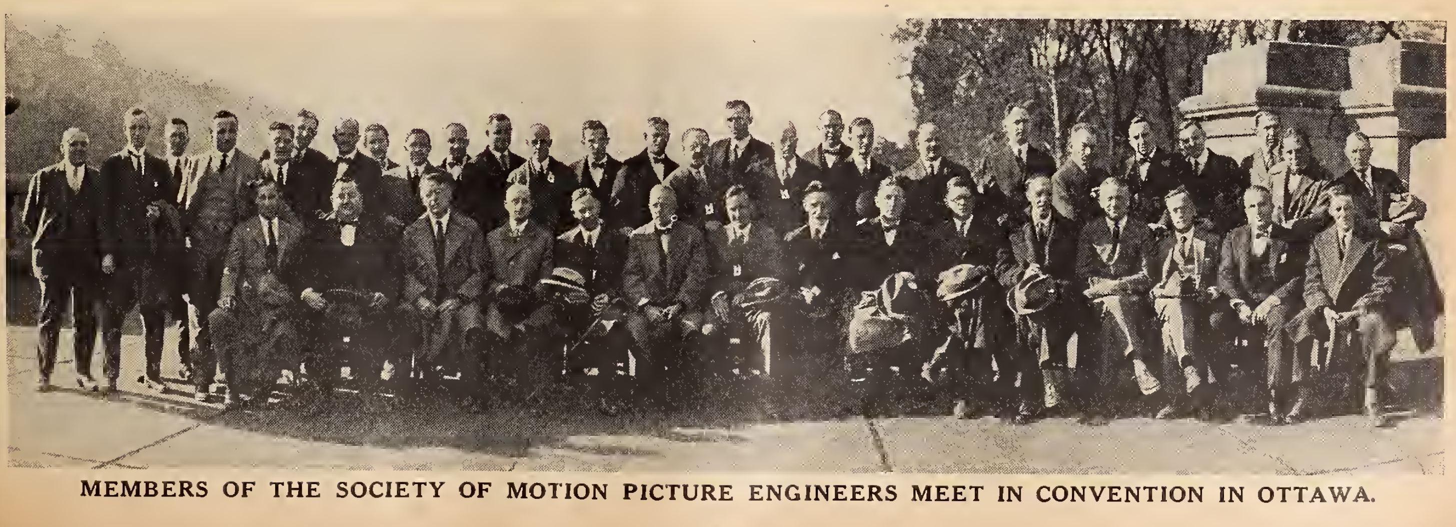
Kroesen—oh, well, introducing him would be carrying coals to Newcastle. He is chiefly noted for his physical thinness and capacity for work. Hitchens is Hitchens and he just loves Anrco and Binghampton.

The Canadian Government, through the motion picture division of its department of Trade and Commerce, supplied entertainment, including one of the most successful banquets the Society has ever enjoyed. Cudmore was toastmaster and he literally had the company in a roar of laughter all the evening. He proved himself to be pastmaster of the art of toastmastering and Emperor of the Domain of Fun. He made Dr. Kellner over into editor of the projection department of the Moving Picture World, and the writer he elected president and general manager of the Bausch and Lomb Optical Company, at which sally there was a roar of merriment from the entire company, which must have woke up every guest in the Chatteau Laurier.

Taken as a whole the meeting was a very successful one indeed, though not quite up to the standard in the matter of attendance. For the excellent work of Raymond Peck, chief of the Canadian Government Motion Picture Division, who was chairman of the arrangements committee, the Society certainly owed and unanimously gave a vote of thanks. As an arranger friend Peck is a vice admiral, due for immediate promotion.

Among those active members better known to the industry at large, who were present, were: William V. D. Kelly (Prizma), Williard Cook (Pathescope), L. A. Jones (Bausch and Lomb Research Laboratories), Dr. Hermann Kellner (Bausch and Lomb Company), William Kunzmann (National Carbon Company), L. C. Porter (Edison Lamp Works), F. H. Richardson (Moving Picture World), P. M. Abbott (Moving Picture News), Ivan L. Nixon (Bausch and Lomb Company), J. C. Krosen (Edison Lamp Works), H. A. Campe (Westinghouse Company), John I. Crabtree (Eastman Kodak Company), J. T. Beechlyn (Rothacker Film Mfg. Company), J. H. Hertner (Hertner Electric Company), and many others.

Of the associate members such well known men as Joseph Hornstein, Charles A. Dentlebeck, Raymond S. Peck, Earl J. Denison, Herbert Griffin and Arthur J. Jolman were among those present.



MEMBERS OF THE SOCIETY OF MOTION PICTURE ENGINEERS MEET IN CONVENTION IN OTTAWA.

Ernest Shipman Will Produce a Series of Pictures in the South

WITH a view to increasing his annual output of big, outdoor feature photoplays by producing on an all-year-round schedule, Ernest Shipman, known for his many current and past screen sucesses, will produce a series of pictures in the South during the current months.

This new plan of dividing his activities between Canada and Long Island in the summer and the Southern States during the winter is the basis of a new five year program as ideal for obtaining the best results in the continuous production of big, smashing outdoor dramas for which Ernest Shipman is noted. Although no announcement is yet forthcoming as to the locale of the southern activities, it is understood that one of the Southern States east of the Rockies will be finally decided upon.

Within the next few weeks, Mr. Shipman will start on an extended tour of the South, visiting many states, with a view to finding the ideal location for his winter productions.

To meet the demands for the increasing producing plans, additional suites of offices, Nos. 911 and 912, adjourning Mr. Shipman's present headquarters in the S. W. Straus Building, Fifth avenue at 46th street, New York, have been leased. These offices, housing Mr. Shipman and his staff of executive and production associates, will be the permanent headquarters for all his activities, although it will probably be necessary in the near future to establish local offices at the scene of each of his production centers.

So that all of his own time may be devoted to the actual supervision of production and marketing of his greatly increased output, Mr. Shipman has this week concluded arrangements with Messrs. L. B. Steward and F. W. Rohrer, correspondents for Sunrise Trail Pictures, Inc., a Shipman subsidiary, for the complete financing of all the activities of the Long Island Cinema Corporation. Messrs. Steward and Rohrer, specialists in planning and organizing, are the authors of the now famous plan of Reimbursing Syndicate Participations by which these productions are now being financed.

It is intended that the Long Island Cinema Corporation will make at least four pictures on Long Island each summer. The first of this series will be "The River Road," adapted for the screen from the popular novel by Hamilton Thompson. The second production of this company will have its inspiration in the theme of John Howard Payne's internationally famous "Home Sweet Home." Mr. Shipman has made arrangements for the use of the famous Payne Homestead at East Hampton, Long Island, as one of the settings for this story.

The new Shipman activities in the South this winter and on Long Island next spring and summer will in no way interfere with his continued Canadian production.

The three latest Shipman-made pictures, "The Man from Glengarry," "The Critical Age" and "The Rapids," now being distributed by the W. W. Hodkinson Corporation, are selling rapidly throughout the country and are proving popular with all kinds of audiences everywhere.

Speaking of his association with Mr. Shipman, Mr. Steward stated that he had first met the producer at a private showing of "The Man from Glengarry." Mr. Steward said that the picture made such a big hit with him that he sought Mr. Shipman out and introduced himself.

"Having been a practical manufacturer of pulp and paper for thirty years I recognized the vicinity in which 'The Man from Glengarry' was taken," said Mr. Steward. "The picture had an intimate appeal for me.

"Later on I witnessed another of Mr. Shipman's pictures. I found them clean, beautiful, wholesome productions—the kind of pictures thoroughly fit to be seen by my twelve-year-old daughter and my sons. And there are thousands and thousands of fathers who, like myself, scan the newspapers for announcements of pictures proper for their daughters. An Ernest Shipman production would satisfy me and the countless other fathers.

"There is no doubt in my mind that there is a demand on the part of the public for cleaner, better pictures. I am entirely sustained in this view by the success of Ernest Shipman's pictures in box-office receipts."

Simplex Twins Win First Prize at Benefit for Poor Children

IN far off Sydney, Australia, the Sunshine Club, which was organized to bring sunshine into the lives of poor children of the city, appealed for funds to further carry on its splendid mission.

This appeal was heard and answered in a most substantial and hearty manner by the Motion Picture Industry of the Antipodes. A representative committee of trade leaders working with civic and industrial representatives soon completed plans for a big movie ball, the first to be held in Sydney.

That the ball, which was held in the Palais Royal, was a financial and social success is apparent in the reports covering the affair as indicated in the Australian trade press and through letters received here from those in charge.

One of the striking novelties introduced by George W. Todd, sales manager of the Australasian Films, Ltd., Simplex distributors in Australia, was the presentation of the Simplex Twins. Two boys, twins, Ian and Howard Feakes-Keast, were equipped with elaborate costumes designed by Mr. Todd, which were so cleverly gotten up that at first glance the spectators remarked that here indeed was a brace of the well-known Simplexes that had come to life.

Technically Correct

Not only was the mechanical detail of the mechanism carried out in a most faithful manner, but the familiar lines of the Type "S" Lamphouses and Magazines were followed exactly, giving a technically correct appearance to these figures that was remarked by all who knew the Simplex. To add to the illusion, the lamphouses were electically equipped in a way that permitted the Twins to snap on the current, thereby producing a sharp, clear light through the projector lens while a convenient operating device set in motion the revolving shutter, with the result that two animated, live Simplexes mingled with the throng.

Among those present were H. M. King George's State Representative Governor Sir Walter Davidson and Dame Margaret Davidson, D. B. E. Her Excellency Dame Margaret Davidson presented the Simplex Twins with the first prize for the most artistic costume worn at the ball.

HONORED BY FIRST LADY OF AUSTRALIA

Two Simplex masqueraders who won high honors in Antipodean revels.

Martin J. Heyl Says Cost of Production Should Be Lessened

MARTIN J. HEYL, vice president of Anderson Pictures Corporation, has arrived in New York from California for a series of important conferences with Carl Anderson and to meet prominent authors and others.

Mr. Heyl is supervising all productions now being made for Anderson Pictures Corporation and will be permanently located in California for that purpose. For years, Mr. Heyl has been a successful construction engineer and before expanding his interests to the motion picture industry, he made a detailed survey of production from an engineering viewpoint.

He believes that production costs can be greatly curtailed by the application of successful scientific methods to the mechanics of studio work. "Scientific management," says Mr. Heyl, "seems incompatible with the average director's conception of artistic production. Of course, I thoroughly agree that there must be art in production and pictures cannot be reduced to a factory-made commodity. But there are certain principles of business-like procedure and economic operation which, I feel, are largely overlooked in the studios and which can be made an aid rather than a hindrance to artistic work."

M. P. T. O. of Arkansas Holds Short But Constructive Session

ABSOLUTE harmony and the "all-for-one-and-one-for-all" spirit was plainly evident at the fifth semi-annual convention of the Motion Picture Theatre Owners of Arkansas just concluded in Little Rock. The fall meet lasts but one day but much constructive work was done in the few brief hours with the Arkansas unit again standing out as one of the most solid and harmonious of the M. P. T. O. A.

President Cole, of the M. P. T. O. of Texas, sat in at the meeting and contributed a fine and instructive talk to the occasion. Arkansas exhibitors were much pleased with Mr. Cole and many of them predicted a fine growth for the Texas organization under his leadership.

Officers were selected for the coming year with Eli Whitney Collins, of Jonesboro, being selected to succeed himself as president, while O. C. Hauber, of Pine Bluff, was continued for the fourth time as secretary-treasurer and H. D. Wharton, of Warren, again elected vice-president. The executive board contains the names of the following wide awake exhibitors:

C. A. Lick, of Fort Smith; W. L. Landers, of Batesville; F. B. Smith, of Stuttgart; D. E. Fitten, of Harrison; E. H. Butler, of Russellville; E. C. Robertson, of Fayetteville; John A. Collins, of Paragould; William A. May, of Little Rock, and L. F. Haven, of Forest City. W. L. Mack, of Jonesboro, heads the Public Service Committee, with C. H. McCroskey, of Dermott; W. A. May, of Little Rock, and Senator Walter Raney, of McCrory, as a committee on legislation.

Resolutions endorsing The Theatre Owners' Distributing Corporation, National Motion Picture Day, and Sydney S. Cohen were unanimously passed. The "uniform" contract was condemned and the boards of arbitration, as at present constituted, were vigorously assailed by resolution. Arkansas exhibitors asserted their belief in arbitration but denied the right of the exchanges to choose all members of the board, as is done at present. Warning was given that all members would favor with their business those exchanges that make no complaint against Arkansas exhibitors before such a board.

Of the fourteen complaints registered before the St. Louis board against Arkansas exhibitors, it was stated that only two exchanges had filed the entire group. By favoring those exchanges that do not make use of the board, Arkansas exhibitors hope to compel a revision of the plan so that the exhibitors will have a voice in choosing the board that is to try cases against them. To date no exchange in this territory has succeeded in closing any of the theatres complained against as other service was obtained.

The custom of introducing religious and other forms of propaganda was also condemned by resolution, it being the contention of the exhibitor body that the screen was intended for entertainment and instruction and not to popularize any faith or creed. The caricaturing of clergymen, priests, rabbis or any form of religion was also condemned together with the introduction of such characters into comedies, when it was not really essential to the story or action.

Every theatre owner present tendered the use of his screen for the raising of funds to perpetuate the memory of Herman Davis, Arkansas's greatest hero of the world war, and fourth on the Roll Call of John J. Pershing.

Two bills were introduced into the Arkansas Senate during the exhibitor meet that would have worked disaster on the theatres of the state. By diligent work on the part of the legislative committee and other members, these bills were stifled in the committee and did not reach the Senate. Either of them would have resulted in closing eighty per cent. of the theatres in the state. Fortunately, the Arkansas organization is well represented in the Senate by Senator Walter Raney, of McCrory, who is also an exhibitor and a member of the organization.

After remaining in session from 9 A. M. until 10 P. M. the M. P. T. O. of Arkansas adjourned until the first Monday in April, when a three-day convention will be held. The three-day event is always featured by many pleasing social activities.

Pathe to Film Race

The international horse-race classic to be held October 20 at the Belmont Race Track, when Papyrus, winner of the English Derby, will race America's best three-year-old for a $100,000 purse, is to be recorded by the motion picture camera for the entertainment of the millions of sport devotees throughout the civilized world.

In view of the world-wide interest in this event, which brings Europe's greatest race-horse in competition with America's fleetest racer—Harry Sinclair's Zev—arrangements have been made with the Westchester Racing Association whereby Pathe Exchange, Inc., will make a motion picture of the match. By virtue of the arrangements just effected, Pathe has obtained exclusive rights to film the event.

This Pathe special, which will be in two reels, will be released for public showing on October 21.

Lichtman to Rest

B. P. Schulberg came from Los Angeles to New York last week to discuss distribution plans with Al Lichtman and J. G. Bachmann, his partners in Preferred Pictures Corporation.

Al Lichtman, after a strenuous Summer and Fall, has decided to take a long vacation and will go into the mountains far from telephones and telegraph offices to take a much-needed rest.

Mr. Schulberg and Mr. Bachmann, assisted by Henry Ginsberg, sales manager of Preferred, will direct the distribution activities of Preferred in Mr. Lichtman's indefinite absence.

Ouimet Producing Features

L. Ernest Ouimet, formerly president of the Specialty Film Import, Ltd., of Canada, is now president and general manager of Laval Photoplays, Limited, of Hollywood and Montreal.

It is reported from the coast that Mr. Ouimet is now engaged in producing features, the first of which has as working title, "The Vital Question," from the story by W. Conselman.

Mr. Ouimet has engaged as star of the picture Andree Lafayette, of "Trilby" fame. Others in the cast are Jack Perrin, who has recently been in Viola Dana pictures; Max Constant, Eddie Tilten, W. H. Turner, Orpha Alba and Helen Ferguson. George Benoit is cameraman.

It is thought that as yet Mr. Ouimet has not made any arrangements for distribution.

Injunction Sought

Theatre Seeks to Prevent Film's Showing at Rival House

Suit seeking an injunction that will restrain the International Film Service, Inc., Cosmopolitan Productions, Inc., Ellsmere Theatre Operating Company and the Goldwyn Distributing Company from exhibiting the motion picture, "Enemies of Women," at the Ellsmere Theatre in the Bronx, has been filed today, in the N. Y. Supreme Court, by Charles Haring and Louis F. Blumenthal, owners of the Belmont Theatre, a neighboring playhouse in the Bronx.

It is charged in the complaint filed on behalf of the plaintiffs by their attorney, State Senator James J. Walker, that they had a contract with the International Film Service, Inc., which gave them prior rights to exhibit the picture at their theatre, and despite this it is alleged the defendants arranged to give this right instead to the Ellsmere Theatre.

Recently a similar action was instituted against the same defendants over the film, "Enemies of Women," by the Gotham Amusement Co., Inc., which operates a motion picture theatre on Washington Heights, but a settlement effected between the litigants, caused a withdrawal of the proceeding.

Jaffe Returns to Coast

Sam Jaffe, general manager of the B. P. Schulberg Studios, who came east last week for a short vacation, has returned to Los Angeles to prepare for the next three Preferred Pictures to be put into production in the near future.

Goes West on Visit

Roy Crawford, vice president and treasurer of Associated Exhibitors, left New York recently for the Middle West. Mr. Crawford plans to visit Topeka, Kan., his home town. He will also go to Wichita and Kansas City.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Opening of Capitol Will Make Fifth in San Francisco Chain

Things are humming these days with the Herbert L. Rothchild Entertainment, Inc., which now operates four of the leading downtown houses in San Francisco and which will shortly add another to the chain. Almost five hundred employes are on the staff and to assist in bringing these into closer touch with one another a monthly house organ has been launched. The initial issue consists of four pages, with articles by President Herbert L. Rothchild, General Manager Leon Levy, Publicity Director Charles E. Kurtzman, and the manager of the different theatres. D. L. Dinwiddie, of the Granada Theatre, is editor of the paper.

Arrangements have been completed for the opening of the Capitol Theatre, the latest in the chain, and the opening attraction will be "The Hunchback of Notre Dame." Sol Pincus, who has been with the Rothchild organization since the consolidation of the Imperial and California theatre interests, and who was director of publicity for many years for the Imperial Theatre, has been made manager of the Capitol Theatre, a promotion that is well merited. The Herbert L. Rothchild Entertainment, Inc., is trying out a new music plan and Paul Ash, conductor of the Synco-Symphonists at the Granada Theatre, will divide his time between the California and Granada theatres, conducting one week at one house and at the other theatre the following week, alternating with Max Dolin.

The Royal and Castro theatres, San Francisco, now conducted by the same interests, are trying the joint advertising plan, frequently playing the same picture at both theatres at the same time. This plan has been carried on with much success by the owner of the New Mission and New Fillmore theatres.

J. C. Bach and H. Herman, the latter representing Eastern interests, have secured a fifteen year lease on the Progress Theatre on Fillmore street, San Francisco. It is announced that a $250,000 theatre is to be erected to supplant the present one, which is one of the pioneer houses of the district.

Louis R. Lurie, of San Francisco, has taken over what was formerly the Pantages Theatre at Twelfth and Franklin streets, Oakland, and will reopen this late in October, offering both moving pictures and road attractions. J. A. Brehany has been named general manager and William R. McStay has been selected as business manager of the Lurie Theatre, as the house will be known.

The new theatre of Aaron Goldberg on Howard street, San Francisco, will be opened about the first of November, while the Circle Theatre on Market street will be ready shortly after the middle of October.

J. B. Lima, of San Francisco, has taken a lease on the Dimond Theatre in the suburban city of Oakland and is preparing to remodel the house.

New theatres are being added from time to time to the chain operated by West Coast Theatres, Inc., the latest being the California Theatre at Watsonville, Cal. This opening was made a civic affair and was attended by many from a distance. The house has a seating capacity of 1,200 and will be devoted to moving pictures and road attractions. A. M. Bowles, manager of the Northern California division of the West Coast Theatres, Inc., made the opening address, with Mayor F. W. Atkinson extending the welcome of the city.

The name of the T. & D. Theatre at Richmond, Cal., is to be changed shortly to that of the California Theatre.

Among the exhibitors who recently visited Film Row, San Francisco, arranging for service, were Frank Parker, of Stockton, and Modesto; John W. DiStasio, of Sacramento; C. C. Kaufman, of Colusa; T. C. Reavis, Santa Rosa; Sam Gordon, of Napa, and Charles Stanley, of Crockett.

The National Theatres Syndicate, which recently purchased the Madera Opera House, Madera, Cal., is preparing to make extensive improvements in the house, including the installation of new chairs and a marquee.

Oliver Kehrlein has disposed of the Franklin Theatre at Oakland, Cal., to John Maurer, G. W. Patterson and L. B. Gross, the latter exploitation manager of the house.

The formal opening of the new Cameo Theatre on Market street, near Mason, was held on the evening of September 21, when 1,000 invited guests gathered to inspect the playhouse and to enjoy the excellent program that had been arranged. This house occupies the site of the old Frolic Theatre and represents an investment of about $100,000 on the part of Universal.

Herman Wobber, who has theatre interests at San Francisco, in addition to being manager of the Pacific Coast division of Famous Players, has returned from an extended eastern trip.

Work on the new theatre of Samuel H. Levin in the Golden Gate Valley district of San Francisco is being rushed and every effort is being made to have it in readiness for opening by the close of the year. The theatre will be in the old Spanish castle type of architecture, will seat 1,600 and will be known as the Metropolitan.

The Rivoli Theatre property on Market street, near Seventh, San Francisco, has been purchased by William B. Wagnon and at the expiration of the present lease will be remodeled and converted into a commercial building, with stores and offices. The theatre is being operated as a 10-cent house under a short term lease.

The T. & D. Theatre at Berkeley, Cal., was closed recently for extensive remodeling and redecorating and has been reopened as the California Theatre.

The Maio Theatre, adjoining the Warfield Theatre, San Francisco, has been closed for extensive remodeling by its new owner, Aaron Goldberg. A new front and marquee will be installed and new furnishings installed. It will be reopened as the Circle Theatre, with admissions of 10 and 15 cents.

The Victor Theatre at Oak Park, Cal., is being remodeled at a cost of $7,000 and is closed while the work is in progress.

A. N. Jackson, of the Republic Theatre, San Francisco, is arranging to erect a theatre in the North Beach district.

Joe Blumenfeld has been made general manager of his father's chain of theatres, which include the Victor at Oak Park, the Orpheum theatres at San Fafael and Gilroy, and the house nearing completion at San Anselmo.

The West Oakland Theatres Co., Inc., has been incorporated at San Francisco with a capital stock of $50,000, the subscribers being R. A. McNeil, E. H. Emmick and L. S. Hamm. Arrangements have been made for taking over the Lincoln Theatre in West Oakland.

St. Louis

Marcus Loew, who was in St. Louis during the past week, has under consideration plans for at least two new theatres in St. Louis. Whether they will be erected will depend on the success of the Marcus Loew State Theatre now under construction at Eighth street and Washington avenue. That house will open about March 1, 1924, and the construction is being pushed with that end in view.

While in town Loew changed the plans for the structure so that the office building being erected in conjunction with the show house will be eight stories instead of three as originally planned. This will increase the investment from $1,500,000 to $2,300,000 or more.

The new theatre is in the heart of the downtown shopping district and has proven a decided stimulant for building activities in that vicinity. On the ground floor it will contain a number of shops, and these store rooms are in great demand.

Since the construction of the theatre got under way a number of the stores in the immediate vicinity have enlarged their space and several have purchased ground for additions to their stores. Notable among them is the Stix-Baer & Fuller Company, which has plans for a $1,000,000 annex just in back of the theatre structure.

Wisconsin Not to Secede

WISCONSIN exhibitors are going to stick by the Motion Picture Theatre Owners of America. That is the comment of Fred Seegert, newly elected president of the M. P. T. O. of Wisconsin, upon the invitation which Badger exhibitors have received to join Michigan, Minnesota, Illinois and Indiana in a meeting at which an "insurgent" central west organization is expected to be formed.

In announcing his stand, Mr. Seegert is simply voicing the sentiment of other members of the board of directors. At the first meeting of the board under Mr. Seegert's regime, a resolution was adopted in which the directors pledged anew their allegiance to the national organization.

"Naturally, we are interested in the meeting which has been called for French Lick Springs, Ind., and undoubtedly some Wisconsin exhibitors will attend, but not for the purpose of giving support to a move to form a rival organization to the existing association," declared Mr. Seegert. "It is possible that I myself may be present, but in that case it will be only because I will desire to know what is being planned in the way of a tax fight. Our organization is in no other way interested in the plans of the exhibitors in the other states and will not encourage a new association."

Many Philadelphia Showmen Attend Opening in Trenton

Philadelphia exhibitors and exchange men were the guests of the Hirshbeld and Hilldinger Corporation on the occasion of the opening of the newly remodeled Stacey Theatre, in Trenton, N. J., last Friday night. The Stacey for many months had been constantly changing hands until it was taken over last spring by the Hirshbeld and Hilldinger interest. During the summer it was closed while it was remodeled into an attractive house for the purpose of showing first-run pictures with provision for seating facilities of 1,200.

First runs only will be featured under the new policy of the Pergola Theatre management of Allentown, Pa. It is the purpose of D. Knorr, who for the past ten years has been proprietor of the Pergola, to eliminate the showing of seconds and thirds and for the purpose of conducting a first-class house in keeping with the new program, a complete renovation of interior and exterior is planned for the purpose of modernizing the house. An attractive electric display will be used in the decorative scheme of the entrance and a modern projection room equipment and seating arrangement is proposed. Mr. Knorr, who also owns the Nedson Theatre, is now arranging for orchestra accompaniment to the screen production.

Bright prospects for a clean sweep in the November election for the Mayoralty of Lebanon, Pa., are in view for George T. Spang, proprietor of the Academy of Music and Strand theatres of that Pennsylvania city. Judging from the overwhelming victory which he gained at the primaries as Republican candidate, his prospects are that he will come out with flying colors at the election in November.

Another moving picture theatre owner who was successful at the primaries was Harry Troxeli, who for the past twelve years has been owner of the Photoplay of Gettysburg, Pa., who made a successful run for the nomination for County Treasurer on the Democratic ticket.

Edward O'Keefe of the Criterion and City Square theatres of Atlantic City, who has been on an automobile trip to Maine, is back at his post.

A thorough renovation of the Majestic Theatre of Bridgeton, N. J., is now under way and will develop the modernizing of the building planned by Louis Linker, its owner. A new lobby is being installed with marble walls and frescoed upper panels and ceilings, in a picturesque combination of green and old ivory. The auditorium is to be enlarged and modern furniture installed.

The new theatre which Myer Milgram is erecting at Twenty-third and South streets and to be known as the Milgram, is now nearing completion and is expected to be ready for the public by November 1. It is a brick and concrete structure with all modern improvements for a five hundred seat house.

An attractive front is being erected in the Temple Theatre at Berwick, Pa., by Edward Skyrm, who took over the ownership a year ago, and after remodeling it developed a successful moving picture patronage. A new Hope-Jones unit organ has been installed. Mr. Skyrm also conducts the Lincoln Theatre at Plains, Pa., and this is being used as a second run house.

Introduction of the Bartram, at Fifty-fifth and Chester avenue, as a first run house has been announced with the opening of the season by Samuel Brummer, who purchased this moving picture house a year ago. It has been remodeled and redecorated, interior and exterior, with artistic frescoed walls in landscape scenes for the inside and outside decorative scheme and brown and gilt tile combination. A two-color electric display sign announces the title. Previous to taking over the control of the Bartram, Mr. Brummer for two and a half years owned the Pike Theatre at Sixth and Pike streets. He disposed of its management to take over the Bartram.

Control of the Luna Theatre of Danville, Pa., has passed from the hands of Joe Hein, who conducted the house for twelve years, into those of the Comerford Amusement Company. Mr. Hein will retire from the moving picture business and devote all of his time to his pickle packing concern.

Advancement to the position of manager of the Market Street Theatre has been conferred upon George M. Soebell, for the past two years in charge of the Harrowgate on Kensington avenue, above Ontario street. Soebell's advancement follows the resignation of Joseph McConnell, who has entered business for himself in Atlantic City. Under the new management the Market Street Theatre will receive broader exploitation and a more elaborate display in conjunction with the various feature pictures to be shown at this house.

Breig Brothers of Scranton, Pa., have been awarded the contract for erection of the new American Theatre at Pittston, Pa., which will be one of the largest of the M. E. Comerford Amusement Company chain, with a seating capacity of two thousand two hundred and fifty and which will be erected at a cost of $250,000, on a plot of ground one hundred and ninety by one hundred and fifteen feet. With the installation of the equipment, projection outfit, decorative art and other comforts providing for a first-class house, a total expenditure of $400,000 will be made. Foundation for the new building is now being constructed.

Massachusetts

A D. A. R. benefit was staged at the Capitol Theatre in Springfield the week of October 7 when "Rupert of Hentzau" was the feature picture.

A sum of money recently was stolen from the office of John Kamuda, manager of the motion picture theatre in Indian Orchard, a suburb of Springfield. His desk was broken into.

A special show for children every Saturday morning continues to prove a big success at Gordon's Capitol Theatre in Boston.

The Goldstein Brothers will open their remodeled Plaza Theatre in Springfield, renamed the State, on October 15 with a dramatic stock company.

Seattle

Butte exhibitors are in a deadlock with striking operators and musicians, and every theatre in the town is closed. Being a mining town, it is also a solid union town. The employes demanded an increase all around, amounting to something like five dollars a week. The exhibitors attempted to arbitrate, refusing the increase, which would mean five hundred dollars a month and up, added to their overhead. They would be merely running to pay the salaries of employes. This they were unwilling to do, with the resultant walkout. After five days of dark houses the exhibitors are still determined to hold out.

The Bothell Theatre, Bothell, Wash., Bert Kemmer, manager, burned down last week. No plans for replacing the structure have been made.

Start of Fall Season Brings Good Business in Kansas City

Downtown theatres of Kansas City are doing a brisk business during the first weeks of the fall and winter season. The season was officially opened with the theatres offering big productions, well advertised. Another stimulant to good patronage is the Fall Festival being held in Kansas City from September 24 to October 20.

During this month of merry-making, visitors from all over the territory flock to the city to take part in the many activities continually going on. As a consequence, business in every line enjoys an increase in sales, and the theatres come in for their share of the profits.

The motion picture houses are especially attractive to the visitors because of the high standard of presentations offered. The last two weeks of the festival have many events which promise to make business still more interesting. The weather has been with the theatre men, there being no hot days, but cool days which are conducive to thoughts of the theatre.

Exhibitors here are looking for a big season even after the festivities cease, and most of them have some well-known productions booked together with specialty acts, which usually draw an excellent business.

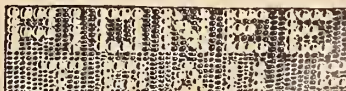
The Pershing Theatre, owned by Fred Meyn, treasurer of the Kansas exhibitors, and located at Argentine, Kas., a suburb of Kansas City, was damaged by flood waters to the extent of $7,000 last week. Heavy rains have been somewhat prevalent recently and a particularly heavy downpour flooded a section of the city, doing considerable damage to many businesses.

The Roanoke Theatre property on Thirty-ninth street, near Summit street, Kansas City, was bought last week by Joseph H. Williams, real estate dealer, from Mrs. Bridget Spillane. The theatre building, a brick structure, has a seating capacity of about six hundred persons. A lease on the property has about a year to run before expiration, with a 5-year extension option.

The $50 theatre license tax assessed by the county court has been upheld in a test case before Justice James J. Shepard, this city. It has been the contention of local exhibitors that the tax was not legally assessed and therefore not collectable. A. M. Eisner of the Broadmoor Theatre, president of the Motion Picture Theatre Owners of Kansas City, failed to pay the tax and it was on his test case that validity of the assessment was maintained.

J. W. Watson has purchased the Benton Theatre, Kansas City, and plans to open sometime the early part of this month. He formerly owned the Benton. A Hope-Jones organ is being installed and several other improvements being made.

W. L. Finney is the new manager of the Pantages Theatre of Kansas City. He succeeds James Rice, who will manage the Pantages at Sacramento, California.



Indiana Theatre Owners File Objection to Theatre Project

A protest has been filed with the Indiana Securities Commission, a state body regulating the sale of securities, by the Motion Picture Theatre Owners of Indiana, a corporation of which Gustav G. Schmidt, proprietor of the Crystal Theatre, Indianapolis, is chairman of the board of directors, against the proposed erection in Monument Circle, Indianapolis, of a new million dollar theatre building by the Famous Players-Lasky Corporation.

The Market-Circle Realty Company, a holding company for the Famous Players-Lasky Corporation, has leased for ninety-nine years the site now occupied by the southwest half of the English block, has caused the property to be vacated by tenants and is wrecking the building, proposing to erect a five-story office and theatre building on the site.

The realty company is asking permission of the state securities commission to issue $600,000 of preferred stock, to be secured by the Famous Players-Lasky Corporation, in order to finance the work.

The protest filed by the Motion Picture Theatre Owners alleges that the project will not be a profitable one and has submitted an exhibit of figures to show why. On this basis the protest asserts that the building will not be able to meet financial obligations that would be incurred.

The protest also charges that the Famous Players-Lasky Corporation is insufficient security for the issue of preferred stock which the realty company asks permission to issue. The protest asserts that the corporation now is before the Federal Trade Commission for investigation to ascertain if the corporation has been violating fair trade and competition laws and says that if the federal commission should dissolve the corporation the effect on the proposed securities would be serious.

A hearing on the protest will be conducted by the commission on Tuesday, October 16.

At the invitation of Indianians, directors and officials of moving picture exhibitor organizations in the Central West will meet within the next few weeks at French Lick, Ind., or Chicago, to perfect an organization for the defeat of the admission tax. Exhibitor organization officials from Indiana, Ohio, Wisconsin, Illinois, Michigan and Minnesota will probably be present at the meeting.

The Hoosier theatre men say the meeting will have national importance. They consider the admission tax an evil that is causing considerable damage to their business and they hope the proposed meeting will result in the sponsoring of a bill against this tariff. It is probable that other matters, including the proposed uniform contract, lower film rentals and the tax of music, will be discussed at the gathering.

The Indiana, Terre Haute's most beautiful theatre, which has been closed for the last several months, was formally reopened under new management Sunday, September 30. Capacity crowds featured each performance, indicating that Terre Haute theatregoers are pleased with the Indiana's return to the amusement field.

Directors of the Mutual Operating Company, which has taken over the Indiana Theatre at Terre Haute, met in the executive offices of the theatre Monday night and elected the following general officers: J. P. McKibben, president; T. W. Barhydt, vice-president; William M. Myers, secretary, and Charles Fox, treasurer. Mr. Barhydt is one of the promoters of the Indiana Theatre, Myers is president of the Chamber of Commerce, Mr. Fox is one of the owners of the American and Orpheum theatres, and McKibben is a Terre Haute business man. The officials will act in an advisory capacity with the board of directors. The capital stock of the new company is placed at $30,000.

Roger Mack, who was manager of the Strand Theatre at Kokomo for several months, has been appointed manager of the Regent Theatre at Saginaw, Mich., according to word received by his Kokomo friends. The Regent is one of a string of theatres operated by the Bijou Theatrical Enterprise Company.

Historic Rochester Property Acquired by Albert Fennyvessy

A deal involving a quarter of a million dollars, whereby Albert A. Fennyvessy, 22 Ramsey Park, one of Rochester's largest theatre operators, soon acquires title to the property at 3 to 95 Main street, west, including Fay's Theatre, is announced. Preliminaries of the transaction have been completed. Mr. Fennyvessy has made a substantial payment pending final transfer of title.

The property at Montgomery alley and Main street west, adjoining the Hotel Rochester, was part of the original hundred acre tract deeded to Ebenezer Allen, the first white man to settle in Rochester, and later conveyed to Nathaniel Rochester, for whom the city was named, for $1,750.

It is the center of one of the most historic plots in western New York. Fronting 84 feet on Main street west, the property has a varying depth up to 200 feet and takes in all of the Main street frontage in the block from Plymouth avenue to Montgomery alley, except the Hotel Rochester. It is purchased by Mr. Fennyvessy from the United Hotels Company of America, which operates the Rochester, through Frank A. Dudley of Niagara Falls, its president.

The present building, which is of brick construction, three stories high, on Main street, and given over entirely to the theatre in the rear, has long been associated with the theatrical business. Fay's Theatre originally was the old National Theatre and later the Shubert, both controlled by Sam and Lee Shubert of New York and used many years for the presentation of big productions. It was built for the Shuberts by the Duffey estate, which owned the property prior to the transfer to the old National Hotel Company.

This company operated the Hotel Rochester until about two years ago, when it was taken over by the United Hotels interests. At present, in addition to Fay's Theatre, the building houses several clubs, the hotel's print shop and offices. Fay's Theatre will continue to be operated by Edward M. Fay of Providence, R. I., as at present, it being reported that he is ready to sign a twenty-year lease with Mr. Fennyvessy for a sum approximating a half million dollars. Fay's Theatre, seating 1,800 persons, is one of the largest in the city.

The Strand Theatre, which has been in the hands of craftsmen for the last six months, during which time important innovations were made, has reopened to the public. The old Strand, which Rochesterians have been so familiar with for the past seventeen years, is now but a memory. The present house, new in every respect, is a great improvement, and many people feel that it is one of the most beautiful among small theatres in this portion of the state. Some of the most important changes that have been made are as follows: Marble stairway and wainscotings; new electric fixtures and wiring throughout, with a four-color lighting system; lobby frames, hand carved; beautiful art glass windows, and art glass domes in the main ceiling; paneled velour decorative scheme; a new marquee and new electric signs around it.

Chicago

Another trade has been made in movie circles at Springfield, Ill., the Empress Theatre changing hands, coming under the management of L. Douglass, who will fix the house up for the fall business, George Koehn selling his interest in the house to Mrs. Julia Shipp.

George Greenough, owner of the Grand Theatre at Sterling, Ill., plans to build a new house in that city to play both pictures and legitimate shows. It is expected that the house and furnishings will cost at least $200,000 and seat almost a thousand people.

Joseph Hartley has sold the Hartley and Lyric theatres at East Chicago to the S. J. Geogory Amusement Company of Hammond, Ind., for a consideration said to be about $300,000. The houses will be redecorated by the new owners and taken over about the first of the month. The Hartley will play both vaudeville and pictures while the Lyric will show pictures only. This will give the Geogory circuit eight houses and in addition they will book both pictures and vaudeville for independent houses in Whiting and Gary, as well as the Young theatres at Gary.

One of the oldest exhibitors in the state is Charley Shade of the Scenic Theatre at Lexington, Ill. Schade has been in the business for the past eighteen years and after laying off for a few years he is back on the job again and showing the youngsters how to get the business.

The Fitzpatrick and McElroy house at Traverse City, Michigan, is rapidly nearing completion and an early opening is being planned for the house, which will be one of the finest in the circuit.

Balaban and Katz in large newspaper space advertise that their circuit had an attendance of eighteen million people last year and that one of the unusual features of this huge attendance was the lack of confusion in seating the patrons of the B. and K. houses. Credit is given the large and efficient usher organization for the accomplishment.

Pittsburgh

Announcement has just been made at the offices of the Harry Davis Enterprises in Pittsburgh, that the name of the new picture theatre which they are erecting on lower Fifth avenue in downtown Pittsburgh, adjacent to their old Wonderland Theatre (now closed and being dismantled), will be the Ritz.

It is expected that this newest addition to local picture houses will be ready to open to the public sometime in November, although it is yet impossible to select a definite date.

The Ritz is being built on an elaborate scale, and will be one of the finest houses for its size to be found anywhere. There will be 650 seats on the first floor and the balcony will accommodate 200.

Eddie Johns, formerly manager of the Wonderland and now in charge of the Hippodrome Theatre at McKeesport, also owned by the Davis interests, will be resident manager of the Ritz.

Construction work has begun on a new motion picture theatre on Fourth avenue, between 10th and 11th streets, Huntington, W. Va. It will be completed and available for use by the first of the year, according to statements made by H. K. Pancake, prominent real estate operator, who heads the company backing the new venture.

The building is owned by Dr. Lake Polan. The Strand Amusement Company, incorporated for $50,000 and organized and headed by Pancake, is sponsoring the theatre, which will be known as the Strand. Other officers of the company are: A. J. Connelly, vice-president and general manager; E. G. Bailey, vice-president; C. E. Coryell, secretary and treasurer; J. H. Murray, F. M. Stone and F. D. McQuaid, board of directors.

New York

The Albany Theatre, owned by Samuel Suckno, is being remodeled through an application of paint and paper as well sa a change in the lighting system of the house. Mr. Suckno has placed a uniformed man at the door, and from next week on an orchestra will furnish music.

The Griswold, in Troy, which has been operated as a motion picture theatre for the last year or two, by Benjamin Apple, who also runs the American in the same city, closed last week and the lease was returned by Mr. Apple to the Proctor interests.

As a money maker there are few, if any, motion picture theatres around Troy or Albany that can hold a candle to the Rose in Troy. The house is crowded every night and Jacob Rosenthal, the owner, appears to have hit upon the right scheme of bringing the crowds to his door. Along with the picture, there are many door prizes and it is a common sight to see a man or a woman leaving the theatre with a lamp, or a broom, or in fact almost any article of household furniture. But it should be borne in mind that along with the door prizes Mr. Rosenthal offers a bang-up good show each night.

According to a rumor, the new theatre in Hoosick Falls, N. Y., owned by that veteran, Charles McCarthy, better known as "The Judge," will shortly be taken over by one of the chains.

Oscar Perrin, manager of the Leland and Clinton Square theatres in Albany, was honored last Saturday by being invited to the City Hall to participate in an inspection of the city's police and fire departments.

The motion picture theatres of Albany are in excellent shape in so far as fire hazards are concerned. There was an inspection during the past week by the department of public safety. A report made to owners and managers of the theatres showed that but few violations of the law existed and these were of a minor nature.

Uly Hill, managing director of the Mark Strand, in Albany, and the Troy, in Troy, paid a visit to his former place of residence, Reading, Pa., last week, and incidentally received the surprise of his life. When Mr. Hill drove into town he was greeted by a band. Mr. Hill, rather flushed, it must be admitted, started in to inquire what it was all about, thinking that some word had perhaps reached the place that he was coming back for a few days. Imagine Mr. Hill's chagrin, however, when he was informed that the band was not especially welcoming him, but was only a part of the Old Home Week, and that some ten thousand or more were sharing in the welcome.

Buffalo

E. O. Weinberg, former manager of the Elmwood and Strand, Buffalo, and the State, Schenectady, has been appointed manager of the West End Cinema in London, England. The house has been taken over by Universal. Mr. and Mrs. Weinberg are now on the big pond heading toward London.

S. Howard Ammerman, manager of the Elvin Theatre, Endicott, N. Y., gave his patrons their first Sunday motion picture program last Sabbath. His action came as the result of a straw vote as to whether the folks wanted pictures on Sunday. Yes, came the loud reply via the straw vote.

A. C. Hayman, who operates the Strand and Cataract in Niagara Falls, N. Y., is completing plans for a trip around the world in the near future. Wants to see what there is in this King Tut stuff.

John Stevens has resigned as manager of the Ellen Terry Theatre. Bill Colhan, who has been managing the Marlowe, is now looking after that house and the Ellen Terry. Both theatres are controlled by the Border Amusement Company.

National Motion Picture Day Backed by Wisconsin M. P. T. O.

Meeting for the first time with Fred Seegert, of Milwaukee, new president of the organization, the Board of directors of the Motion Picture Theatre Owners of Wisconsin voted to give whole hearted support to National Motion Picture Day on Nov. 19. A committee to boost the project throughout the state will be named shortly, it was announced.

Definite assurance that exhibitors of the state will be able to take advantage of low rate insurance within thirty days, through a special arrangement with a nationally known company, was also given at the meeting. A representative of one of the risk companies, which is ready to create a theatre department to handle exclusively all forms of theatre insurance, outlined a scheme whereby a big saving would be effected for the exhibitor. The move for such insurance is an outgrowth of the recent mid-summer convention of the Wisconsin exhibitors unit.

Resignation of Walter F. Baumann, as executive secretary of the organization, was accepted after the directors had voted thanks to Mr. Baumann for his efforts in behalf of the association during the three years he was connected with it. Mr. Baumann, who has announced his intention of entering the advertising field for himself, left the office on Oct. 1. A successor for his position will be chosen in a few weeks, Mr. Seegert has announced.

A football game which ended in a riot threatens to result in "blue" Sundays for Elkhorn, Wis. Aroused by the battle on the football field on a recent Sunday, pastors of the Elkhorn churches have denounced the game and have begun a move to bar such contests on the Sabbath. In reply to this step, members of the football team and its supporters have declared that if the game is barred, they will insist that all other forms of amusements, including theatres, be prohibited on Sunday. Action in the courts is anticipated shortly.

Work of rebuilding the Janesville theatre, which collapsed recently while under process of construction with the loss of one life, has begun with a double force of men, according to an announcement made by the Milwaukee office of the Saxe Amusement Enterprises for whom the house is being erected.

Despite the handicap resulting from the crash, it is hoped that the theatre will be ready for opening early in December, which is only a month later than had been anticipated originally.

The Saxes have adopted the policy that it is best to continue operations immediately and argue about the blame for the accident later. Meanwhile nineteen witnesses have been summoned to give testimony in Jonesville at a corner's inquest growing out of the collapse.

All records for Ascher's Merrill Theatre in Milwaukee were shattered by the attendance during the two weeks showing of "Six Days," according to Roy C. MacMullen, manager. The previous high mark was established by "Manslaughter."

Patrons at Saxe's Strand Theatre in Milwaukee are getting a double fill of laughter this week. With "Why Worry" on a two week's run, E. J. Weisfeldt, manager, has obtained the services of Capt. Godfrey Rodergues, famous hike leader, and with his aid is conducting a reducing class for fat women daily on the stage.

Mrs. Wallace Reid is coming to Milwaukee during October for a personal appearance in connection with her crusade against the dope evil. Details of her visit have not been announced and as a result it is not yet known definitely in what house she will make her bow. However, it is understood that she will be at the Garden or Alhambra, Leo. A. Landrau's houses.

Daily matinees for women are going over big at the Milwaukee Theatre, George Fischer manager of the elaborate uptown house, announced after the first week of the experiment. The matinee feature at a reduced admission price, the same programs as those presented during the evening.

Six New Haven Theatres Have Sanction of Fire Department

Moving Picture World's Connecticut correspondent learned on October 8 that the first theatre permit since the disastrous fire in the Rialto Theatre in New Haven will soon be issued by the city. The board of examiners of the building department is inspecting the various theatres in the city and already has made a favorable report on six.

These theatres are S. Z. Poli's Palace and Bijou, Gordon's Olympia, the Garden, Winchester and Lawrence. Fire Marshal Fleming has said that the changes ordered made in these theatres are so far advanced that the theatres are in condition under the building code to receive licenses.

Anthony DeLorenzo, owner and manager of the Crown and Liberty theatres in Hartford and the Tunix Theatre in Windsor, inaugurated a rather novel policy in his Windsor Theatre on Monday night, October 8, when he removed all the seats and staged a dance. A ten-piece orchestra played. Manager DeLorenzo announced that if the Monday night feature proved a success it would prevail each week. Photoplays will be presented on the other nights.

Special shows with appropriate feature pictures have been arranged for the children at the Olympia Theatre in New Haven for every Saturday morning. Manager Browning is endeavoring to engage juvenile talent for these special performances. "Penrod and Sam" was his kid show picture on October 13.

Jack Sanson had a wild time at his New Park Theatre in Hartford the night of October 17 when he staged a baby show. The winners were filmed and will be shown in the Lyric Weekly News. Manager Sanson has been giving considerable footage in his news weekly to views of the children at various schools in Hartford.

The city of Derby aldermen recently discussed a proposed increase in the rental of the Sterling Theatre and it was the opinion of the members of the board that the sum be increased. No definite amount, however, was decided upon. Kennedy and Hoffman are the lessees of the Sterling.

Fire Marshal Martin J. Fleming of New Haven is now engaged in inspecting the 21 theatres in the city to determine if the managers have complied with the alterations as ordered by the board of examiners in accordance with the new building code.

Robbery Tip in Boston Brings Heavy Guard for Box Offices

An alleged discovery of a plot to raid the box offices of Boston theatres by armed bandits over the week end caused an unusually heavy guard of police to be detailed, and officers with sawed-off shotguns and revolvers were stationed in the lobbies and box offices of the downtown theatres and movie houses, as well as those in the suburbs of the city.

The tip was received by the police through an underground channel and the extra precaution taken is believed to have frustrated any attempt to loot the box offices, for no trouble was reported. A similar tip was received by the police several months ago, when it was rumored that the box offices of the legitimate theatres were to be attacked. These were dully guarded and nothing of a serious nature developed.

Last Saturday the attention of the authorities was devoted chiefly to the picture houses, where the officers made themselves as inconspicuous as possible but were on hand ready to cope with any emergency that might arise. The fact that some of the officers doing this guard duty were armed with the sawed-off shot guns indicated that the police information was such as to warrant unusual preparations to guard against bandit raids. Shot guns are reserved only for riot purposes under ordinary conditions. They have never been used, however, since they were included in the police department equipment.

The tip that came to the police had it that the bandits were on their way to Boston from some outside city and that the raids would be made upon more than one theatre at the same time.

Manager Max Nathanson, of the Modern Theatre at Providence, has secured the first run Providence rights for the production at his theatre during the coming week of "Zaza."

An initial dividend of $2.50 has been declared on each share of stock of the Whaling City Film Corporation, which last March gave to the public "Down to the Sea in Ships." The stockholders for the most part were and are New Bedford residents. The par value of the stock was $10 per share.

The Boston Photoplay Company, a motion picture exchange with offices at 54 Broadway, Boston, by vote of the stockholders has just filed a voluntary petition in bankruptcy in the federal court here. It lists its liabilities at $75,871, with uncertain assets. Large unsecured creditors include: The Lincoln Amusement Company, Boston, $5,418; Tremont Trust Company, $25,282; Hanover Trust Company, $4,800; International Trust Company, $7,500; Roxbury Trust Company, $1,250; Joseph M. Levenson, Boston, $4,000, all for money loaned. The Tower Film Company also has a claim for $4,844. In all, about fifty other creditors are listed.

Francis Westgate, one of the best known theatrical men in New England and for thirty-five years associated with the B. F. Keith theatre interests, died last week at his home, 14 Hudson Place, Providence. He was a native of Pawtucket, born April 29, 1873. In 1888 he became associated with the Keith theatres and served in various capacities during succeeding years. During the past few years he had been manager of the Empire Theatre at Providence. In the early nineties he was manager of the Pawtucket Opera House, then conducted by George E. Lothrop of Boston, as one of his chain of stock company theatres.

Mr. Westgate was a thirty-second degree Mason and was affiliated with Calvary Commandery No. 13, Knights Templar, and the Rhode Island Consistory of the Scottish Rite. He also was a member of Palestine Temple, Mystic Shrine, of Providence Lodge of Elks, and of the Theatrical Mechanics Association, all of Providence.

[illegible]

What are known as "Extension Service Movies" have been inagurated in some of the small towns in the vicinity of Lowell, for the purpose of bringing education and recreation to communities that otherwise might not have opportunity to enjoy this form of recreation. The program for October consists of a scenic reel, "Water by Wire," "A Letter from Dad," "Guarding Livestock Health" and "Little Red Decides," a Western comedy. This show was given the past week, starting in Gardner Parker Hall at Billerica on Monday. It was then given in the Dunstable town hall on Wednesday night, the Tyngsboro town hall on Thursday night, and in the Chelmsford town hall on Friday night. Large audiences at each place showed great interest in the plan.

"The Covered Wagon" reached its 250th showing at the Majestic Theatre here on Saturday night. During the weeks it has been here it has been seen by upwards of 250,000 people, or one out of about every ten persons who live within thirty miles of Boston.

Besides "The Covered Wagon" and "The Hunchback of Notre Dame," another of the continuing big photoplays which is also breaking records in Boston is "If Winter Comes," now concluding its third week at the Fenway Theatre. This little playhouse has not been adequate to hold the great crowds that have clamored for admission.

"Potash and Perlmutter" in its initial Boston showing at Gordon's Washington Street Olympia Theatre the past week, has been drawing big crowds all the week.

The Fellsway Theatre, located in Haines Square, Medford, redecorated and refurnished, had its official reopening on the evening of Oct. 11 and gave every evidence of being just what it claims to be, "a theatre for home people." The new management is the Fellsway Operating Company and its announced plan is to give the people "always the best music and photoplays." Some well known local movie people are included among the membership of the operating company. The officers are: President, Grover C. Burkhardt; vice president, Max Linsky; treasurer, William F. Stewart; clerk, George F. Grimes; general counsel, Edward M. Dangel. Besides these, there is a directorate of seven members and an advisory board of an equal number, of which Edward M. Levy is chairman. The manager of the charming little theatre is Benjamin H. Green, who is widely and favorably known in Boston moving picture circles.

Managers of moving picture theatres throughout Greater Boston, as well as in other parts of the Bay State, have been cooperating the past week with the authorities and using their screens to help spread the gospel of "Fire Prevention Week" watchfulness and the safeguarding of property. The aid thus accorded has proved timely and helpful and has been given great praise by the police and fire officials.

Cincinnati

It seems to be an assured fact that Cincinnati is to have another pretentious movie house added to its list, the Cox Theatre being the latest to come into the ranks of the silent art. The Cox and Shubert theatres adjoin each other in the heart of the downtown commercial district, both houses belonging to the Shubert chain. Last season the Shubert was given over to vaudeville bearing that name, while the Cox housed the "speakies." However, since Shubert vaudeville has become practically extinct in this territory, the Shubert Theatre is now playing regular stage attractions, and the Cox is being devoted to pictures, despite the recent rumor that this house would resume its policy of last season.

W. C. Meek arrived in Cincinnati early last week to take up the managerial duties at the Cox Theatre. Meek was business manager of the Chicago Grand Opera Company prior to his connection with the Shubert enterprises.

The Tri-State Amusement Co., Steubenville, Ohio, has extended its holdings by acquiring a 20-year lease on the Strand Theatre at East Liverpool, Ohio, the transfer being made as of Oct. 1. The Tri-State organization now controls the Strand and Olympic theatres at Steubenville and also operates Stanton Park. Plans are now being developed for another large movie house, work on which will be started soon. The Strand at East Liverpool will be entirely remodeled, according to a statement given out by A. G. Constant, one of the executives of the company.

George Shafer, of Wheeling, W. Va., has been awarded the lease for a site of the present city building at Steubenville, Ohio, for the erection of a handsome new moving picture theatre. Service Director Russell P. Price, by virtue of a city ordinance recently passed, has entered into a contract with Shafer for a lease of the ground covering a period of 35 years. Shafer, who is to organize a corporation, agrees to pay $12,500 yearly rental until the new building is completed, after which he is to pay the sum of $15,000 annually. Under terms of the agreement, the theatre is to cost not less than $250,000, and is to be completed not later than 12 months after the present city building is demolished, the city reserving the right to occupy the present quarters until March 1, 1924, without charge. After the expiration of the 35-year lease, the building, all improvements, fixtures, chairs, etc., are to revert to the city. Shafer has provided a bond of $150,000 to insure the carrying out of the contract.

Mr. and Mrs. C. D. Moore, of Ada, Ohio, have added the Rex and Strand theatres at Marysville, Ohio, to their string of houses. They also operate movie theatres in Ada, Forest and Dunkirk, Ohio.

Fred S. Meyer, managing director of the Palace, Hamilton, Ohio, last week delivered an address before the Women's City Club on the subject of "Better Pictures."

John A. Schwalm, manager Rialto Theatre, Hamilton, Ohio, who is one of the directors of the M. P. T. O. A., is putting forth strenuous efforts to make the forthcoming National Motion Picture Day a success, Schwalm being one of the Ohio chairmen.

Rhode Island

The board of police commissioners in Providence, R. I., denied the Rhode Island Russian Relief Committee a license to show the film, "The Fifth Year." They said it was not clear the funds from the show would be devoted to the relief of the "starving children of Russia," as advertised and not to the dissemination of communist propaganda. This action was taken after the picture had been shown for the benefit of members of the police department.

Francis Westgate, manager of the Empire Theatre in Providence, and associated with the B. F. Keith enterprises for thirty-five years, died in Providence on Sept. 26. He was a 32d degree Mason and a member of the theatrical mechanics' association. He leaves his wife and one brother. For four years he was associated with George Lathrop of Boston as manager of the Pawtucket Opera House.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Now is the Time to Get a Proper Start On Special Ticket Books for Christmas

CHRISTMAS is coming and it will be here almost before you realize it. Now is the time to prepare for special issue of ticket books for sale as Christmas presents. Even if you have regular ticket books on sale, it will help to have a special cover printed up for the Christmas trade; something that will show the Christmas atmosphere and not only give more pleasure to the recipient but make the books easier to sell as gifts.

The ticket book is no untried novelty. Year after year good managers make a drive on the books for Christmas gifts and get in money that might otherwise be diverted to something else. And at the same time they help the puzzled shopper solve a difficult problem.

Good All the Year

The really wise manager has a ticket book the year around. He knows that when he sells a book of ten tickets he is getting extra money, even though the book may be sold at a reduction. He knows that the man with a book of tickets in his pocket is going to come at times when he might hesitate if he had to plank his quarter or half dollar down on the ticket shelf. Using a ticket is not the same as spending money. The ticket is purchased when he has the money to spare. It may be used when salary day is either too close or too far away, according to which one you are contemplating. The small change is husbanded, but the tickets—that's something else.

From another angle the book ticket saves waiting in line when there is a rush, and many persons appreciate this convenience, and, above all, there is the human tendency to flash the book in display. Often that helps to sell other books. If Dick Smith has one, Bill Jones wants one, too, particularly if Bill notices that the girls admire Dick's book.

But for the Christmas trade doll up the books a little. Go to some expense to get something that is bright and timely. Get a cover to fit your regular book, if you use one, and you can have rebound such as may be left over. Don't waste money on flossy gilt or powdered glass snow scenes. Go in for a bright holly border. Green holly with red berries on a light green stock will give a good result and look better than a white cover while costing little more. Cut out the house advertisement on the face and print it to permit the donor to fill in. Use some such copy as "To ...., from.......... with best Christmas wishes," to "to help along a happy New Year" or any similar copy. Get something that will make the book look like a gift.

Sell Them Hard

Then drive on the sales. Go to every employer of labor whether mechanical or clerical. Suggest that a book of tickets will mean a lot more than a five dollar bill, and cost less. Offer a discount in lots of ten or 25 or 50, according to the number purchased. If fifty or more are taken, print up a special front with the merchant's name on. Suggest the same idea to merchants as gifts to patron whose trade seems to demand some recognition at the festival time. You will be doing a lot of people a favor to solve their gift problems, you'll be getting money for your house, and perhaps making new friends. If you have a sliding scale of prices have it stiuplated that the ticket represents one admission at a stated price and that your lowest regular price. Let specials require additional payment, or the tickets will be too apt to be held for the big priced shows.

Start right in to get the stock. Begin your campaign right after Thanksgiving, and Christmas season will be thanksgiving, too.

Alaskan Questionnaire to Sell The Spoilers

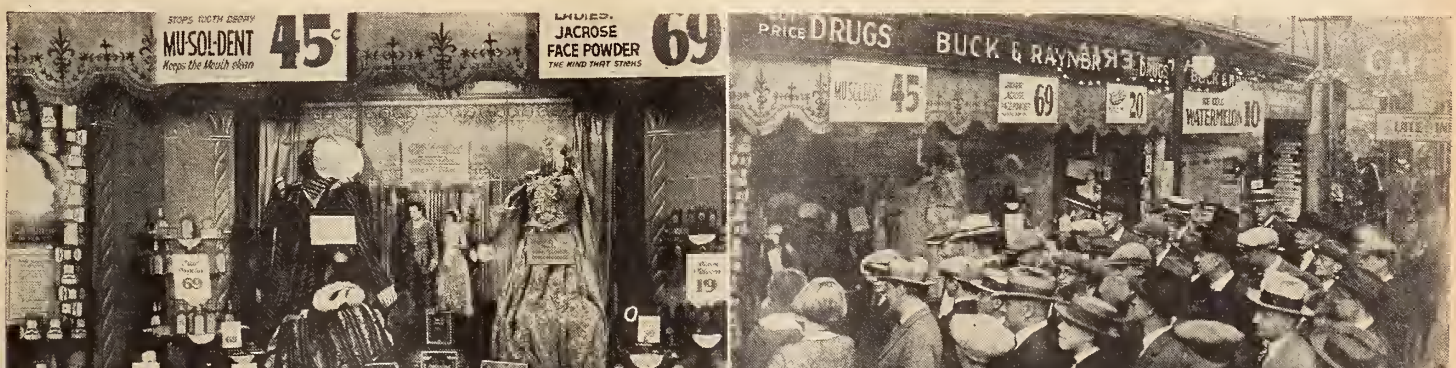
Getting away from the old contests and still pinning to a production, Harvey C. Horator, of the Temple Theatre, Toledo, used a questionnaire on Alaska as one of his exploitation stunts on The Spoilers.

There were twenty questions in two sets of ten each, and these were published three days each to get a full week of publicity. The prizes were $25, $15 and $10 and 25 sets of tickets.

In case you are interested, here is the list of questions: 1. Where is Iditarod? 2. What is a malamute? 3. What does Chinook mean? 4. What is meant by mushing the trail? 5. Where was the Treadwell mine? 6. At the closest point, how far from Alaska is Siberia? 7. Where does the government railway in Alaska start and terminate? 8. In what latitude and longitude is Nome situated? 9. What is a Totem Pole? 10. What is the name of the city of "Totem Poles"? 11. What is meant in Alaska when they speak of "a man from the outside"? 12. How high is Mount McKinley? 13. What was the date of the big fire at Valdez? 14. How many white people and how many Indians in Alaska? 15. How tall does celery grow in Alaska? 16. Where are the reindeer ranches in Alaska? 17. To what territory does the Dawson territory belong? 18. What is meant by the word "Klondike," and when was the first Klondike rush? 19. When and from whom did the United States buy Alaska? 20. What is meant by the "Spoilers"?

All Busted

A novelty for Broken Hearts of Broadway is a heart shaped cutout further split into seven pieces. When assembled it shows a scene of the downtown skyscrapers and the legend "Don't fail to see Broken Hearts of Broadway at your leading theatre."



A First National Release

THIS WINDOW PHOTOGRAPH WAS MADE AT NIGHT BECAUSE THE CHICAGO CROWDS WERE TOO LARGE DAYTIMES

All they had in the window outside the general drug line was one of the dresses worn by Norma Talmadge in Ashes of Vengeance and one of Tearle's suits that didn't bag at the knees, but the crowd stuck in front of the window all day and half the night while the picture was at the Roosevelt Theatre. Al Sobler, Chicago First Nationalist, helped to frame the stunt.

The Kid Is Clever

Deciding that advertising, like charity, begins at home, Chester A. Arthur, the new Paramounteer in Portland, Ore., signalized his advent on the scene with a decidedly novel announcement card.

It is a miniature telegraph blank in copy of the Postal, which is headed "Baby Telegraph and Cable Co., Father Stork, Pres.", and the message runs: "To friends and people everywhere. Arrived here safely. Glad to say my name is to be Chester A. Arthur and Mr. Claud Saunders is my godfather, as yours, too. My address is Portland, Oregon, care of Mr. and Mrs. Famous Players Lasky."

It is a capital introduction and Mr. Arthur has already demonstrated that he can do good general advertising as well.

Ruffner's Snow Storm A Realistic Effect

Ralph Ruffner is improving. It took him only six months to write a letter this time, instead of the nine and a half months he required the time before. This time he kicks in with a good production effect which should interest others than those about to play "If Winter Comes." He writes:

"When we were east last Winter, we bought a flock of new stage and lighting equipment and have held it off until the fall season. The first use of it came last week with 'If Winter Comes.' The presentation and the picture—I should say the show—is still the talk of the town; there has never been anything finer anywhere. We struck our stage set and put up the new silver cyc 90 x 35 feet. Across the opening was a scrim 66 x 30 without a seam. Behind the scrim is a set of gold draw curtains. We cut the opening titles from the picture and assembled the verse, 'Oh! Wind, if Winter comes, can spring be far behind?' into one short length and projected this on the gold draws which closed the view behind. Came the announcement of musical prologue and soloist at which moment it began to snow (projected from booth) music back of draws and slow opening, revealing aurora borealis high in background (projected on silver cyc) tenor soloist center with moonlight blue spot, orchestra in very dark red from overhead spots all the while the snow is falling. The effect was marvellous. The snow struck the scrim and passed through the mesh onto the silver cyc way in the background giving the appearance (even when one was right on top of it) of the whole stage in a fall of snow—not the flat look of projection on a single surface. Then this worked out into other dimensions of trick lighting but I won't soak up your time and patience with a recital of it. I follow Hyman's stuff very closely and find we work very much along the same lines in style of presentation. Only he turns his in and I don't, much to my discredit."

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

ADVERTISEMENTS and tabloid musical presentation programmed as Revuette Populaire were the outstanding stage numbers put on by Eddie Hyman with The Gold Diggers. The popular revue, with all popular tunes and dances, was tied up with the idea of the picture and was used as atmosphere.

For this presentation Hyman used a garden back drop with swing-couch, chairs and settee as set pieces, and eight girl dancers and two male singers were in party dress. At the opening they were all on the stage, the basso coming center stage to sing "Indiana Moon." At the chorus the girls did some steps around him for an effective finish. Then the girls alone danced to the tune of "Saw Mill River Road," making an exit at the finish. While the tenor was singing "Carolina Mammy" the girls were changing to "mammy" costumes, resembling Aunt Jemima. At the second chorus they came on for some eccentric steps for a finish. The whole ensemble then sang and danced to "Down Among the Sleepy Hills of Tennessee," for a rousing close.

Lights for this opened with two booth Mestrums 150 amperes, color magenta, on orchestra and side drapes, and two dome Mestrums on orchestra orange. The fabric columns at each side were green. On the singer and dancers for opening number were two straw spots from either side of the stage. For the second number the orange floods dimmed off and two rose pink spots back stage were added to the straws. For the third number the magenta floods also dimmed off, leaving only the spots. For the last number the amber and orange floods came up, with light blue x-rays, green borders, blue box lamps and blue foots.

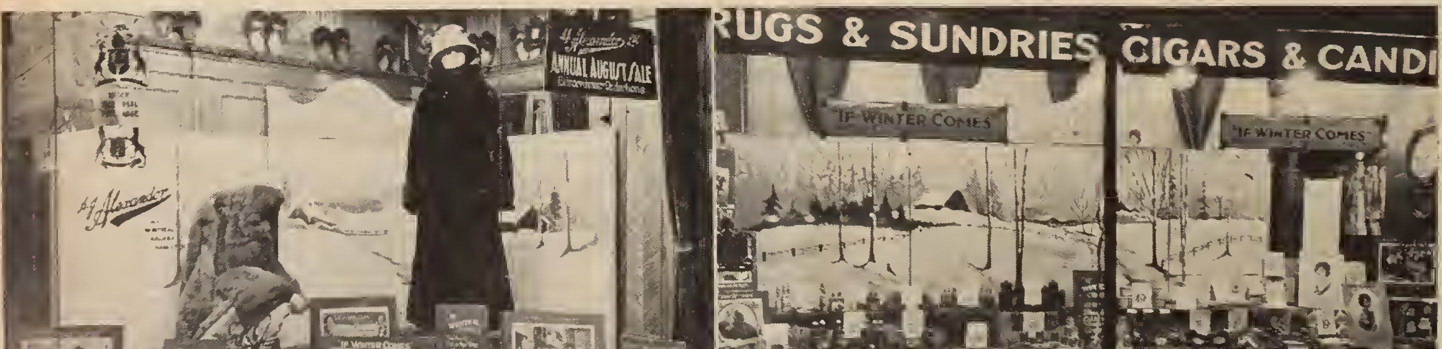
The main number of the divertissements was "March of the Guards," an impression of the Parade of the Wooden Soldiers from the Chauve Souris. The eight girls were in correct costume, and at opening a set-piece barracks was center stage, the windows of which were lighted from behind by trip lights. Slowly two amber and two orange spots, from the sides, came up on the dancers, while the two dome Mestrums on the orchestra were blue and the booth Mestrum floods on the presentation stage and sides were deep blue and violet. At the close all lights came up white.

Preceding this was the baritone solo, "Evening Star," with mountain back drop and singer in operatic costume. The four flood lights were the same as for the wooden soldiers, with a light blue spot from overhead on the singer and two 1000-watt box lamps flooding the scene.

The third and closing number of divertissements was the tenor-baritone duet, "Swear in This Hour," from "The Force of Destiny," with vocalists in correct operatic costume before a woodland back drop. At opening the four Mestrum floods of the preceding number dimmed off and two orange spots, one on each side, came up on the singers. Blue borders was the only other lighting for the stage. The transparent windows each side were light blue, and the columns were light green, from the top.

The symphonized jazz opened with the Mestrum booth floods hitting the entire stage with a color blend, and the dome floods throwing deep blue on the orchestra. Purple borders large stage; two entrance spots, light green, hitting transparent windows; columns light green from top and orange from bottom; two amber arch spots hitting the pleats of the draw curtains of small stage from the sides. Blue foots small stage, and magenta x-rays.

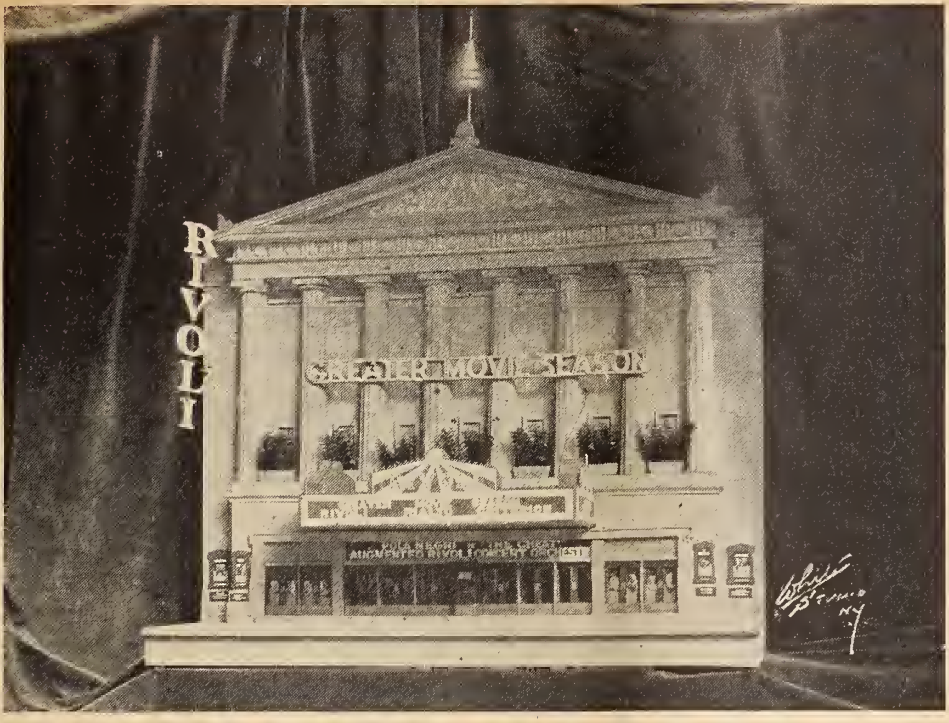
Mischa Mischakoff, violinist, appearing on the apron, was picked out by a straw spot from the booth. The dome floods each hitting half the stage, were Kliegl blend and magenta; one booth Mestrum covering whole stage deep blue, the other on silver draws of small stage orange; large stage foots full blue, one-half red; small stage foots blue; lights blue x-rays. Columns light green from top and orange from bottom. Light blue spots sides on windows.



A Fox Release

TWO MORE EXAMPLES OF TRADE HOOKUPS TO IF WINTER COMES FROM OTTAWA

On the right is seen the cosmetic display spoken of in a recent issue, and the left gives the timely display of fur coats. These pictures are reproduced chiefly to show the effectiveness of the simply painted winter backgrounds, which get attention and at the same time sell the title. Planned by the Regent Theatre, Ottawa.



ONE OF THE SIDE LINES FOR GREATER MOVIE SEASON

These plaster models of the Rivoli Theatre, New York, worked out even to the electric signs under the marquise, were the window cards in Broadway stores for the September drive. They were made by Robert H. Witte, house carpenter.

Bonn's Best

Eddie Bonn's Yellow Sheet Exploitation Hints on Three Wise Fools is the most helpful yet, and he has done well in previous issues. For this production he offers a number of solutions to the 21 puzzle, first brought to the attention of exploiters in this department, and he adds a clever newspaper contest, and a number of good hallyhoo and production stunts.

Not a penny has been wasted on cuts or fancy printing, but any person of average intelligence can take this book and frame a selling campaign with no other aid and without having even seen the picture. This yellow sheet series has proven one of the most practicable exhibitor aids ever issued by a releasing company, and the latest book is the best of the series. That ought to make Eddie feel pretty good, but b'Gosh, he has it coming to him.

Miniature Circus Sells Circus Days

F. H. Dowler is the first to send in a lobby circus miniature for Jackie Coogan, and it cleaned up at the Tivoli Theatre, Chattanooga, like a new janitor working under the superintendent's observation. It's next best to the miniature railroad, and the beauty of the idea is that there is not a town in the country where a manager cannot borrow enough material to get a big flash for a couple of dollars, and that is merely for the platform.

There are two general styles of circus, the jointed figures and the more realistic animals. The latter will be better if you can get the material, but make the display large enough to get attention, even if you have to make your own tent. Use small screw eyes for tent stakes, and put down the sand to cover these. From the way these wagons are set in, it looks as though the circus had hit a wet lot on a rainy day.

If you are shy wagons, you can put up the side walls, otherwise let them stand as they are, or build a complete tent with lights inside and let them peep through the main entrance at stills or a card.

There are rich possibilities in this idea and you can get a store window that will block the streets if you start early and plan ahead.

Big Map of Alaska a Help to Spoilers

Looking for some new stuff for The Spoilers when it came to Cleveland, Goldwynner Eddie Carrier hit on a large map of Alaska with the points of interest played up. Lots of people know so little of our northern territory that they stopped and looked.

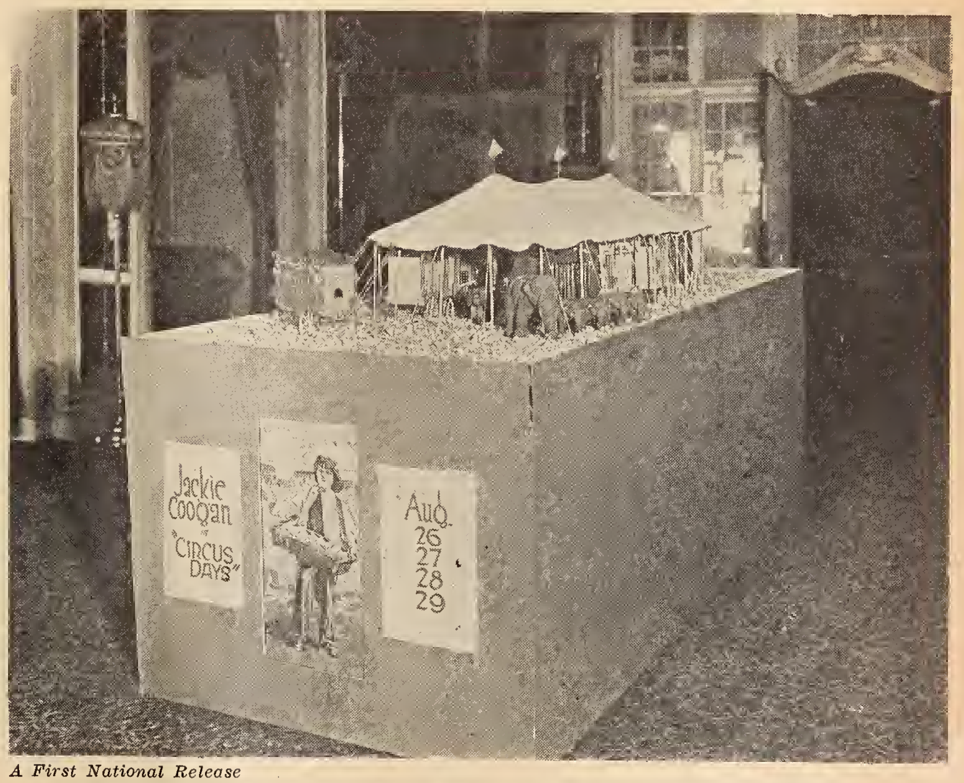
Before they went out they also investigated a collection of small totem poles Eddie borrowed from a local curio dealer. Just to make it more interesting, he told that these were from a collection made by Rex Beach when he was a prospector in the Klondike. It was all interest capitalized for the picture and it made extra business for the start of the season.

We particularly like the map idea, and now that the schools are opening, it might be useful to offer ticket prizes for the best drawn large-scale maps of the locale of The Spoilers. It's a useful variant of the drawing contest stunt.

Send In Your Exploitation Stunts—They May Help Others.

Escorted the Girl

Because he used a prologue for The Girl from the Golden West, Larry Richardson, of the Lyric theatre, East St. Louis, let her ride around town in a stage coach, escorted by two cowboys. He had to build his coach onto an antiquated body found in a carriage repository, but it looked real and the girl appearing in the prologue seemed to give her an added ballyhoo value.



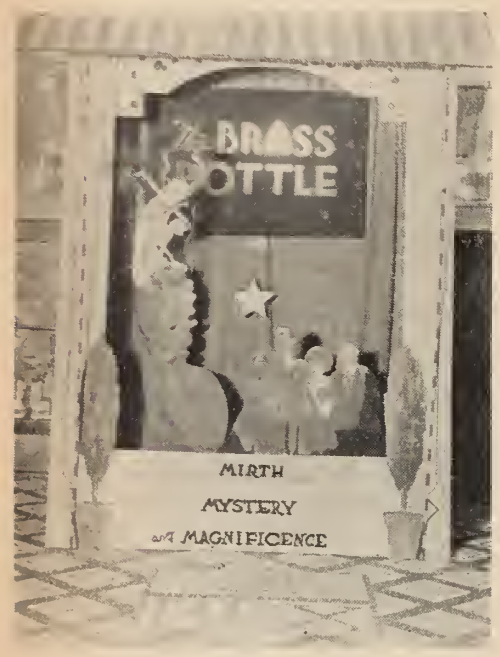
A First National Release

ALMOST AS GOOD AS THE MINIATURE RAILWAY TRAIN

Miniature circus lots for Circus Days will sell Jackie Coogan to the best advantage. And all you have to do is to borrow the outfit from a local toy store and dig up a little sand and a pedestal. From Dowler, of the Tivoli, Chattanooga.

Makes a Production From This 24-Sheet

Russell F. Brown, of the Rex Theatre, Eugene, Oregon, revived the stepped shadow box idea for The Brass Bottle and used the 24-sheet as the basis of his display.



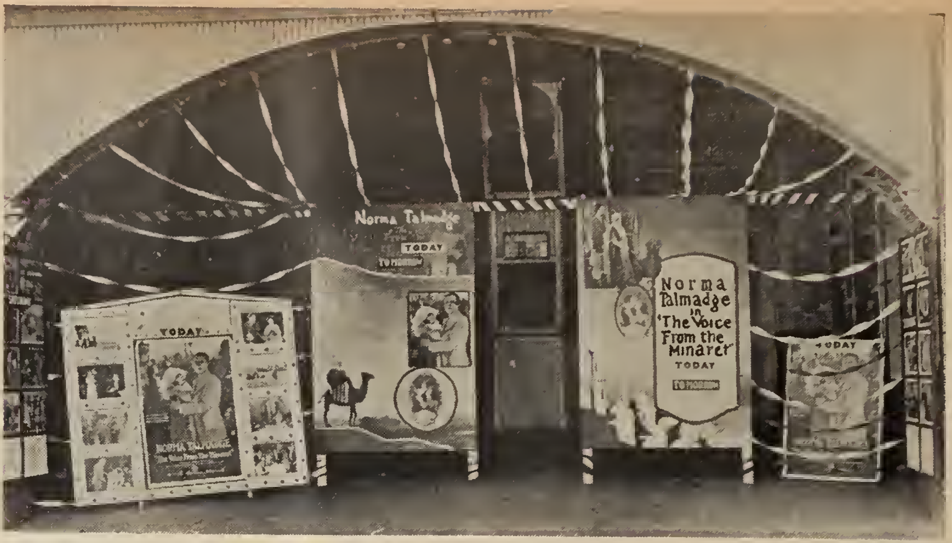
A First National Release

MR. BROWN'S PRODUCTION

The cutout of the genii in the bottle is mounted on tarlatan against a deep blue curtain, with the cutouts of the three principals to the right, the names of the featured players being lettered on the star which hangs below the title. The title is transparent lettering, with a flasher back, yellow on black with oriental coloring for the frame of the box. The steps are painted in, the frame front being flat.

It made a strong lobby flash and tied in nicely to the posted paper.

Sometimes you'll almost sell a man a picture. It looks as though you fell down, but you've given him the idea, and perhaps he will come later on. Exploitation does not always sell the picture you are working on, but it sells.



A First National Release

THE DOUBLE PANELS GIVE MORE ROOM TO A BUILT-IN LOBBY

They have all the effect of a complete structure while requiring less material and labor. One side shows the desert angle to The Voice from the Minaret, while the other side gives the Arabian city which provided the aforesaid minaret.

Eddie Collins Gets Novel Window Cards

Eddie Collins turned to the ten cent store for his window cards for Masters of Men at the Liberty Theatre, Houston, Texas, and he gets an effect quite the reverse of a ten cent suggestion.

Some of the stores are selling toy battleships, made in Japan. They are a bit crude, but undeniably battleships. Eddie bought a bunch and set each in an oblong opening in a card carrying a scene still for the Vitagraph production. He backed the ship with a neutral blue to suggest the sky and in front he put a ground strip of the bluest waves his artist could paint.

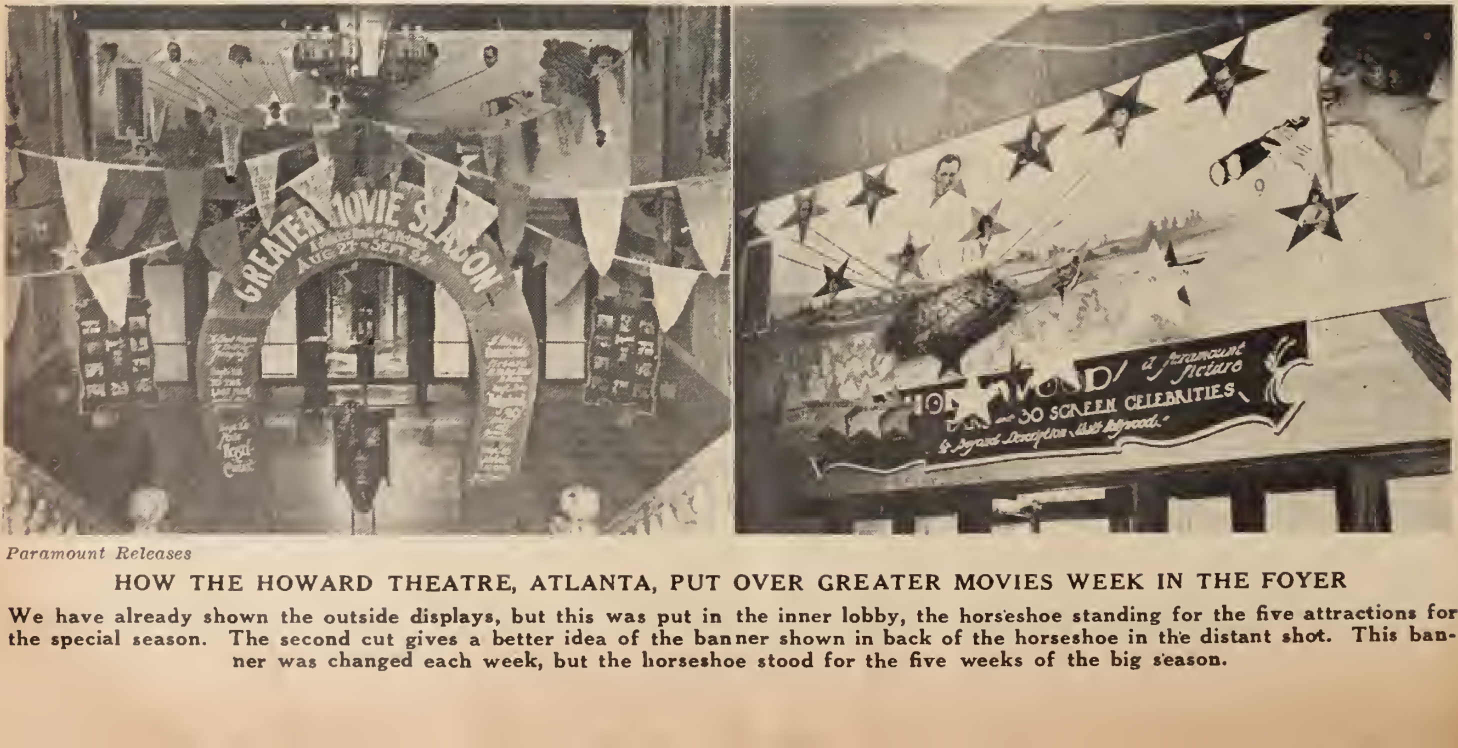
It is simple enough, but it gives a ten dollar effect at a ten cent cost, which leads to the thought that other small toys and novelties will lend themselves to similar treatment. Make a point of looking over the stock now and then and remember what they have when you want to get up a novelty card for some special production. That's what Eddie did, and he saved money and made money at the same time.

Gets Built-in Lobby at Half the Expense

Something a little different in lobby work is the two-panel effect planned by H. M. Cutshow of the Gay Theatre, Newport, Tenn., for The Voice from the Minaret.

On one side was a painting of the desert and the other of the town, both lettered for Miss Talmadge and her presentation. A large still frame was set to one side and streamers of crepe paper running from the panels to the arch and sides completed the idea.

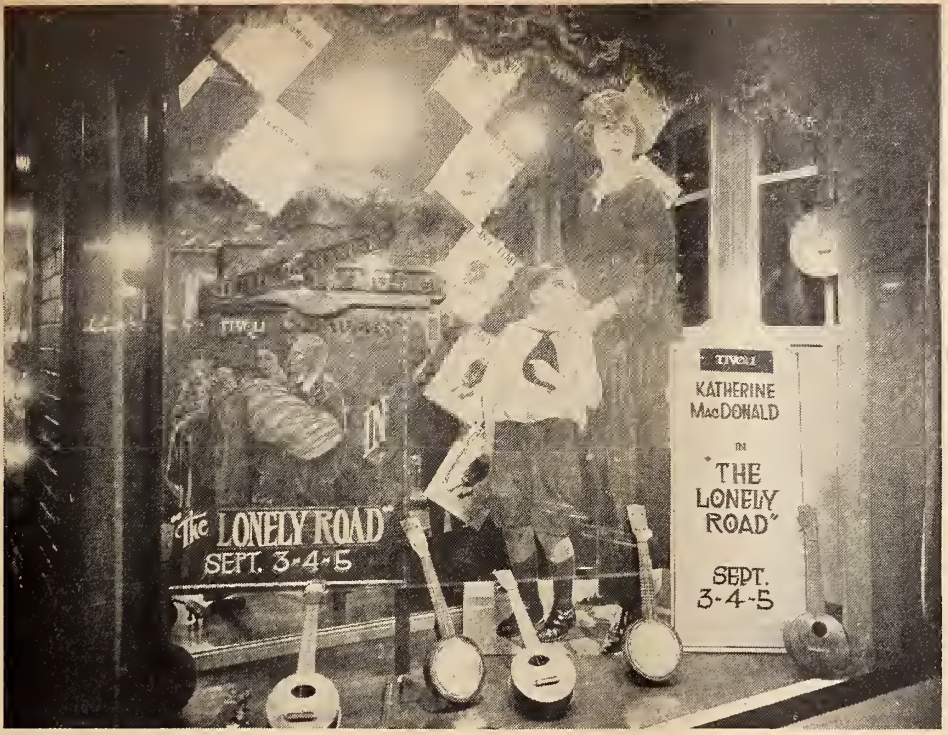
With the still frame moved to the sidewalk and the paper barriers down, this will give a good effect where the fire laws prevent too great an obstruction in the lobby. Placing the panels at an angle of 15 or 20 degrees will give a funnel effect toward the box office that will be even more effective, and at the same time will not prevent both panels from being seen from either approach.



Paramount Releases

HOW THE HOWARD THEATRE, ATLANTA, PUT OVER GREATER MOVIES WEEK IN THE FOYER

We have already shown the outside displays, but this was put in the inner lobby, the horseshoe standing for the five attractions for the special season. The second cut gives a better idea of the banner shown in back of the horseshoe in the distant shot. This banner was changed each week, but the horseshoe stood for the five weeks of the big season.



A First National Release.

A FULL WINDOW ON THE LONELY ROAD FROM CHATTANOOGA

F. H. Dowler, Jr., of the Tivoli, got most of the window in a music store for Katherine MacDonald with a cutout, a painting and a lettered sign. There doesn't seem to be even a plugger song excuse, just the goodness of the store manager's heart.

The Minnie Letters Paid Big Dividends

Roy C. Smart, of the Noble theatre, Annistown, Ala., writes that he seldom gets such returns from a small stunt as were given by a pair of Minnie postcards, but that is because he took the pains to get the stunt just right instead of sending out an indiscriminate printed letter.

He selected the names of 300 prominent men in town and sent each a pair of postcards, spaced two days apart. He used postcards because he wanted others to read them. Each pair were written in longhand by the same girl, who wrote first one and then the other before she went on to the next name with the result that each man got both cards from the same Minnie.

The first letter urged the recipient to meet Minnie at the corner near the theatre on Monday night. Minnie admitted that she was ugly, but she had to have a beau.

One deep thinker took his card to the police station and asked to have Minnie pinched when she showed up, and a crowd of several hundred gathered to see if any Minnie would appear, but those who got the cards knew better because Minnie wrote them that she had gotten her man and would have him on display at the Noble on Monday and Tuesday.

This card blew up the mystery, but meantime Mr. Smart had made Minnie a byword in the community and she figured prominently in the talk at the business club luncheons and elsewhere.

The cost outlay was only $6 and it bettered business by about one fourth.

Observation Car Is a Hollywood Stunt

Building an observation car onto the side of the Howard Theatre, Atlanta, was one way Howard Price Kingsmore worked to put over Hollywood. The platform of the car was practical and was occupied by an usher who gave out strip ticket heralds which detailed the various stunts and fans supplied by the Southern Railway System and pasted with stickers for the play. Southern Railway warning signs and cross arms warning the passer-by to "Look out for Howard Express" added local color.

This structure suggests a very simple building which can be worked over for railroad plays when it has served its original purpose and only the canopy offers much of a problem to the average amateur carpenter.

It can be worked for a box office if there is not room on the sidewalk for it, and if people have to board and leave the "train" to purchase their tickets, the effect will be still better. Patrons will enjoy the novelty of having to board the car, and the tickets can be sold through the door.

Oddly enough this stunt suggests the very first exploitation done for the pictures, for the old Hale's Tours used to have an observation end for an entrance to all of its store shows as part of the general scheme.

Red Up

Feeling that Rouged Lips fairly yelped for a drug store hook-up, W. A. Doster, of the Strand Theatre, Montgomery, Ala., wished the idea on the best located drug store in town.

He got an entire window for a display of rouges and compacts, with a flock of cards telling about Viola Dana's Rouged Lips, and as half the town regularly passes the store, they carried word to the other half.

He also painted the soda fountain mirrors, but he does that for one picture every week, so he didn't count that especially.

A Pretty Effect

Playing Strongheart in Brawn of the North, John V. Ward, of the Allen Theatre, Stratford, Ont., painted a banner with a large head of the dog and a winter scene to back the lettering.

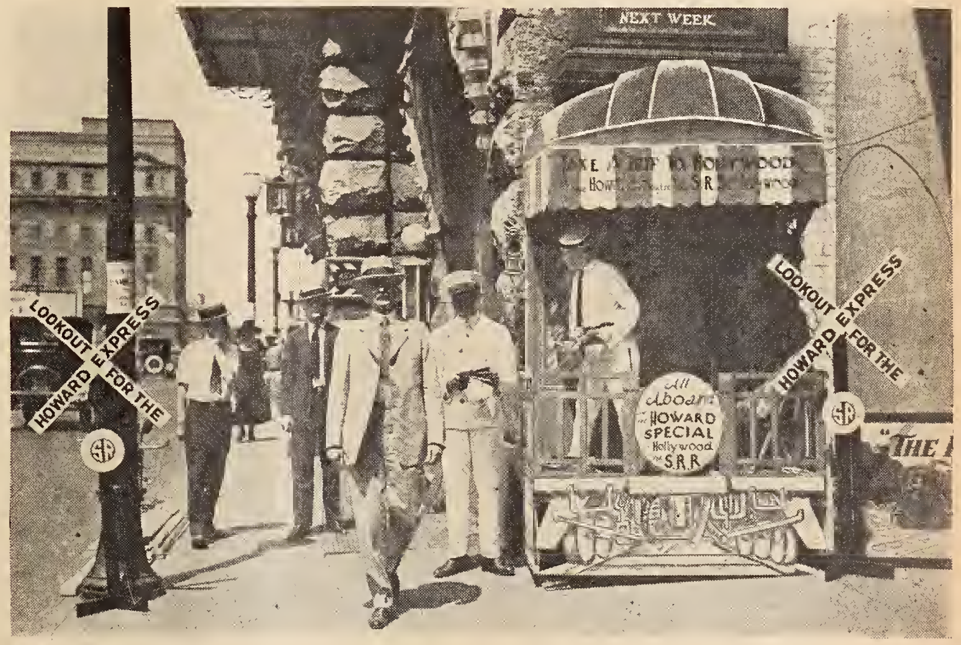
Then he masked it in, top and sides, with a mass of holly which extended down the sides of the arch to the floor, where it met a potted plant on either side.

It was less costly than a woods lobby, and probably it sold just as many tickets because it was just as suggestively effective.

Spark Plug Starred

Because The Hottentot was a horse and Spark Plug is supposed to be, Larry Richardson advertised the personal appearance of Barney Google and Sparky when the First National-Ince production came to the Lyric Theatre, East St. Louis.

This Spark Plug appeared without the labor saving blanket, and Barney put him through a routine of tricks in the course of a monologue. It's a far fetched connection between the two nags, but it made money, so it was a good prologue.


NEXT WEEK
TAKE A TRIP TO HOLLYWOOD
LOOKOUT FOR THE HOWARD EXPRESS
All Aboard HOWARD SPECIAL Hollywood SRR
LOOKOUT FOR THE HOWARD EXPRESS

A Paramount Release

NO DANGER OF A REAR END COLLISION ON THIS ROAD.

There is only half a car and no engine and it is hooked to the Howard Theatre, Atlanta. The rear platform is practicable and is occupied by an usher who distributed Southern Railway fans and the strip ticket heralds on Hollywood.

St. Paul Circuit Is Grouping Its Space

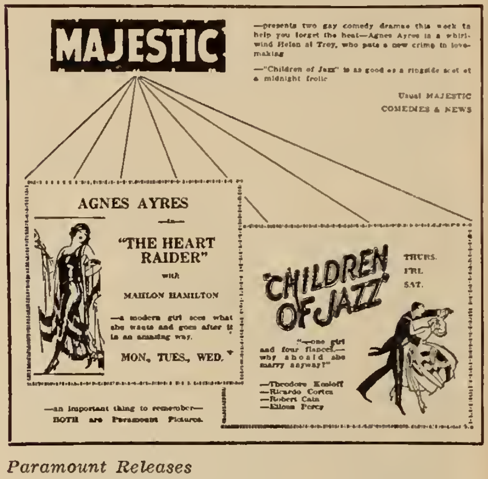
Although B. C. Ferriss, of the Finkelstein and Ruben theatres in St. Paul, tells nothing new in a recent letter, he tells it so well that it is worth reading:

> Herewith samples of group advertising now being done by Finkelstein and Ruben in St. Paul. We started this form of advertising last January in the effort to obtain position for our ads and to gain benefit of cumulative effect. Results are pleasing in that grouped ads attracted much more attention than previous individual ads used by us. We in this office like plenty of white space and reverse plates despite your avowed opposition to reverse. I am sending actual pages rather than proofs in the effort to reveal to you the print we get on reverse plates.
>
> Our "Miss Very Cool" advertising this summer has been a decided success and has convinced us again that people take things for granted unless their attention is called specifically to things which they experience every day. Previous to our "Miss Very Cool" campaign Capitol Theatre patrons had never stopped to think that we were pumping water and cooling the air artificially for their benefit. They realize it now and are talking about it on all sides.
>
> With the group, which is much larger during the regular season, we find that we have created an "Amusements" page of our own in the newspapers. The group is so totally different from anything else in the papers that it cannot help but be seen even by the casual reader. We know this to be true from comment by readers and observation of the newspapers people themselves.
>
> Our plan is to hit 'em hard on Friday night and Saturday morning, come back fairly strong on Sunday and carry a calendar daily during the week. On big attractions we build toward the group by going in daily usually from Tuesday on gradually increasing space until the group is reached.
>
> This material is submitted to you with an idea of giving you an idea of what we are doing in St. Paul to dignify and stimulate interest in the photoplay. Maybe our experiences and observations will prove helpful to other exhibitors if you care to comment on them.

Mr. Ferriss does one thing differently. He does not follow the almost universal style of grouping. Most of these group displays are done with all houses running side by side, as in the original Roth and Partington idea, or one above the other, as originally worked by Rowland and Clarke. Mr. Ferriss changes his layout to suit his weekly needs, but generally puts the Capitol at the top, with the others below, the Strand seldom getting much of a play and yet running in a large space and getting all of the benefit. In the example shown this Strand ad is about an inch and a half single, and it would be lost in the general display, but in the six twelves it looms large. The layouts are ingenious and the general display better than where a similar space is given three houses in more or less equal divisions. We are not hide-bound on reverse, as Mr. Ferriss seems to suggest. If intelligently done, reverse has a real display value. Our objection is rather that it is so seldom that intelligent work is shown. In no instance does Mr. Ferriss split star and title with a reverse for one and not for the other and in no instance does he use a letter so small you cannot tell what it is all about, and in the first place he is assured of reasonably good press work and generally gets better than that. Reverse prints well in St. Paul, but it is a bust in Pittsburgh and generally in Boston. But the best thing in Mr. Ferriss' letter relates to "Miss Very Cool." *You have to tell them to make them realize.* Tell them your house is unusually cool or unusually comfortable, and if it really is they will start in to talk about it and tell each other how cool or how comfortable the theatre is. Before that they take it as a matter of fact. They have known it, all along, but they have never put the fact into concrete thought. Tell them, but tell them in a way to make it sink in. Don't say "You always get the most for your money at the Strand" but rather, "Do you know of any other place where you can get more for your money than at the Strand?" First thing you know everyone will be remarking that the Strand gives more for the price of admission than any other house in town.

Lines and Space to Increase a Display

Taking three sixes for a split week, the Majestic Theatre, Austin, Texas, works an optical illusion to make the space seem larger. Those seven pieces of hairline rule turn the trick. They extend the space at least two inches in depth and a column in width. If you could see the original without its surroundings, you would be willing to bet that it was a four eighths. Mr. Roberts knows that the lines give him even more than he could get from white space, and by using small cropped cuts and making his display to fit, he gets two inviting displays each of which will sell just as well as though it had the entire three sixes. The space given The Heart Raider is only 3x2¾ and The Children of Jazz get 3⅜ by 2¾ but they have a display value far greater because the work is planned to show up in the miniature spaces. In some towns the local offices probably could not give this effect. The printer would feel that it could not be done, and so he would not try to, but Mr. Roberts got it, and if you are wasting a lot of space to put over split works, try and see what you can do with this. Show it to the composing room foreman and ask him if he can give you something like it. Encourage him to experiment until he gets it right, then urge him to try other experiments along the same lines. Do not get the rule too heavy, or you will lose the effect of lightness, and do not get the type too heavy, or you will overload the panels. The effect is due to the stretching effect of the slanting lines, which extend the space in both directions.


MAJESTIC

—presents two gay comedy dramas this week to help you forget the heat—Agnes Ayres in a whirlwind Helen of Troy, who puts a new crime in lovemaking

—"Children of Jazz" is as good as a ringside seat at a midnight frolic

Usual MAJESTIC
COMEDIES & NEWS

AGNES AYRES
—in—
"THE HEART RAIDER"
with
MAHLON HAMILTON

—a modern girl sees what she wants and goes after it in an amazing way.

MON., TUES., WED.

"CHILDREN OF JAZZ"
THURS.
FRI.
SAT.

"—one girl and four fiances—why should she marry anyway?"

—Theodore Kosloff
—Ricardo Cortez
—Robert Cain
—Eileen Percy

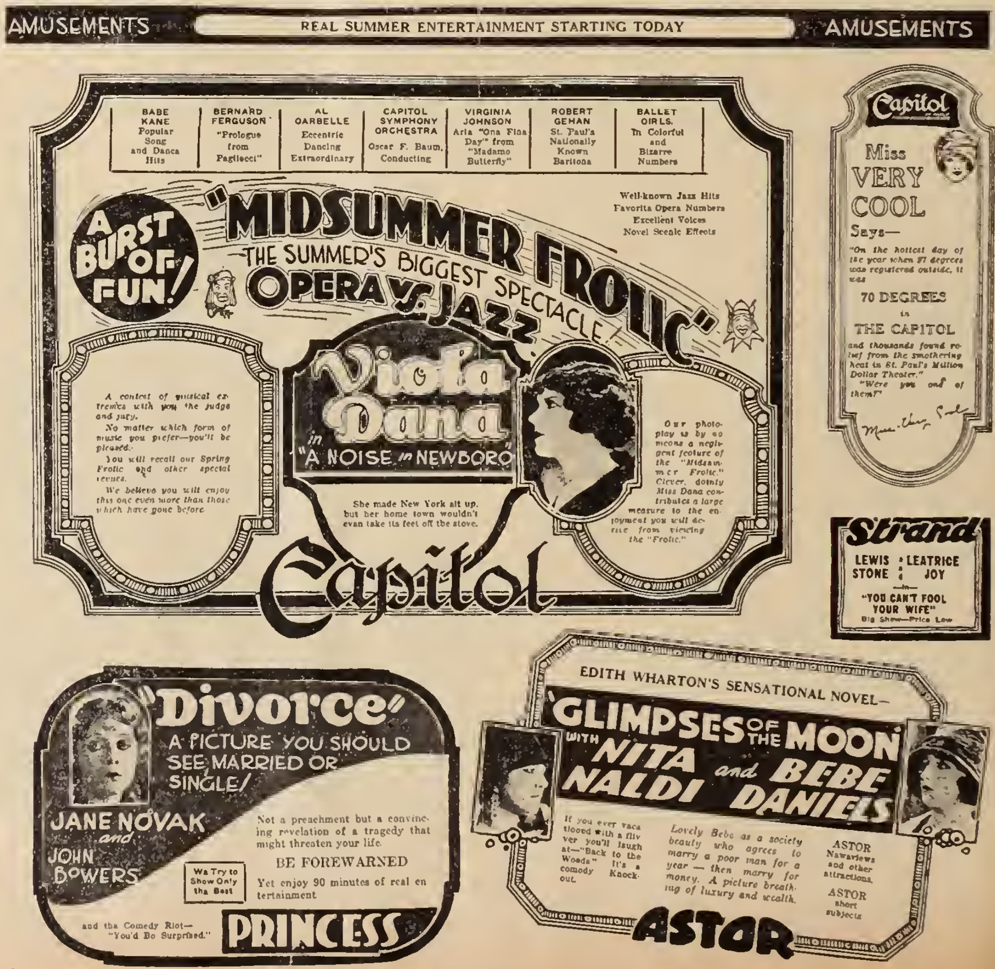
—an important thing to remember—
BOTH are Paramount Pictures.

Paramount Releases

TWO IN THREE SIXES

Followed In

Noting that the Circle Theatre, Indianapolis, was getting much kudos from an anniversary, Ed. F. Galligan, of the Mutial Theatre, Marion, Ind., remembered that he was about due for an anniversary, so he


AMUSEMENTS REAL SUMMER ENTERTAINMENT STARTING TODAY AMUSEMENTS

BABE KANE Popular Song and Dance Hits
BERNARD FERGUSON "Prologue from Pagliacci"
AL GARBELLE Eccentric Dancing Extraordinary
CAPITOL SYMPHONY ORCHESTRA Oscar F. Baum, Conducting
VIRGINIA JOHNSON Aria "One Fine Day" from "Madame Butterfly"
ROBERT GEHAN St. Paul's Nationally Known Baritone
BALLET GIRLS. In Colorful and Bizarre Numbers

A BURST OF FUN!

"MIDSUMMER FROLIC"
THE SUMMER'S BIGGEST SPECTACLE!
OPERA vs. JAZZ

Well-known Jazz Hits
Favorite Opera Numbers
Excellent Voices
Novel Scenic Effects

A contest of musical extremes with you the judge and jury.

No matter which form of music you prefer—you'll be pleased.

You will recall our Spring Frolic and other special revues.

We believe you will enjoy this one even more than those which have gone before.

Viola Dana in "A NOISE in NEWBORO"

She made New York sit up, but her home town wouldn't even take its feet off the stove.

Our photoplay is by no means a negligent feature of the "Midsummer Frolic." Clever, dainty Miss Dana contributes a large measure to the enjoyment you will derive from viewing the "Frolic."

Capitol

Capitol

Miss VERY COOL Says—

"On the hottest day of the year when 97 degrees was registered outside, it was

70 DEGREES in THE CAPITOL

and thousands found relief from the smothering heat in St. Paul's Million Dollar Theater."

"Were you one of them?"

Miss Very Cool

Strand

LEWIS STONE · LEATRICE JOY
—in—
"YOU CAN'T FOOL YOUR WIFE"
Big Show—Price Low

"Divorce"
A PICTURE YOU SHOULD SEE MARRIED OR SINGLE!
JANE NOVAK and JOHN BOWERS

Not a preachment but a convincing revelation of a tragedy that might threaten your life.

BE FOREWARNED

Yet enjoy 90 minutes of real entertainment

We Try to Show Only the Best

and the Comedy Riot—"You'd Be Surprised."

PRINCESS

EDITH WHARTON'S SENSATIONAL NOVEL—
"GLIMPSES OF THE MOON"
WITH NITA NALDI and BEBE DANIELS

If you ever vacationed with a flivver you'll laugh at—"Back to the Woods" It's a comedy Knockout.

Lovely Bebe as a society beauty who agrees to marry a poor man for a year — then marry for money. A picture breathing of luxury and wealth.

ASTOR Newsviews and other attractions.

ASTOR short subjects

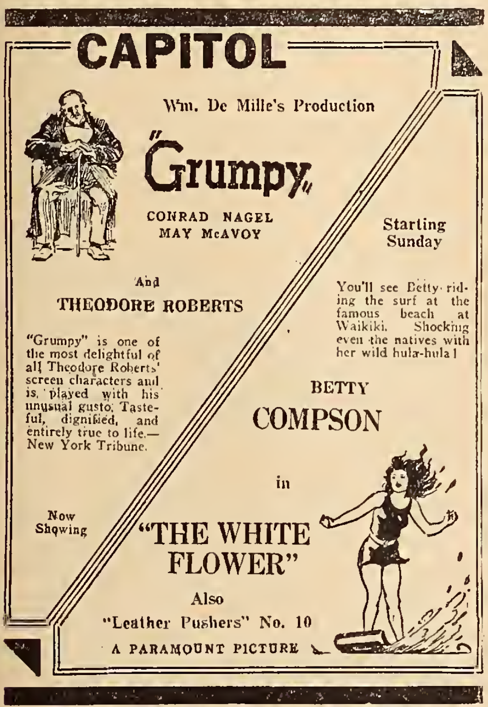
ASTOR

THE ST. PAUL COMBINATION DISPLAY

hired The Girl from the Golden West, wrote a lot of copy about the house, for which the local paper gave him a free full page, except for his two column advertisement, and the whole town came to give him good wishes and two bits a head.

Sells Two Features in Only Two Sixes

Selling two features in six inches each and making it look like more is the accomplishment of S. S. Wallace, Jr., of the Capitol Theatre, Oklahoma City. He does it with a diagonal and by putting the titles top and bottom, he gets plenty of room for them as well as small cuts, and avoids any suggestion of overstuffing. It is one of the most workmanlike jobs of small display we have caught. It gives equal display to the current and coming attractions, plenty of sales talk and still keeps the space bills down in the Texas Summer when it's too hot to go to the theatre. The cuts are lifted from the Paramount mats, but seem to be parts of larger displays. Mr. Wallace knows that you can do practically anything you want with those mats. It's a good thing to know, for often a portion of a three or four column cut will give something that will be as good or even better as a small single. The man who throws away a Paramount press book merely because it does not give him exactly what he wants in the precise form he wants it is growing beautifully less, but Mr. Wallace seems to have gone to the other extreme and to have found that the three or four cuts, none of which are apparently what he wants, can always be made to give what is desired if only a little pains is taken. No general press department can offer a supply of cuts that will fill every demand, but most of the present Paramount cuts are so planned that some part of some cut will give a good attractor for every need. Mr. Wallace has done unusually well with his selection.



CAPITOL

Wm. De Mille's Production

"Grumpy"

CONRAD NAGEL
MAY McAVOY

And
THEODORE ROBERTS

"Grumpy" is one of the most delightful of all Theodore Roberts' screen characters and is played with his unusual gusto. Tasteful, dignified, and entirely true to life.—New York Tribune.

Now Showing

Starting Sunday

You'll see Betty riding the surf at the famous beach at Waikiki. Shocking even the natives with her wild hula-hula!

BETTY
COMPSON
in
"THE WHITE FLOWER"

Also
"Leather Pushers" No. 10

A PARAMOUNT PICTURE

Paramount Releases

SIX INCHES FOR EACH

Good Work

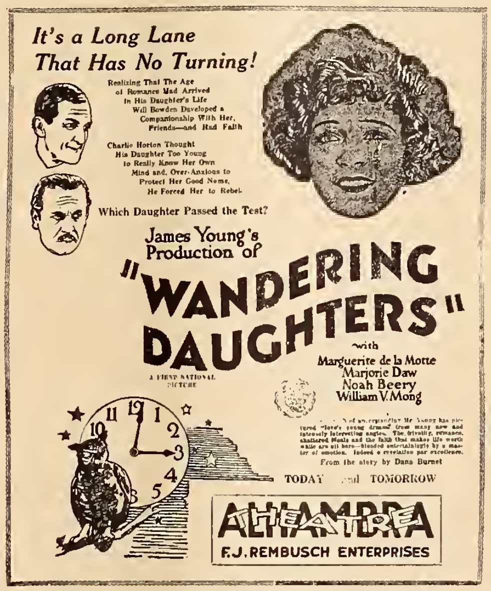
One of the stunts which gave H. C. Farley a 40 per cent. increase on Hollywood at the Empire Theatre, Montgomery, Ala., was borrowing a sidewalk slide device from a clothing store. This had very recently been installed and it was still one of the local points of interest.

At the cost of a slide, plus a few passes, Mr. Farley horned in for Hollywood.

He used 500 snipes, 1000 stickers on copies of the Satevepost, 1000 tickets, a fifty foot electric sign, a 20 foot banner and a variety of hand painted cards in stores and shops.

Uses Just Cuts to Sell the Readers

There is nothing in particular in the cuts used in this space from the Alhambra Theatre, Shelbyville, Ind., to sell Wandering Daughters. The story is told and well told in the two banks at the top of the space. It gives an epitome of the story and makes for interest, but there is nothing particularly selling in the picture of an owl at three A. M., and the girl's head might serve for almost any picture. The cuts merely get attention for the space. They mean nothing in particular. In such a case, one cut is ample, and this space could have been pulled in without in the least affecting the sales. The only time cuts show a profit is when they induce a desire to see a particular picture, which does not seem to be the case here.



It's a Long Lane That Has No Turning!

Realizing That The Age of Romance Had Arrived in His Daughter's Life Will Bowden Developed a Companionship With Her, Friends—and Had Faith

Charlie Horton Thought His Daughter Too Young to Really Know Her Own Mind and, Over-Anxious to Protect Her Good Name, He Forced Her to Rebel

Which Daughter Passed the Test?

James Young's Production of
"WANDERING DAUGHTERS"
with
Marguerite de la Motte
Marjorie Daw
Noah Beery
William V. Mong

A FIRST NATIONAL PICTURE

From the story by Dana Burnet

TODAY and TOMORROW

ALHAMBRA THEATRE
F. J. REMBUSCH ENTERPRISES

A First National Release

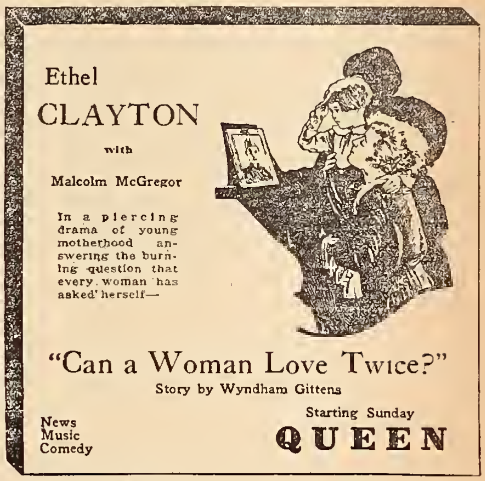
NON-COMMITTAL CUTS

Told the Kids

In outlining a special campaign at a cost of one dollar for paper for cutouts, Oscar White, of the Rex Theatre, Sumter, S. C., writes: "We got the kids talking about The Isle of Lost Ships and they kept it up on the streets and at home, so we got more of the grownups." And the grownups liked it and they went out and told others, and the verbal advertising, plus the dollar, put the First National over.

Badly Chosen Type Hurts Sales Value

In this display from the Queen Theatre, Dallas, Texas, there is one thing lacking: a good, strong display for the title. Perhaps the printing office had no bolder letter in that size. A lot of newspaper offices stock very little smaller than a 24-point bold, but they should have been able to do better than this title, even if they had to send out to some job office and borrow it. This title really will sell tickets. It will sell more tickets than the star. It should have been so black in the space that it would have stood out, and a little bolder line would have stood out. The rest of the space is so disposed that there would have been nothing to fight. This is only two fours; not a very large space, but ample for the needs of the house and the proportion of white space gives it a display value greater than the actual size. The same space full of type would have been too small. Apart from the single title line it is a nice piece of work, and it is very possible that the Queen was not able to get what type was wanted.



Ethel
CLAYTON
with
Malcolm McGregor

In a piercing drama of young motherhood answering the burning question that every woman has asked herself—

"Can a Woman Love Twice?"
Story by Wyndham Gittens

News
Music
Comedy

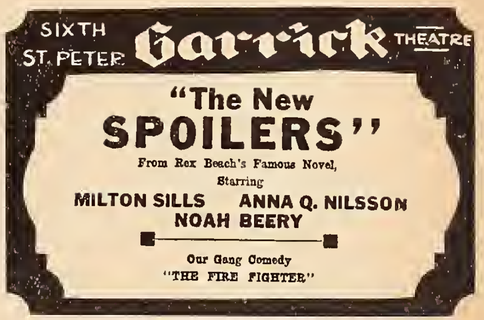
Starting Sunday
QUEEN

An F. B. O. Release

TOO LIGHT A TITLE

Type in a Frame Is a Good Attraction

This is only a 50x3 from the Garrick Theatre, St. Paul, and the management has wisely preferred a good type display to the use of a dinky cut. The title stands out, as do the three featured players, and there is good emphasis for the comedy, yet the display drops only about three and a half inches. The use of the heavy frame gives the necessary isolation to ensure the reading of the title, and this stock frame does the work of a cut several times the area of this entire space. With two or three frames of varying sizes the display problem in a newspaper where large spaces are prohibitive is fully solved.



SIXTH ST. PETER Garrick THEATRE

"The New SPOILERS"

From Rex Beach's Famous Novel,
Starring
MILTON SILLS ANNA Q. NILSSON
NOAH BEERY

Our Gang Comedy
"THE FIRE FIGHTER"

A Goldwyn Release

A GOOD ALL TYPE

Stands Repeat

Loew's Vendome Theatre, Nashville, Tenn., followed the K. K. K. campaign for Three Ages, as outlined in the press book, and got more kick out of it than did San Francisco, since the Klan is more of a local issue in that section. It's a fine stunt, but fix the police and post office first or it may not look so good to you.

With the Advertising Brains

A Weekly Discussion of the New, Unusual, and Novel in Promotion Aids

Conducted by BEN H. GRIMM

THIS week we're going into a little discussion of what some may consider a trivial matter, but which we know by experience to be of considerable importance in getting newspaper space.

The subject is half-tone scene cuts in press books.

As a former daily newspaper man we know that often a press-book scene cut is not used solely because part of the cut—and often an inseparable part of such cut—is either an out-and-out display advertisement for the producer or distributor, or because the caption which is a part of the cut conflicts with a newspaper's technical make-up policy.

This applies particularly to smaller newspapers. Small or large, however, virtually every newspaper in the country has an individuality of make-up, and that individuality is guarded jealously even in smaller communities where there are perhaps only two newspapers. Rival publications certainly will not use the same cuts, and seldom will they use the same *style* of cut day and date with each other in their editorial columns.

A GLANCE over the press books of virtually all of the big companies shows that almost every one of them insists on making a hand-lettered caption part of the scene cut. In one or two instances they go even further than that—they have a display caption, such as "JOHN SMITH in a scene from 'SO-AND-SO'," drawn in bold lettering in such a manner that it is an inseparable part of the illustration. Sometimes this caption is as much as 25 per cent. of the entire illustration.

Mr. Exhibitor—Read This

We want to hear from every exhibitor who has anything to say regarding advertising aids. And by that we mean we want to hear from the little fellow to whom a couple of hundred heralds constitute a complete campaign as well as from the key-city man who goes into a comprehensive plan of promotion on each picture. No item is too small to be of importance; no subject too big for discussion. Let us know if the advertising aids you are getting are satisfactory. Tell us what you like in slides, trailers, lobby displays, posters, heralds—anything. Tell us what you want for your own particular locality.

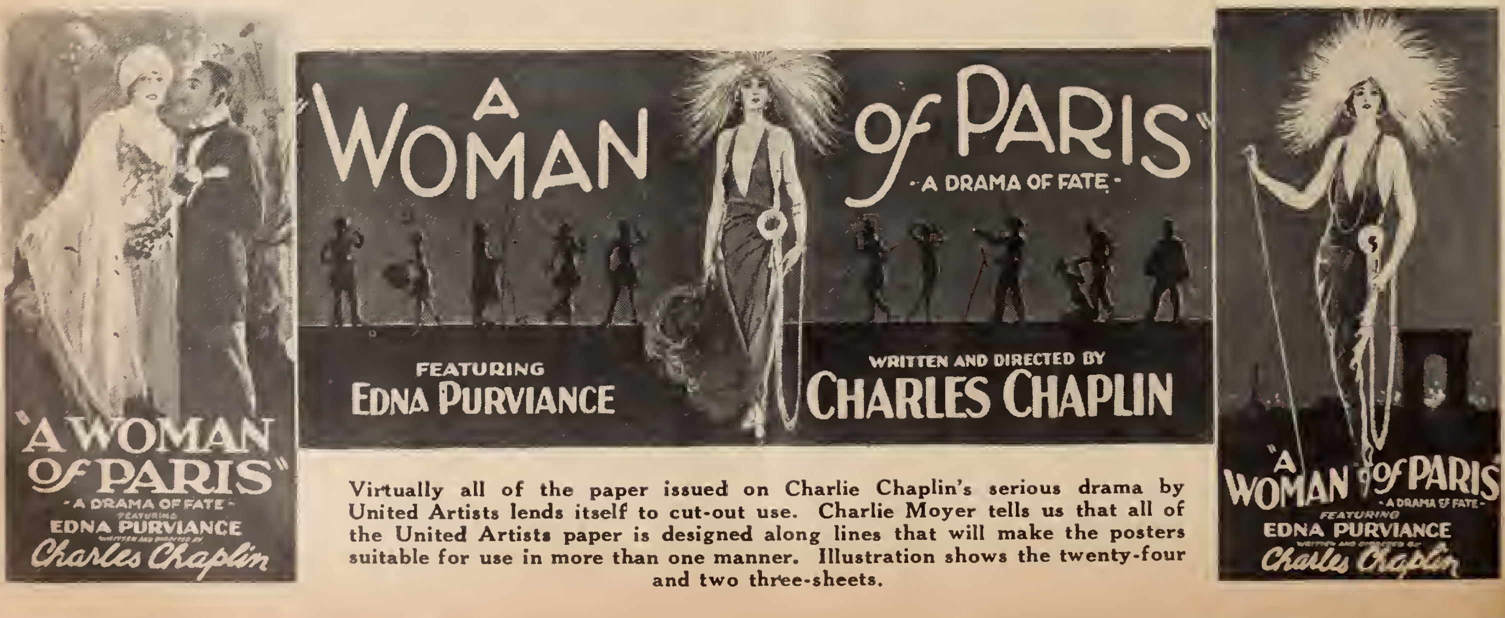
It is our earnest desire to be instrumental in getting for you exactly what you need in the line of advertising aids. We know we can do it if YOU will take the time and trouble to tell us. The advertising men are only too willing—anxious, in fact—to give you what you want. So if you (yes, YOU, not the other fellow) will write us we'll see that the advertising men get the information. If you've got a kick—shoot; if you've got a boost, let's hear it! Do it NOW!

Common sense tells us that even the most lenient editor would hesitate before printing in the editorial columns a cut that more properly belongs in the advertising columns; experience proves that the editor usually throws out the cut that he might have used had he not felt that some one was trying to put something over on him.

IT seems to us that the remedy is very simple. In preparing scene cuts it would be an easy matter for the home-office adertising man to have his captions set in type. This would save him the cost of making combination cuts for the making of mats. The cost of half-tones and type-setting would not be more than the present cost of a combination cut plus the cost of hand lettering.

If this were done it would be a simple matter for an editor to clip the caption off a mat if he didn't want to use it as prepared. True, he can do that now with a mat carrying a hand-lettered caption. But it's one proposition to cut off a caption from a mat and another to saw a caption off a cut. Even the former is often too much trouble for an editor—and the waste basket wins. In the case where the caption is part of the picture itself the "advertising matter" is practically inseparable, and some more might-have-been space is lost.

SPEAKING of newspaper space makes us think of the campaign being waged by Printers' Ink against all forms of press agentry. Almost every issue of this weekly carries some kind of an article against the practise of printing any kind of pub-

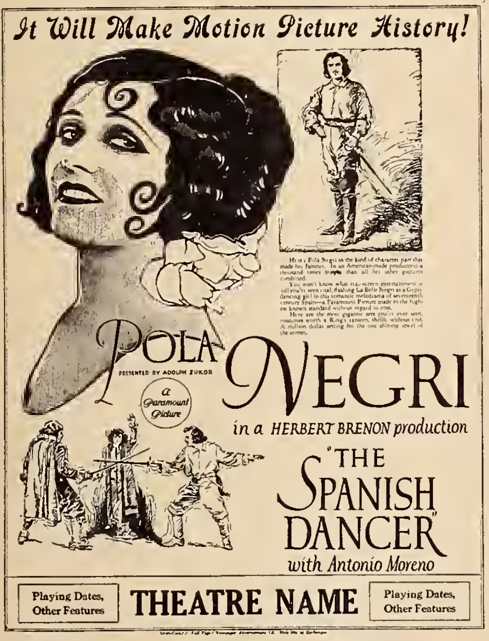


Virtually all of the paper issued on Charlie Chaplin's serious drama by United Artists lends itself to cut-out use. Charlie Moyer tells us that all of the United Artists paper is designed along lines that will make the posters suitable for use in more than one manner. Illustration shows the twenty-four and two three-sheets.

licity free. In the October 4 issue appears an article under the heading, "How Jimmied Editorial Space is Sold." What we refer to particularly is the strong language of the first paragraph, which reads:

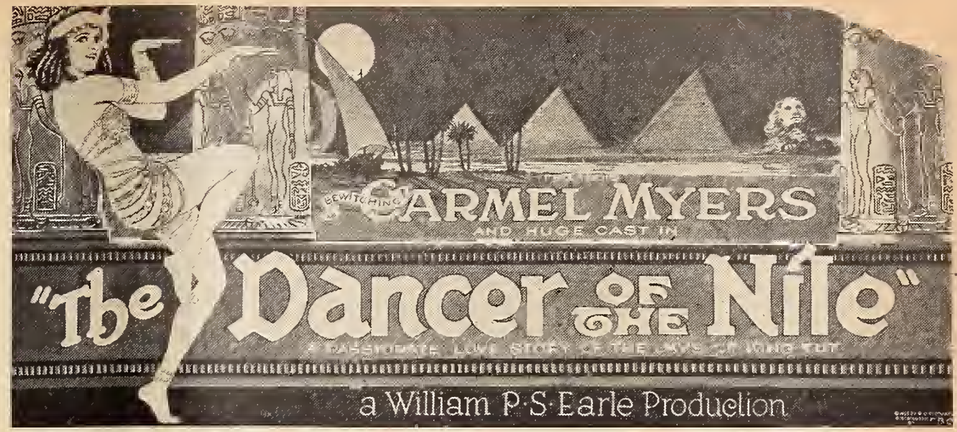
"The organized endeavor of press agents to pervert and debase the reading columns of American newspapers and periodicals for their own personal gain continues and grows more rapacious daily."

The article does not in any manner refer to motion picture press agents. But it is up to the motion picture press agents to remember and to impress the fact everywhere that news of motion pictures and motion picture players, when it is NEWS and not bunk, is just as legitimate news—and entitled to consideration as such—as is news of baseball, boxing, racing, the drama or any other entertainment or sport of interest to the millions.


It Will Make Motion Picture History!
POLA NEGRI
PRESENTED BY ADOLPH ZUKOR
a Paramount Picture
in a HERBERT BRENON production
"THE SPANISH DANCER"
with Antonio Moreno
Playing Dates, Other Features
THEATRE NAME
Playing Dates, Other Features

This is reproduced direct from a full-page proof—16½ x 20½ inches. Showing that exhibitors can make their own cuts from press book illustrations in any size they desire. In three columns this full-page press book ad would be very effective newspaper advertising.

SHOULD lobby display cards and posters carry dramatic captions? To our mind the answer is obviously in the affirmative as regards lobby displays. Dramatic captions on lobby cards and oil paintings add immeasureably to their interest—and their seat-selling strength. Often it is the caption that makes the picture—that puts real drama into a photograph which before was merely a picture. Of course, the caption must be short and extremely well-written to be effective. But when they are done right they make a display carry a wallop.


BEWITCHING CARMEL MYERS
AND HUGE CAST IN
"The Dancer of the Nile"
A PASSIONATE LOVE STORY OF THE DAYS OF KING TUT
a William P. S. Earle Production

Nat Rothstein's showmanship sense is shown in this twenty-four. With a subject that lent itself particularly to effective coloring, this poster was executed in excellent style by James William Farrah, one of the best poster artists in the business.

Nat Rothstein of F. B. O. always has been a stickler for captions. Bob Dexter of First National tells us that he made a personal test of captioned and uncaptioned lobby cards. He said that the test proved that the captioned cards proved immeasurably more powerful aids than the uncaptioned display.

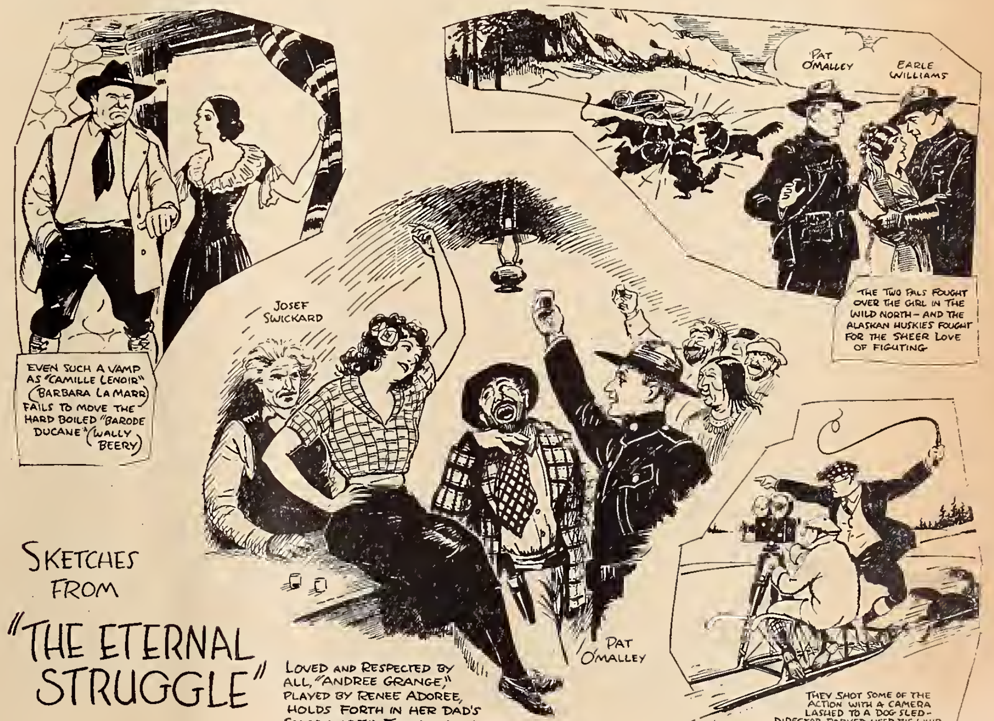
But captions on posters are a different proposition. We are all for them on smaller paper—posters that usually are used in or near a lobby or in front of a house, but we are all "agin' 'em" on the bigger posters.

CHARLIE MOYER, of United Artists, tells us an interesting experience regarding key-city advertising cuts. It is new to us, although it may be known to many.

Moyer went out to a certain key-city to put over a first run of one of the United Artists' big pictures. He went into a quite extensive advertising campaign, and had his advertising cuts drawn and engraved locally. As soon as the first ads appeared four requests came in from exhibitors in smaller cities in the same zone requesting that they be allowed to purchase the cuts. These exhibitors had booked the picture previous to its first run, and wanted their patrons to know that they were doing the same as the big city.

About one hundred dollars was spent for advertising cuts on the first run, and the cuts were sold to the exhibitors who requested them for a total of forty dollars.

A saving of forty dollars on a hundred-dollar engraving bill is no mean item, and it appears to us that this practise might work out to the advantage of both the key-city man, who saves the money he receives for his cuts, and the smaller exhibitor, who gets his cuts for less money than they would cost if made to order in his own town. If there are any others working this scheme we would like to hear of it.


EVEN SUCH A VAMP AS "CAMILLE LENOIR" (BARBARA LA MARR) FAILS TO MOVE THE HARD BOILED "BARODE DUCANE" (WALLY BEERY)
PAT O'MALLEY
EARLE WILLIAMS
THE TWO PALS FOUGHT OVER THE GIRL IN THE WILD NORTH – AND THE ALASKAN HUSKIES FOUGHT FOR THE SHEER LOVE OF FIGHTING
JOSEF SWICKARD
SKETCHES FROM "THE ETERNAL STRUGGLE"
LOVED AND RESPECTED BY ALL, "ANDREE GRANGE," PLAYED BY RENEE ADOREE, HOLDS FORTH IN HER DAD'S SALOON AS THE TOAST OF THE NORTH
PAT O'MALLEY
THEY SHOT SOME OF THE ACTION WITH A CAMERA LASHED TO A DOG SLED – DIRECTOR BARKER USED THE WHIP ON THE DOGS, NOT ON THE CAMERA MAN!
Chamberlain

Metro has been getting good results with this style of cartoon. Many newspapers use them as special features on their movie page or to illustrate their reviews of the picture. Exhibitors could also use them effectively on throwaways or by reproducing them in programs, etc.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. A knockout but price about twice what it ought to be; had to book in extra two reels and show cost me about $55, two days. Rained second night. Had fine attendance first night. Draw farmers in town of 459. Admission 13-22. J. R. Rush, Pastime Theatre (240 seats), Pearl City, Illinois.

F. B. O.

BLUE BANDANA. Star, William Desmond. The usual Desmond picture; nothing extra. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

CANYON OF FOOLS. (5,180 feet). Star, Harry Carey. A very good feature. Most folks will like it. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

GLORY OF CLEMENTINE. (5,700 feet). Star, Pauline Frederick. An excellent picture and very interesting. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

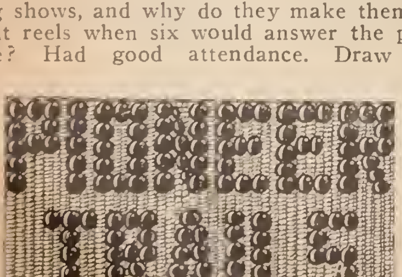
HUMAN WRECKAGE. (7,215 feet). Star, James Kirkwood. Very good picture. Real story. Real actors. Real money getter. Book if you have the opportunity. F. B. O. are making very good terms and great firm to do business with A real showman's organization. Has great moral tone and is suitable for Sunday. Had packed house. Draw family class in city of 30,000. Jack Hoeffler, Orpheum Theatre (900 seats), Quincy, Illinois.

MARY OF THE MOVIES. (6,500 feet). Star cast. Nothing extra. I never saw a darker picture than this one. Patrons left the theatre just for this reason, so be careful when you book this one. Attendance nothing extra. Draw good class in large city. Victor D. Stamatis, Throop Theatre, Brooklyn, New York.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. An excellent picture and very interesting. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

WONDERS OF THE SEA. (5,000 feet). Star cast. A very interesting picture and well worth seeing. William Noble, Express Theatre, Oklahoma City, Oklahoma.

First National



"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

BRAWN OF THE NORTH. (7,650 feet). Star cast. Had this one been in six reels instead of eight reels it would have been a knockout, but in eight reels it was too long and draggy. The public don't care for long shows, and why do they make them in eight reels when six would answer the purpose? Had good attendance. Draw all classes in small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CROSSROADS OF NEW YORK. (6,292 feet). Star cast. Not nearly in a class with "Molly-O" or "Mickey." May get by with a good comedy as a program picture. Tried this two days and learned a lesson. We'll go easy on the next Sennett "special." Has O. K. moral tone. Not suitable for Sunday. Had fair attendance first day, and poor attendance second day. Draw college students and railroad class in town of 6,000. Admission 10-15, 10-35. Jean Dagle, Barth Theatre (800 seats), Carbondale, Illinois.

FURY. (8,709 feet). Star, Richard Barthelmess. One of the best sea pictures we have ever run; some fight scenes too realistic; Barthelmess and Dorothy Gish perfect partners and give fine performances; nearly everybody liked this one. Has good moral tone. Had fair attendance. Draw college students and railroad class in town of 6,000. Admission 10-15, 10-35. Jean Dagle, Barth Theatre (800 seats), Carbondale, Illinois.

HAIL THE WOMAN. (7,222 feet). Star cast. A very fine production that everyone ought to see, but we simply could not get them out on a two days' run. Dances, picnics, etc., galore take all the money and we get a little of what they have left, maybe. Has excellent moral tone and is suitable for Sunday. Very poor attendance. Lindrud & Gueppinger, Cochrane Theatre, Cochrane, Wisconsin.

HOTTENTOT. (5,935 feet). Star, Douglas MacLean. Fast moving comedy that should please any audience. Steeplechase very realistic. One will unconsciously grasp the seat during its progress. T. H. Whittemore, Newcastle, California.

MY BOY. (4,977 feet). Star, Jackie Coogan. Good; went over "Daddy." Should please in any house. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-40. L. S. Goolsby, Royal Theatre (245 seats), Marvell, Arkansas.

ONE CLEAR CALL. (7,450 feet). Star cast. Excellent story, well told and very likable. Running second run, it drew very good business, with very little advertising. Has fair moral tone and don't think it is suitable for Sunday. Had good attendance. Draw best and middle classes in city of 200,000. Admission 10-20. N. L. Royster, Capitol Theatre (340 seats), Birmingham, Alabama.

TROUBLE. (4,800 feet). Star, Jackie Coogan. A "cute" little picture that gets by O. K. Drew an unusual quota of children and did not keep any grown folks away. Advertising slant, star and his past performance. Drew good attendance of all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (760 seats), Jonesboro, Arkansas.

TWO MINUTES TO GO. (5,720 feet). Star, Charles Ray. Rollicking football story that pleased a majority. Plenty pep and should please in any town where there are plenty young people. Fine photography and film in good condition. Play as a program picture and it will please. Moral tone fine. Used ones, sixes, slide. Had poor attendance. Draw all classes in town of 1,000. Admission 10-20, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHAT A WIFE LEARNED. (6,228 feet). Star cast. Just another picture. Fair attendance. Draw family class in city of 17,000. Admission 10-17 matinee, 17-28 evenings. Strand Theatre, Sunbury, Pennsylvania.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. Good, but not Norma's best. Had fair attendance, for hot weather. Draw small town class in town of 7,300. Arthur S. Smith, Fenwick Theatre, Salem, New Jersey.

Fox

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. One of Tom's good ones. Plenty of action and comedy. Draw small town class in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trag's Theatre (425 seats), Neillsville, Wisconsin.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Found this one of his best so far. Went extra big. The print we got was in bad shape. If you can get a good print will be okay. Lots of action in this and it is somewhat like a serial. Tony is also good. Might mention Tony when you advertise this one. Played it two days. Business off second day. The price on Fox stuff is too high for me. Can't get by. If you run "Catch My Smoke" get a good print and a good two reel comedy and you will have a show. The lobby display is good. Used two ones, sixes. Had good attendance. William Thacher, Royal Theatre, Salina, Kansas.

CUSTARD CUP. (6,166 feet). Star, Mary Carr. Pleasing picture, not big but should go in any town. Don't let them hold you up on price. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-20. L. S. Goolsby, Royal Theatre (245 seats), Marvell, Arkansas.

CUSTARD CUP. (6,166 feet). Star, Mary Carr. A very good picture that pleased nearly all who saw it. Played it in opposition to county fair and carnival shows. Used ones, threes, sixes, heralds, window cards. Had poor attendance. Draw mixed

William Fox presents

"SIX-CYLINDER LOVE"

with

Ernest Truex.

An Elmer Clifton production.

A Fox Picture.

"MAYTIME"

B. P. Schulberg's production of Rida Johnson Young's famous play, now being made for Preferred release under the direction of Gasnier

Edwin Carewe presents
THE BAD MAN''
Starring Holbrook Blinn.
A First National Picture

A Will Nigh Production,
"MARRIAGE MORALS"
with
Tom Moore.
Produced and distributed by
L. Lawrence Weber
and Bobby North.

"SLAVE OF DESIRE."
A Gilbert E. Gabel Production
Distributed by
Goldwyn-
Cosmopolitan.

Scenes from the
Educational-Mermaid
comedy
"RUNNING WILD"
a Jack White production
starring
Lige Conley

Film Guild presents
Glenn Hunter
in
"PURITAN
PASSIONS"
Distributed by Hodkinson.

Scenes from
"DESIRE"
A Metro Picture
Directed by Rowland V. Lee

The magazine of the screen—

PATHE REVIEW

Would you like a dinner that was all meat and with no dessert?

Of course you wouldn't.

But if you're running shows that are all *feature* that's just what you're doing.

Pathe Review is the dessert of your program. It gives that diversity, that contrast that is needed, that makes your audience say as they leave "that's a good show we saw tonight!"

Beautiful, interesting, informational, peppy,—that's the Pathe Review.

Once a week

Pathépicture

TRADE MARK

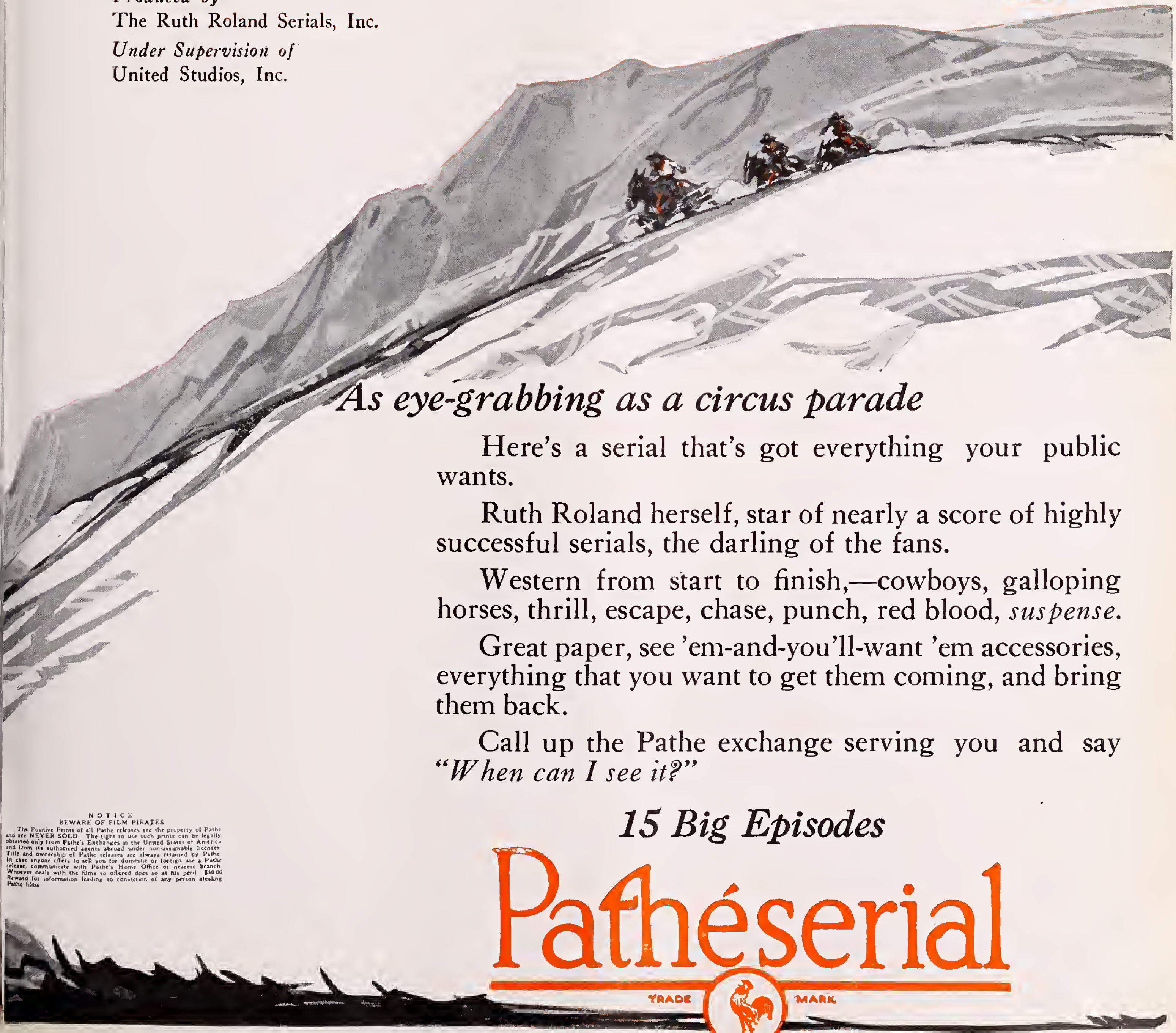
Announcing **Ruth**

in

Roland

Ruth of the Range

Produced by
The Ruth Roland Serials, Inc.
Under Supervision of
United Studios, Inc.



As eye-grabbing as a circus parade

Here's a serial that's got everything your public wants.

Ruth Roland herself, star of nearly a score of highly successful serials, the darling of the fans.

Western from start to finish,—cowboys, galloping horses, thrill, escape, chase, punch, red blood, *suspense.*

Great paper, see 'em-and-you'll-want 'em accessories, everything that you want to get them coming, and bring them back.

Call up the Pathe exchange serving you and say *"When can I see it?"*

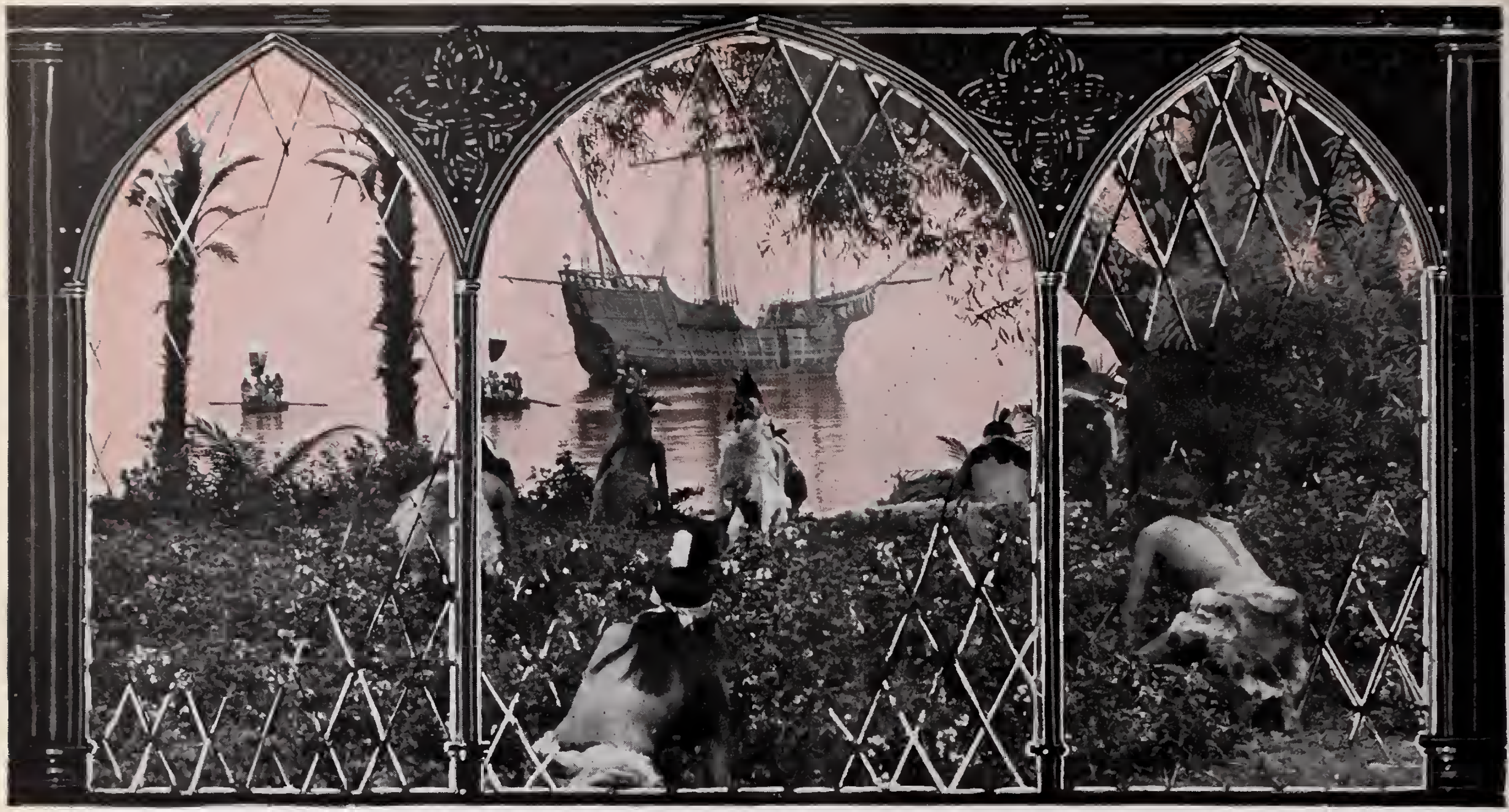
15 Big Episodes

NOTICE
BEWARE OF FILM PIRATES

The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

Pathéserial

TRADE MARK



Like looking at big events
through a window

Yale University Press *presents*

COLUMBUS

One of the Chronicles of America Series, Revealing the Making of a Great Nation

For the first time you can present a picture that will appeal just as much to the highest high-brow in your community as it does to your time-tried regulars.

For the first time you can show a picture that while it gives an *absolutely accurate* picturization of a great historical event *was made primarily and absolutely for entertainment,* an eye-filling and heart-stirring drama of the first event that went to form our nation.

For the first time you have a picture that might have been made to order for Columbus Day or any patriotic holiday and be the real and the true feature of your show.

Call up the nearest Pathe exchange, quick!

Four parts

Pathé
Distributors

classes in town of 1,300. Admission 10-25-35. A. C. Jones, Grand Theatre (250 seats), Burlington, Washington.

FAST MAIL. (6 reels). Star, Charles "Buck" Jones. Intensive thrill entertainment that nearly everyone likes to see occasionally. Moral tone o. k. Draw village and rural class in town of 400. Admission 15-25. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

NERO. (11,000 feet). Star cast. A fine picture. Should be shown in every Catholic community. Film was in fine shape. Has good moral tone and is suitable for Sunday. Had good attendance. Jack Snyder, Casino Theatre, Richmond, Iowa.

SALOME. (6 reels). Star, Theda Bara. The revival of a "dead" one. We had to book this in order to get Fox's other pictures. Oh, boy, just wait until they come around for the new contract. Thank heavens, the attendance was slightly better than poor on this one. Had a few, very few, good comments on this picture. Photography and condition of film was good. Moral tone not much. Would not show it on Sunday in a religious community. Had poor attendance. Draw better class in town of 800. Admission 10-30. T. Leal, Leal Theatre (246 seats), Irvington, California.

THREE JUMPS AHEAD. (4,850 feet). Star, Tom Mix. As good a Mix as we have played in a long time and we are playing much of his product. One that will be liked by all. Had good attendance. Draw rural and town class in town of 1,100. Admission 10-30-40. E. L. Wharton, Orpheum Theatre (450 seats), Glasgow, Montana.

TRUXTON KING. (5,613 feet). Star, John Gilbert. Pleased majority. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

YOSEMITE TRAIL. (4,735 feet). Star, Dustin Farnum. Found this to be a very good Western; not so much Western, but you may call it that. The print we got was in good shape. Good mob scene and some fine scenery. Pleased all who saw it. Business off. This star does not have any pulling power in my house. We ran a Sunshine Comedy with above picture, "Rides and Slides." Went big. Admission 10-20. William Thatcher, Royal Theatre, Salina, Kansas.

Goldwyn

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. Pleased seventy-five per cent. Little too deep for some, and did not appreciate the wonderful acting of Chaney. Not suitable for Sunday. Had good attendance. Draw mixed class in mining town. Admission 15-25. J. Cleva, Jr., Enterprise Theatre (150 seats), Glenalum, West Virginia.

CHRISTIAN. (8,000 feet). Star, Richard Dix. Some people don't care for such heavy drama but it is a good production of its kind. Richard Dix good in title role. Film in none too good condition. Has good moral tone and is suitable for Sunday. Had good attendance. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

GIMME. (5,769 feet). Star, Helene Chadwick. This is not a great picture, still it's away above the tiresome average. People liked it, especially the better ones. Will pass as a program show. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

Between Ourselves

A get-together place where
we can talk things over

Popular Author:

Costly scenario and adaptation:

Director making production with no limit on production cost:

Expensive advertising campaign for exhibitors:

Strong sales force scouring the country to place the film:

High-powered distribution plans perfected without thought of cost:

Huge splurge of advertising to the public in National magazines:

Exhibitor campaigning to pull in big houses:

Then—

BUM PRINT!

VAN.

GRIM COMEDIAN. (5 reels). Star, Jack Holt. An old 1921 Goldwyn but very good and a new print. As good as most specials and one with a great lesson. Suitable for Sundays in any house, large or small. Used threes, slides. Had good attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

HUNGRY HEARTS. (6,540 feet). Star cast. Didn't mean anything above the average at the box office but those that saw it were highly pleased. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

LAST MOMENT. (6 reels). Star cast. A pretty fair action melodrama. The story is a thriller and of the type that generally pleases, but this one is a little too much on the "meller." Cast is not a very convincing one but the picture as a whole is fairly satisfactory. Good as a filler on a vaudeville program. Not suitable for Sunday. Had good attendance. Draw general working class in city of 18,000. Admission 10-20-30. Ben L. Morris, Temple and Olympic theatres, Bellaire, Ohio.

Hodkinson

SECOND FIDDLE. (5,810 feet). Star, Glenn Hunter. Good picture of its kind; good moral. Story not strong, easy to follow. We did a very poor business on it. Print in good shape. No picture for my class, but those who saw it were pleased. If you play it better put a feature comedy with it, something that will pull them in. Would call this a good program picture. Draw middle class in city of 15,000. William Thacher, Royal Theatre, Salina, Kansas.

SECOND FIDDLE. (5,810 feet). Star, Glenn Hunter. Another fine picture, which should go everywhere. Suitable for Sunday. Had fair attendance. Draw mining class. Admission 15-25. Jim Cleva, Enterprise Theatre (150 seats), Glenalum, West Virgina.

WHILE PARIS SLEEPS. (4,850 feet). Star, Lon Chaney. A romance of Paris life, which has some very fine acting but will not please majority. A regular program picture. Not suitable for Sunday. Had fair attendance. Draw mining class. Admission 15-25. Jim J. Cleva, Enterprise Theatre (150 seats), Glenalum, West Virginia.

Metro

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. Beautiful picture that drags out about two reels too long. If Mae don't have an operation and get rid of her egotism and quit over acting she'll soon be a has been. Moral tone o. k. and is suitable for Sunday. Had good attendance. Draw small town class in town of 2,500. Admission 5-10, 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

LOVE IN THE DARK. (6 reels). Star, Viola Dana. An above the average program picture. Plenty of humor blended into this clever crook drama. Cullen Landis does well. Regular advertising brought excellent attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

NOISE IN NEWBRO. (5,300 feet). Star, Viola Dana. A dandy comedy drama. David Butler in cast. A good, clean picture. They won't go to sleep on this one. My patrons like the spirit that Viola Dana puts in her work. Had fair attendance. Draw rural class in town of 955. Admission 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

PRISONER OF ZENDA. (10,467 feet). Star cast. Played second run to capacity business, with only lobby and small newspaper display. Excellently produced pictures and liked by all. Work of Lewis Stone exceptionally well done, in fact whole cast good. Has good moral tone and is suitable for Sunday. Had good attendance. Draw best and middle classes in city of 200,000. Admission 10-20. N. L. Royster, Capitol Theatre (340 seats), Birmingham, Alabama.

SEEING'S BELIEVING. (4,500 feet). Star, Viola Dana. This was an amusing little comedy drama once, but the print I received was so badly cut the feature failed to hold the interest of the audience. Used slide and boards. Had good attendance. Draw country class and summer visitors in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

Paramount

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. A crackerjack attraction that pleased all classes. Advertising slants, star, George Ade, production, Lila Lee. Had good attendance, drawing all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand (600), Liberty (750 seats), Jonesboro, Arkansas.

BEYOND. (5,248 feet). Star, Ethel Clayton. A very good interesting story. All my patrons seemed to be satisfied. Suitable for Sunday. Had very good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

BONDED WOMAN. (7,178 feet). Star, Betty Compson. This is not as bad as it has been reported. The greatest objection to it is its length. Draw small town class in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

BOOMERANG BILL. Star, Lionel Barrymore. As a rule all Paramount pictures go good in our theatre. We showed same on Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany Minnesota.

CLARENCE. (6,146 feet). Star, Wallace Reid. Our crowd still turns out to see Reid, and "Clarence" is great stuff. Besides Reid, there's May McAvoy, Agnes Ayres

Still Come Tips On Late Ones

STRANGERS OF THE NIGHT (Metro). Something different, and pleased all, both young and old. The new product is fine. Metro, keep it up. Used special billing and special lobby. General patronage.—J. A. Harvey, Strand Theatre, Vacaville, California.

IF WINTER COMES (Fox). You'll never find a better picture than this one, and if gone after, will pack them to the doors. The kind of production and cast you have always hoped for. Get it!—R. A. Landry, Strand Theatre, Ogdensburg, New York.

FIGHTING BLADE (First National). Big in spectacular splendor, awe-inspiring in grandeur. Mighty in dramatic force; tremendous in heart appeal. Richard Barthelmess was wonderful and the equal of Douglas Fairbanks; Dorothy MacKaill the equal of Mary Pickford. The picture is one of the very best heretofore produced.—William Noble, Empress Theatre, Oklahoma City, Oklahoma.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Just as good as "American Wife" and "Prodigal Daughters," but no better. Exhibitors who pay fancy price for this picture are going to be stung. Don't let salesmen try to kid you on price. Too many good pictures made this year for any man to be held up. Moral tone okay and is suitable for Sunday. Had fair attendance. Drew family class in city of 30,000.—Jack Hoeffler, Orpheum Theatre (900 seats), Quincy, Illinois.

TO THE LAST MAN. (6,965 feet). Star, Richard Dix. A real knockout, true to the book; got a big play here. Not suitable for Sunday. Had good attendance. Draw high class in city of 75,000. Admission, 28-40-55.—W. H. Lusher, Strand Theatre (900 seats), Pasadena, California.

THREE AGES. (5,500 feet). Star, Buster Keaton. Stone age, Roman age, modern age, with Buster as the handsome lover. It's a scream from start to finish. No mistake can be made in booking this one.—William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

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and Kathlyn Williams. This version follows the original closely, and keeps the crowd chuckling. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw college students, and railroad class in town of 6,000. Admission 10-15, 10-35. Jean Dagle, Barth Theatre (800 seats), Carbondale, Illinois.

CLARENCE. (6,146 feet). Star, Wallace Reid. Clever comedy drama. Especially pleasing to Tarkington fans. Film fine. Has absolutely clean moral tone, and is suitable for Sunday. Had fair attendance. Draw small town class in town of 1,200. Admission 10-25, 15-35. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. A good picture that aroused little comment either way. No fault to find with it except that it is just an average picture that gets by in nice shape. The star and Peter B. Kyne advertising slants. Average attendance of all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand (600 seats), Liberty (750 seats), Jonesboro, Arkansas.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. A delightful, wholesome, human portrayal of a charming waif who rose to be a famous actress. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

RACING HEARTS. (5,600 feet). Star, Agnes Ayres. A classy picture every foot of it. Played it Fourth of July and knocked them a twister. Better, much better, than most of the so-called Paramount super-specials. This one has that stuff in it that pleased the folks. That is what you want. It's plum good. Paramount calls it one of their little ones. But don't let 'em fool you. It is one of the best things they have. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

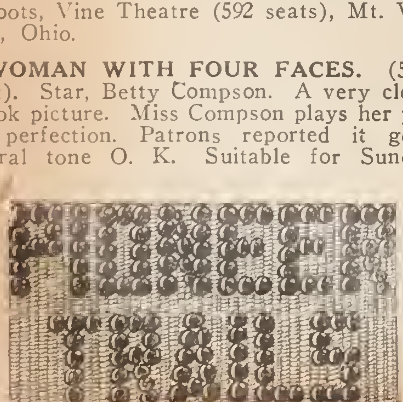
RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. A fair picture. Drew well. Has fair moral tone. Not suitable for Sunday. Had fair attendance. William H. Mayhew, Broadway Theatre, Cicero, Texas.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. A good average picture that will please the largest majority of your patrons. Conway Tearle improves the picture materially. Betty Compson is very good in her role, however. Used regular newspaper and panels. Had good attendance. Draw mixed class in town of 5,000. Admission twenty-eight cents. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

TOP OF NEW YORK. (5,148 feet). Star, May MacAvoy. This picture pleased an audience made up largely of women. The children liked it also. It should go across where they are not too critical. Usual advertising gave good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

TRAIL OF LONESOME PINE. (5,695 feet). Stars, Mary Miles Minter, Antonio Moreno. Just fair. Draw all classes in town of 9,237. Admission 10-22. H. V. Smoots, Vine Theatre (592 seats), Mt. Vernon, Ohio.

WOMAN WITH FOUR FACES. (5,800 feet). Star, Betty Compson. A very clever crook picture. Miss Compson plays her part to perfection. Patrons reported it good. Moral tone O. K. Suitable for Sunday. Had good attendance, drawing all classes in town of 500. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.



YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star, Lewis Stone. Weak, no story, no plot, no nothing. Lewis Stone's name drew what patrons we got the first night and the second night fell flat. Should make a good one night stand, but don't pay any money for it. Has fair moral tone and is not suitable for Sunday. Had fair attendance. Draw mixed class in town of 5,000. Admission 10-28, war tax included. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

YOUNG RAJAH. (7,735 feet).. Star, Rodolph Valentino. Good picture but Valentino did not get as good an opportunity to show his ability as in "Blood and Sand." Has good moral tone and is suitable for Sunday. Had good attendance. Draw mixed class in town of 1,649. Admission 10-30-40. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Preferred

GIRL WHO CAME BACK. (6,100 feet). Star cast. Worth showing but not as well liked here as other Lichtman pictures. However, I always get good service from this exchange and enjoy a pleasant business relation with them. Buy it right and play it; the cast is good and should draw extra money. Fair moral tone; not suitable for Sunday. Fair attendance in college town of 4,000. Admission 10-25 to 10-40. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

Universal

FORSAKING ALL OTHERS. (4,462 feet). Star cast. Good program picture. "Leather Pushers" and star comedy also good. Makes dandy eight reel variety program. Regular lobby brought average attendance. Draw regular small town class in town of 2,500. Admission 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. While not up to the Gibson standard, it will go over quite well. Film in good condition. Used ones, slide, to get good attendance in town of 1,700. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. Hoot turns out another winner. Drew better second night than first. Hoot is a safe bet for us. Average business first night. Draw labor and family class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

GIRL WHO RAN WILD. (4,500 feet). Star, Gladys Walton. Now here's a picture worth crowing about. Miss Walton sure a winner. Condition fair. Photography good. Used sixes, threes, ones, slide, lobby. Had very good attendance. Draw all classes in city of 700,000. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats). Baltimore, Maryland.

HUNTING BIG GAME IN AFRICA. (8 reels). This brought in a lot of new people and gave general satisfaction. A wonderful education for those that don't let it go over their heads, and but little of the gruesome killing that one might expect. Increased my advertising to about one-third of rental, and believe it paid, although we didn't do capacity business. Well worth showing. Used about five hundred per cent. extra advertising. Had good attendance two nights. Draw rural class in town of 300. Admission 20-30, specials 22-44. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

HUNTING BIG GAME IN AFRICA. (8 reels). A very fine collection of pictures and you will make no mistake in playing this. You've got to get behind it strong, and start boosting early. Get your public interested locally and when they see it they'll tell the neighbors. Usual advertising brought excellent attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE JILT. (5 reels). Star cast. This was the poorest Universal we ever used. Slow and nothing to hold interest. Not one redeeming feature. We seldom have a kick on Universal features but this one flopped. Used threes, slide. Had good attendance. Draw rural class in town of 200. Admission 25-10. D. B. Rankin, Co-operative Theatre (240 seats), Idana, Kansas.

JILT. (5 reels). Star cast. Ran this one on Saturday night with less than usual advertising, and drew few extra admissions.

Lucky 'Leven

The following pictures used by me this season did the most business and gave the most satisfaction:

- **"Pride of Palomar" (Pt.)**
- **"While Satan Sleeps" (Pt.)**
- **"Back Home and Broke" (Pt.)**
- **"Old Homestead" (Pt.)**
- **"The Rosary" (F. N.)**
- **"Little Church Around the Corner" (W. B.)**
- **"Manslaughter" (Pt.)**
- **"Burning Sands" (Pt.)**
- **"When Knighthood Was in Flower" (Pt.)**
- **"Valley of Silent Men" (Pt.)**
- **"Brass" (W. B.)**

Paramount will surely be my first love next year: their service is the most reasonable, and the most satisfactory, and they use you like a brother.—Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Would call it a good picture, as many patrons complimented it to us as they passed out. Draw labor and family class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

LONE HAND. (4,857 feet). Star, Hoot Gibson. This is dandy little picture. Pleased them all but failed to have many in the house for it to please. Had poor attendance. Draw general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

LONE HAND. (4,857 feet). Star, Hoot Gibson. Excellent. Good western. Drew well. Supporting cast fair. Flood scene well acted. Regular advertising brought good attendance. Draw rural class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

LONG CHANCE. (4,331 feet). Star cast. Good program picture. Story by Peter B. Kyne. Pleased good house. Used ones, slide. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall (250 seats), Carmel, Maine.

LOVE LETTER. (4,426 feet). Star, Gladys Walton. A dandy little program picture. It did not draw us any extra business, but it certainly did make Gladys many new friends in the audience. Received many compliments. Draw labor and family class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

NOBODY'S BRIDE. (4,861 feet). Star, Herbert Rawlinson. Fair program picture. Has good moral tone and is suitable for Sunday. Had fair attendance. William H. Mayhew, Broadway Theatre, Cicero, Texas.

PAID BACK. Star cast. Rather old, but it pleased a Saturday night house about eighty per cent. A picture with a delicate theme that is handled censor proof. Average draw. Draw labor and family class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

PRISONER. (4,795 feet). Star, Herbert Rawlinson. As good as many specials, and it drew us the best Tuesday night house for months. Second night almost equal to first. All Rawlinson pictures are good, but this is the best so far. This could be advertised big and would make a winner. We did not boost it at all. Draw labor and family class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

TRIMMED. (4,583 feet). Star, Hoot Gibson. Have used numerous Gibson's, but can't get very enthusiastic over many of them, but I thought this one great. A western with considerable comedy and about everything else. Something interesting every minute. Supporting cast extra good. Shows careful direction. The fall of horse and man from the high bridge is worth advertising. Has o. k. moral tone. Had good attendance. Draw village and rural class in town of 400. Admission 15-25. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

Vitagraph

NO DEFENSE. (5,700 feet). Star, William Duncan. Swell picture in fine shape. Second run to a very good business. No kicks. William Thacher, Salina, Kansas.

RESTLESS SOULS. (5 reels). Star, Earl Williams. A very good picture. No kicks. Used sixes, threes, ones, 11x14, newspaper. Had fair attendance. Draw town and oil field class in town of 800. Admission 10-20, 10-25. G. W. Tockey, Dixie Theatre (250 seats), Wynona, Oklahoma.

SECRET OF THE HILLS. Star, Antonio Moreno. A pretty good program picture which will hold the interest to the end. Draw from town of 1,000 and surrounding country. Admission 10-25. W. E. Tragsdorf, Trag's Theatre (426 seats), Neillsville, Wisconsin.

SILENT VOW. (4,600 feet). Star, William Duncan. A fair program offering. William Duncan seemed too slow for the part which seems queer for a serial star. Had poor attendance. L. M. Zug, Rialto Theatre, Jerome, Idaho.

SINGLE TRACK. Star, Corinne Griffith. Good picture that will please eighty-five per cent or more. Comedy I had booked to run with this picture failed to arrive so I ran it without anything and got by without a kick, so the picture must be satisfying. Has good moral tone. Had poor attendance. Draw every class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

Warner Bros.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star, Claire Windsor. As fine a picture as can be made by anybody, not sold as a "special," either. Book it and boost it and make friends for your house. Suitable for any house, seven days a week. A powerful sermon, clearly told. Don't be afraid of it. Only ran it one day, to a poor house, but everyone that saw it was more than pleased. Film new. Used three sheets, slides, bills. Fair attendance; draw different classes for different pictures, in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin. A wonderful picture. Warners are sure putting out real pictures. Capacity business, one week. Moral tone O. K. and is suitable for Sunday. Had great attendance. Draw wealthy and medium class in city of 75,000. W. H. Lusher, Strand Theatre (900 seats), Pasadena, California.

Comedies

BACK STAGE. (Pathe). This is the first of the new series "Our Gang" comedies, and it's good, clean entertainment. Hal Roach named them right when he calls them "his rascals." It's young America pure and simple and the kiddies act as natural as you please. Grownups well pleased. They can look back and see themselves in the antics of the youngsters. Don't let this new series get by you. Feature it and you will "clean up" on them. Draw all classes in town of 5,000. Admission 10-25. L. E. Brewer, Folly Theatre, Duncan, Oklahoma.

BALLOONATIC. (First National). Star, Buster Keaton. Would consider this a very ordinary comedy; it didn't produce the laughs here. Fair attendance. Frank G. Leal, Leal Theatre, Irvington, California.

FLY COP. (Vitagraph). As usual Larry knows his stuff and does it right. I'd sure hate to be an insurance company with Larry holding an active policy. Has good moral tone and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

GOWN SHOP. (Vitagraph). This Larry is a different setting with many of his old stunts in stylish clothes. The style show effect at the opening is great and there should have been more before the rough stuff started. Filled with fast moving stunts and burlesque situations and got a good deal of laughter. Suitable for Sunday. Had good attendance. Draw general working class in city of 18,000. Admission 10-20-30. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

LAZY BONES. (Fox). Star, Clyde Cook. Good comedy with quite a number of laughable situations. Haunted house scene in last reel brought down the house. Draw general class in town of about 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

MUD AND SAND. (Metro). Star, Stan Laurel. One that will please if they have seen "Blood and Sand." Film in excellent shape. Fair attendance in small town. M. T. Waugh, Empress Theatre, Grundy Center, Iowa.

PEG O' THE MOVIES. (Universal). Went great with the kids and the grown-ups too. Film in good shape. Moral tone O. K. and is suitable for Sunday. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

RANCH ROMEO. (Fox). Good. Pleased all. What more do you want? William Thatcher, Royal Theatre, Salina, Kansas.

RING TAIL ROMANCE. (Educational). A good enough comedy that is put over by a few clever animals. It pleases the kiddies and makes the grown-ups smile. Draw townspeople and farmers in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

SATURDAY MORNING. (Pathe). As usual with these kids, good. But if they don't be a little more careful in the handling of negroes in pictures it's going to create another objection to pictures. Suitable for Sunday. Had good attendance. Draw regular small town class in town of 2,500. Admission 5-10, 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

WHERE THERE'S A WILL. (Sunshine-Fox). Fox has never been questioned concerning the superiority of the comedies made under his name and this hilarious bit of fun-making is no exception. House in uproar through entire showing. Draw working class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Thea-

[illegible]

tre (300 seats), Elizabethtown, Pennsylvania.

Serials

HAUNTED VALLEY. (Pathe). Star, Ruth Roland. As good as "Timber Queen." That's enough for anyone to say about it. Had good attendance. Regular small town draw, town of 2,500. Admission 5-10 and 10-20. A. L. Middleton, Grand Theatre (500 seats). De Queen, Arkansas.

PLUNDER. (Pathe). A good, interesting serial; they do not make them any better and this one is holding up fine. Usual advertising brought excellent attendance. Draw miners and railroad men in town of 3,000. Admission 35-10. Giles Master, Strand Theatre, Gallup, New Mexico.

Short Subjects

DANGEROUS WATERS. (F. B. O.). A fair picture, but little kick and no commendation. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

FIGHTING BLOOD. (F. B. O.). Round six and getting better. Running them two days. Not holding up the second day. Can't say anything against them. Only they won't stand two days in my house and I paid too much. Draw middle class. Admission 10-20. William Thatcher, Royal Theatre, Salina, Kansas.

LEATHER PUSHERS, THIRD SERIES. (Universal). Round one starts with the usual punch that the first two series has. They draw the men folks. Film in good shape. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

NAKED FISTS. (Universal). Star, Eileen Sedgwick. Fair picture and business. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

ONE MAN REUNION. (Educational-Bruce Scenic). A one reeler that's a feature in itself. Best of series so far. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PATHE REVIEW. (Pathe). This is as interesting and educational a short reel as you'll ever have the privilege of seeing. Can't be classed as "filler" for your audience will watch for it as ours do. Has good moral tone and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

RUSTLER. (Universal). Star, Jay Morley. A fair program picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

Correction

Last week "The Headless Horseman" was erroneously listed under Goldwyn instead of Hodkinson. Sorry.

TIMBER TALES. (Universal). Star, Roy Stewart. A two reel western that pleased my Saturday night crowd. "Hearts of Oak" has lots of good forest scenes. Draw farmers, summer visitors, townspeople in town of 800. Admission varies, usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

TRIP THROUGH FILMLAND. (Eastman-Industrial). A gratis film from Eastman Kodak Company; shows making of raw stock from start to finish. Suitable for Sunday. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WINGS OF THE STORM. (Pathe). My fourteenth Range Rider Maloney western and my patrons keep yelling for more. Every one good without exception. Has good moral tone and is suitable for Sunday. Had good attendance. Draw regular small town class in town of 2,500. Admission 5-10, 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

State Rights

EYES OF THE WORLD. (Clune Film Co.). Star cast. (10,000 feet). Does not follow book closely. Popularity of book and author drew fair crowd. Had very good attendance. Draw small town class in town of 1,200. Admission 10-25, 15-35. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

GUILTY. (Independent). Star, "Ranger" Bill Miller. A fair program picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

HAS THE WORLD GONE MAD? (Equity). (6,047 feet). Star cast. A very good picture but it failed to draw for me. Those who saw it were very much pleased. Print in good condition. Suitable for Sunday. Had poor attendance. Draw all classes in big city. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

HEART OF THE DESERT. (Richard & Flynn). Star, Monroe Salisbury. Never saw this one, but they went out telling me that it was good, so it must be O. K. Print in good shape. Draw middle class. Admission 10-20. William Thatcher, Royal Theatre, Salina, Kansas.

HELL'S HALF ACRE. (Enterprise Dist. Corp.). Star, William S. Hart. (5,000 feet). A William S Hart classic adapted from "Hell's Hinges." Six of Bill's best releases, made in and around 1915-16, have been taken by this company and made up into 1923 classics. They can be bought right and they will prove a money-getter to any exhibitor. L. E. Brewer, Folly Theatre, Duncan, Oklahoma.

MINE LOOTERS. (Premium Pictures). Star, Mary Wynn. A fair program picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

SOUL OF HATE. (Enterprise Dist. Corp.). Star, William S. Hart. A good program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

RED TRAIL. (Standard Film Co.). Star, Nora Swinburne. Put out as a special and is a very good one. Above the average and much better than some so-called specials. It's a six reeler and in fine shape. Good story. Animals are very good. My audience was very well pleased and told me so. Bought the picture at a right price. Ran two days; first day big, second day off. Used ones, sixes, photos. Don't overlook the six sheet. It will get you extra money. If you advance prices this will stand a small advance with a comedy. We run it at our usual price. Admission 10-20. William Thatcher, Royal Theatre, Salina, Kansas.

A WOMAN'S WOMAN. (Arrow). Star, Romaine Fielding. (7,900 feet). A fair picture, which should get by if well advertised. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

WOMEN MEN LOVE. (Bradley Feature Film Co.). Star, Margaret Marsh. A fair program picture. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

YANKEE DOODLE, JR. (Cinart). A fairly good picture of a Yankee's adventures in South America during a revolution. Some very fine night scenes around campfires and a great colored fireworks display at the end. Pleased about ninety per cent. If you book it don't promise too much as they will like it better, big carnival hurt us on this one. Print fair, no stops. Used threes, slides. Had fair attendance. Draw different classes for different pictures in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

Fill In Tear Out Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ....**Star**..........................**Producer** ....

Your own report...

....

....

Moral tone ....**Suitable for Sunday?** ....**Attendance** ....

Size of Town ....**Type you draw from** ....

Name ....**Theatre** .... **City** .... **State** ....

G. D. SPRAGG, GEN. MGR S. G. CROW, PRES BEN L. MORRIS, SEC.-TREAS

THE SPRAGG AMUSEMENT CO.

TEMPLE THEATER ELK GRAND THEATER
OLYMPIC THEATER MAJESTIC DANCE PALACE

BELLAIRE, OHIO

To Our Patrons:

Every once in a while a couple of pictures come along that stand away out above the ordinary--even better than many of the much touted and advertised features, with world wide stars.

The Temple theater next week will show what it believes to be two of this class of pictures. We are not running this entirely on our own judgement, and have written to dozens of theaters in other cities where these pictures have been shown. There was not a single unfavorable reply, and we are attaching to this letter some of the replies:

For "Masters of Men" Vitagraph picture, Temple, Monday, Tuesday, Wednesday, with Cullen Landis, Earl Williams, Alice Calhoun, Wanda Hawley–

If this picture doesn't cause a furore and set the tongues wagging when once it gets to playing, then I was born in Missouri and didn't know it. There isn't a thing left out of this picture that ought to have been in it. It has some of the swiftest moving action of any picture I have witnessed in many a day.

Cullen Landis and Earl Williams never did better in their lives, and the fights Cullen puts up after they have been shanghaied by a bunch of roughnecks makes the fight in "The Spoilers" look like a Methodist love festival.

Masters of Men is bound to be a winner and Vitagraph has rung the bell with this one. It's an audience picture from any angle you are a'mind to view it, and the reproduction of the naval battle at Santiago is so realistic and gives one such a thrill that you will just yell like a Flathead Indian at a pow-wow, that's what you will.

Darn it all; I wish they'd make 'em all like that.—J. C. Jenkins, Auditorium Theater, Neligh, Neb.

Masters of Men—Your sympathy is elicited almost at the opening shot for Cullen Landis in this picture which stays with one throughout the entire production. It will please if you can get them in.—Wm. H. Creal, Suburban theater, Omaha, Neb.

Masters of Men—A wonderful production which can really be classed as special. Fair business in rainstorm. Should please anywhere.—Pace & Bouma, Rialto theater, Pocohontas, Iowa.

Masters of Men.—A special that is really named correctly. Book this one and boost it. You need not worry but what your patrons will be satisfied. Good story with four very good stars. This show has a little of everything in it. I did not hear a word on this show but praise.—W. T. Biggs, Unique theater, Anita, Iowa.

Masters of Men had a packed house. Pleased 100 per cent. When you run this you can stay in the lobby and watch them come out. Boost it to the skies. It is all there. I ran it two days and the second doubled the first and that is going some these days.—Kinney Loyd, Spad theater, Dierks, Ark.

Masters of Men, with a special cast.—Here's a picture that should be played in every theater in tthe United States and then carried around to the small towns of 200 population with portable theater and allow the country folks a chance to see the best picture of its kind ever produced. Vitagraph has produced a picture as big as The Battle Cry of Peace was in its day, and that's saying lots. The whole force deserves credit.—Hugh G. Martin, American theater, Columbus, Ga.

"The Ninety and Nine" Vitagraph picture, Temple, Thursday, Friday, Saturday. Colleen Moore, Warner Baxter, Gertrude Astor–

The Ninety and Nine, a picture that has caused more favorable comment from my patrons than any picture I have played in months. Nice story, excellent direction, fine photography, business tripled second night. Get it and play it up strong.—J. C. Jenkins, Auditorium theater, Neligh, Neb.

The Ninety and Nine.—I have been in the show game so long that when I can sit out an entire seven-reel picture and enjoy every foot of it you can be assured that it has got to be interesting. This picture holds one's attention from the first to the last flash on the screen. It is a fine picture and any exhibitor will surely please his people with it.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.

The Ninety and Nine.—Every one was pleased with this picture. The fire scenes were good and story was well handled.—Smith Read, Patriot Theater, DeKalb, Tex.

The Ninety and Nine.—Pictures like this one are a genuine boost to the motion picture business. So clean, so full of real thrills. Great cast. Excellent photography. Easy to exploit.—L. R. Moore, Roma Theater, Columbus, O.

The Ninety and Nine, with Colleen Moore.—Came as near pleasing everybody concerned as any special we have used. Best of all, it was sold to us reasonable.—P. G. Estee, Fad Theater, Brookings, S. D.

The Ninety and Nine, with Colleen Moore.—A wonderful picture. Good for any town. Star is just fine in this. Action enough to suit them all.—H. E. Patrick, Palace theater, North Rose, N. Y.

The Ninety and Nine, with Colleen Moore.—Get it, brother, it's good. It will please immensely. A little slow at first. A wallop at finish. Two days to nice business.—A V. Able, Strand theater, New Philadelphia, Ohio.

The Ninety and Nine.—Best picture I ever run. Title good, picture held interest, photography good, and pleased 100 per cent.—J. R. Euler, Opera House, South English, Ia.

The Ninety and Nine.—Splendid picture that drew and pleased all who saw it. Very well satisfield. Would like to have more like it.—C. R. McHenry, Rosewin theater, Dallas, Texas.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Ponjola"

Anna Q. Nilsson Masquerades as Boy in Fascinating Out-of-Ordinary First National Film

Reviewed by Beatrice Barrett

Starting right off with interesting action the First National production "Ponjola," does not make the audience wait through several hundred feet of introduction of the characters and getting the development under way. You get right into the story in the first scene, it catches the interest immediately and holds it without a break until the end of the picture.

"Ponjola" should fascinate any audience and appeal to everyone in that audience, from three angles; first, a story that wanders far from the trite path followed by many picture plots; second, players whose acting is much above the ordinary; third, unusual settings depecting the scenes in South Africa.

This well told and carefully worked out story combines an appealing love theme and thrilling adventure. It has many dramatic scenes chief among them being the one in the Count's home where just four hours after their marriage the Countess is told of the other woman and her son, this disclosure resulting in the death of two men. The trial scenes are exceedingly well handled to combine dramatic suspense and excitement with many unexpected developments. Another scene which will grip the spectators is where Desmond poses as Gay to save the sanity of Druro and awaken in him a desire to live. These are the highspots of the story which is underlaid with a constantly moving chain of dramatic situations and events.

Anna Q. Nilsson with her hair cut short and dressed as a boy is very captivating. She makes a convincing boy but at the same time never lets you forget she is really a woman masquerading to help the man she loves. She presents exceedingly well a characterization which is unusually attractive. James Kirkwood equals her in a splendid character study and grips the interest and sympathy especially in the scenes of the man broken by fever and drink and fighting to keep his sanity. Here is acting that more than equals Kirkwood's previous fine efforts. Ruth Clifford as a girl who cares more for money than being faithful to her lover adds to the convincing quality of the picture while Tully Marshall makes his small role very effective.

Excellent photography and backgrounds of night camps, caravans and kaffir villages help to keep up the atmosphere of "something different."

"Ponjola" is a picture that the exhibitor can book with confidence that his patrons will be pleased.

Cast

Lundi Druro	**James Kirkwood**
Lady Flavia Desmond	**Anna Q. Nilsson**
Mrs. Gay Lypiatt	**Ruth Clifford**
The Count	**Tully Marshall**
Mrs. Hope	**Claire McDowell**
The Other Woman	**Rhea Mitchell**

Adapted from novel by Cynthia Stockley.

Directed by James Young.

Length, seven reels.

FEATURES REVIEWED IN THIS ISSUE

- Bad Man, The (First National)
- Courtship of Myles Standish (Associated Exhibitors)
- Harbor Lights (Associated Exhibitors)
- Paddy - the - Next - Best - Thing (Allied Producers)
- Ponjola (First National)
- Rambling Kid, The (Universal)
- Second Hand Love (Fox)
- Shifting Sands (Hodkinson)
- Spanish Dancer, The (Paramount)

woman who says Count Tyrecastle is the father of her son, The Count denies the story and in the fight which follows the Count and the woman's brother shoot and kill each other. The Countess is accused of the double murder and despondent is about to throw herself in the river when a man stops her and invites her to dinner. This man, Druro tells her of Africa where she can begin all over and dressed as a man can call herself Mr. Desmond. She goes to Africa.

Druro finds his fiancee has married his partner Lypiatt and he takes to drink. Desmond becomes his secretary and when Druro tries to commit suicide, she puts on Mrs. Lypiatt's coat and veil and posing as Mrs. Lypiatt wins back in Druro a desire to live. Lypiatt later attacks Desmond and is struck by Druro, in falling he strikes a stone and dies. Desmond is accused of the crime while Druro is in the hospital. The trial discloses she is a woman. She is acquitted and finds that Druro who has already discovered she is a woman, is in love with her.

"The Spanish Dancer"

Pola Negri's Newest Paramount Picture Is a Fascinating, Colorful Romance of Old Spain

Reviewed by C. S. Sewell

With the presentation of "The Spanish Dancer," Pola Negri's third American-made picture for Paramount, showmen are confronted with the unusual situation of two of the new season's big productions being based on substantially the same theme. This picture and Mary Pickford's "Rosita" have as the basic idea a three-cornered romance involving a dancing girl, the king, and a nobleman. In each the nobleman is sentenced to death for acts committed in defense of the girl who, believing she is saving his life, marries him without revealing her identity, learns she has been double-crossed and is rescued from the king by the nobleman, who through a ruse has been saved. Here, however, the similarity ceases for the development of the story, the explanation of the action, the characterizations of the players and the general handling of the theme is along entirely different lines.

Director Herbert Brenon has made "The Spanish Dancer," a colorful production on a carnival day. It belongs to the romantic type of drama suggestive of a light opera. There is rapidity to the action with a snap and verve and almost a musical rhythm to many of the scenes. Pola Negri has a congenial role as the fiery, vivacious gypsy dancer and it is doubtful if a more picturesque and swashbuckling type of hero has ever appeared on the screen than Don Cesar de Bazan as portrayed by Antonio Moreno.

It is the type of production that gives you the impression that its big idea is to entertain and is not to be taken seriously; this is due largely to the handling and the atmosphere of the picture, for the motives for the action are clearly developed. The net result is a picture that holds your interest and fascinates you with its buoyancy of spirit, fine acting and picturesque surroundings and which will afford excellent entertainment for the majority of audiences. It should therefore prove a big box-office success, particularly with audiences who are fond of romantic swashbuckling stories with plenty of action.

The work of the entire cast is good and they all appear to have caught the spirit of the picture. Pola Negri has the dash and the fire of old and better opportunities along this line than in some of her other pictures. She gives a splendid performance. Antonio Moreno is the ideal type for the role of the dashing Don Cesar, and makes him a fascinating character. Wallace Beery is effective as the King and makes much of rather limited opportunities. Adolphe Menjou gives a good performance as Don Salluste, the scheming courtier, and Kathryn Williams makes a dignified Queen, while Gareth Hughes lends many touches of pathos as an ill-treated, friendless boy.

Cast

Maritana	**Pola Negri**
Don Cesar de Bazan	**Antonio Moreno**
King Philip IV	**Wallace Beery**
Queen Isabel	**Kathlyn Williams**
Lazarillo	**Gareth Hughes**
Don Salluste	**Adolphe Menjou**
Marquis de Rotundo	**Edward Kipling**
Don Balthazar Carlos	**Dawn O'Day**
Cardinal's Ambassador	**Charles A. Stevenson**
Juan	**Robert Agnew**

Based on stage play, "Don Cesar de Bazan," by Adolphe D'Ennery and S. T. Dumanoir.

Adapted by June Mathis and Beulah Marie Dix.

Directed by Herbert Brenon.

Length, 8,434 feet.

Story

Maritana, a Spanish gypsy dancing girl, aids Don Cesar to escape from the King's soldiers when he is about to be siezed for debt. They agree to meet in Madrid at the fiesta but in the meantime the dissolute King has seen Maritana and sent his soldiers for her. In attempting to rescue her, Don Cesar violates a royal edict and is sentenced to death. Don Salluste manipulates events so that Maritana, heavily veiled, marries Don Cesar on promise his life would be spared. Don, saying he is taking her to her husband, takes her to the King. A boy whom Don Cesar has befriended takes the bullets out of the guns with which the Don is to be shot and thus saves his life. Don Cesar, learning he has married Maritana, whom he loves, goes to her rescue and is fighting a duel with the King when the Queen arrives. Maritana saves the situation and manipulates matters so that the queen's jealousy is allayed and the King is

"The Courtship of Myles Standish"

Charles Ray's Initial Production for Associated Exhibitors Is a Great Screen Epic

Reviewed by W. E. Keefe

Charles Ray in "The Courtship of Myles Standish" has filmed an epic drama that should prove to be a big box office winner, and which marks a milestone for the screen not only from a historical standpoint but from the view of the ordinary seeker after entertainment.

The famous poem by Henry Wadsworth Longfellow, which is probably as widely read as any ever written and is well-known to practically every schoolboy and girl has been utilized as the basic plot for this picture, and around it has been built elaborate screen drama.

The story opens with the historic Mayflower on the open sea en route from England to America, and there is introduced one of the greatest storm scenes ever enacted in films. The scenes showing the Mayflower caught in the trough of the sea with waves crashing over the dceks and the vessel almost capsizing are magnificiently staged and there is splendid direction throughout with many little human touches such as the contrasts between the rough illiterate crew and the sick wife and small child.

The duel at sea after the fierce storm is also a big punch scene. The landing of the Pilgrims, their struggles for existence, the fights with Indians and the signing of the historical treaty are finely handled. The snow scenes are beautiful. There are also comedy elements simply and logically introduced such as the hasty retreat of the Indians when the soldiers fire a Thanksgiving salute. The arrival and departure of the boat in the dead of winter have been realistically depicted. The historic Mayflower has been finely reproduced and there is evidence of lavish expenditure on the production.

As John Alden, Charles Ray does some of the finest acting of his career. The story gives him splendid opportunities in a role that will endear him to motion picture audiences. Enid Bennett makes an ideal Priscilla and her work is superb. E. Alyn Warren is fine as Captain Myles Standish, Joseph Dowling as Elder Brewster and Sam DeGrasse as John Carver, do exceptional work. In fact the acting of all of the principals is high class.

Director Frederic Sullivan has handled his people and situations wonderfully showing a fine knowledge of picture composition and dramatic construction. The photography is excellent.

"The Courtship of Myles Standish" will prove a monument to those connected with the production and is one that will ring the bell at the box office.

Cast

John Alden	**Charles Ray**
Priscilla	**Enid Bennett**
Myles Standish	**E. Alyn Warren**
Elder Brewster	**Joseph Dowling**
John Carver	**Sam DeGrasse**
William Bradford	**Norval McGregor**
Edward Winslow	**Thomas Holding**
Isaac Allterton	**Frank Farrington**
John Howland	**William Sullivan**

Based Upon Poem by Henry Wadsworth Longfellow.
Scenario by Al Ray
Direction by Frederic Sullivan.
Length, nine reels.

Story

John Alden, Priscilla and Captain Myles Standish are all on board the Mayflower bound from England for America. After a very rough voyage in which the vessel is almost capsized the Pilgrims land on American soil. Captain Standish has fallen in love with the beautiful Priscilla but feeling that he has too rough a manner to propose to the young woman he engages John Alden to tell Priscilla. Alden in the meantime has fallen in love with the maid and when he starts speaking for Standish the maid asks him the famous question "Why don't you speak for yourself John."

Captain Standish then calls Alden a traitor and refuses to allow him to go with his command to repel an Indian attack. Word is received that Standish has been slain and Alden and Priscilla are married. Immediately following the ceremony Standish returns and gives his blessing.

"The Bad Man"

Carewe's First National Film, Starring Holbrook Blinn, Is Filled with Surprises, Thrills and Laughs

Reviewed by C. S. Sewell

Holbrook Blinn reaches stardom on the screen in "The Bad Man," a First National production of a stage play in which he achieved great success for several seasons, and it would seem that in this form it is due to be just as big a success. It is a cleverly constructed comedy drama built along lines entirely different from the average production and is marked by biting satire, snappy humor at points where you least expect it, which is intermingled with thrills and surprise situations. The whole picture is a mixture of laughter and thrills, of melodrama and comedy, that keeps you on your seat's edge following the action intently and wondering just what will happen next and how each situation will be worked out.

It is a story of the Mexican border with the star as a bandit but of a type that is absolutely new to the screen. While he is "a bad man" and no apology is made for him, at least in the instance covered by this story he is a "good bad man" with a unique philosophy of life and a deep sense of gratitude which leads him in his own and decidedly novel way to straighten out a tangled romance.

Mr. Blinn's characterization of this role is a delight and one of the finest and most fascinating characterizations that has ever reached the screen. His acting is repressed, never boisterous, his every look and movement speak volumes. He magnetizes your attention every moment he is on the screen. The remainder of the cast is very competent; Enid Bennett is appealing and wistful as the heroine in distress, Jack Mulhall makes a good hero, Walter McGrail a particularly despicable cad and Charles A. Sellon, who had the same role in the stage production, is exceedingly fine in the role of a grouchy old man who is confined to a wheel chair throughout the entire picture.

Because of its subtlety and satirical touches, this picture will particularly delight the discriminating and intelligent class, but even aside from this the novelty of the theme and characterization and the other many excellent entertainment angles should please any type of audience.

Much of the humor is in the subtitles and they are helped by the quaint Mexican-English dialect in which they are written. The border atmosphere is excellently handled and every situation developed to the utmost of humor, thrills and surprise. Director Edwin Carewe deserves great credit for the manner in which he has produced this picture.

Cast

Pancho Lopez	**Holbrook Blinn**
Gilbert Jones	**Jack Mulhall**
Morgan Pell	**Walter McGrail**
Mrs. Morgan Pell	**Enid Bennett**
Red Giddings	**Harry Myers**
Uncle Henry	**Charles A. Sellon**
Jasper Hardy	**Stanton Heck**
Angela Hardy	**Teddy Sampson**
Capt. Blake	**Thomas Delmar**
Indian Cook	**Frank Lanning**
Pedro	**Peter Venzuella**

Based on stage play by Porter Emerson Browne.
Directed by Edwin Carewe.
Photographed by Sol Polito
Length, 6,404 feet.

Story

Gilbert Jones, unable to pay his debts because of his cattle being stolen by a bandit, is about to lose his ranch when his former sweetheart, who married a rich man while Gil was "over there," arrives on the scene. Soon after this, the bandit, Lopez, comes to the ranch and is about to make a clean sweep of the place including taking Gil's former sweetheart, Mrs. Pell, away with him. Lopez discovers that Gil is the man who saved his life a year or two before and immediately he begins in a highly autocratic manner to take charge of the situation. He plays his game well and brings about a situation in which Pell, who turns out to be a cad, attacks Gil and is killed by Lopez. This leaves Gil and Mrs. Pell free to take up their broken love affair and Lopez brings back the cattle he has stolen and also lends Gil money with which to start all over.

"Paddy-the-Next-Best-Thing"

Mae Marsh Becomes a Comedienne in Allied Producers Comedy Drama

Reviewed by Beatrice Barrett

Mae Marsh, the wistful, appealing girl who has brought tears to the eyes of the audience so often, is forgotten in this production, and instead we have a new Mae Marsh, a vivacious, hoydenish girl who will be every bit as appealing to an audience and keep them laughing and intensely interested for fear they will miss one of the bright, quickly moving fun filled scenes she is creating for them on the screen.

There are no idle moments in "Paddy-the-Next-Best-Thing." It is good, clean fun, irresistibly funny, with one event coming so quickly on top of another that the audience will be carried along with the verve and rush and fun of the thing. And coupled with the splendid acting of Mae Marsh and the excellent support given by George K. Arthur, Darby Foster and Lillian Douglas, as well as the rest of the well picked cast, each of whom make their own bit worth while, is some of the most exquisite photography ever put on the screen. The picture was taken in London and Ireland and the scenic effects of the great rugged cliffs and dashing sea are most beautiful. They make the picture a keen pleasure from the artistic standpoint.

Other very good and unusual photography effects have been accomplished in the rising of the fog, and later in the search in the fog with the red flare of the torches of the searchers marking their trail as they climb the mountains.

Good, light entertainment—which will really entertain—is this production. The story is a sketchy affair with just enough plot to carry the various interesting incidents, but it is the life and swing and fun of the action which will make the great appeal to the audience.

To give a little more weight to the story they have introduced a melodramatic ending with Paddy wandering in the marsh and being caught in the deadly clutches of the quicksand. Here those who must have thrills with their pictures to be fully satisfied will find them in abundance, with a little glimpse of the more familiar Mae Marsh in the more tragic role.

Cast

Paddy Adair	**Mae Marsh**
Lawrence Blake	**Darby Foster**
Eileen Adair	**Lillian Douglas**
Mrs. Blake	**Nina Boueicault**
Miss Jane O'Hara	**Haidee Wright**
Miss Mary O'Hara	**Marie Wright**
Jack O'Hara	**George K. Arthur**
General Adair	**Sir Simeon Stuart**
Mickey Doolan	**Tom Coventry**

Story by Gertrude Page.
Directed by J. Graham Cutts.
Length, six reels.

Story

Paddy and Eileen are left orphans, and Paddy, the tom boy of the family, takes it upon herself to be the man of the family. Jack O'Hara is in love with Eileen but she loves Lawrence Blake and is heartbroken when she finds that he only looks upon her as a good friend. Lawrence is in love with Paddy but she will have nothing to do with him. Jack goes to South America to make his fortune. Paddy goes to London to find a position and leaves Eileen with Jack's two old aunts. Lawrence comes to the city again and again to get Paddy but she still will not admit she loves him. Jack comes home from South America with his fortune and Eileen discovers she really loves him. Paddy wanders out into the hills and is lost in the Death Swamp in the fog. A searching party headed by Lawrence goes after her and Lawrence rescues her just as the quicksand is swallowing her. Then Paddy confesses her love for him.

"Second Hand Love"

Charles Jones Stars in Pleasing Fox Entertainment

Reviewed by Sumner Smith

Charles Jones contributes light and pleasing entertainment with a home town atmosphere in the Fox picture, "Second Hand Love." It is more or less a satire on gossiping tongues in a small community, and is embellished by a bootlegger for a villain, an unhappy wife for a heroine and a clever little dog whose whole existence evidently revolves around the star. A capable supporting cast brings out many touches of humor at the expense of the suspicious, talkative home town folks, but these bits of comedy are so handled that Main Street will laugh at them as well as Broadway.

For a climax there is the destruction of the village library by fire and the death of the villain in quicksands after a picturesque fight with the hero. Jones gives an appealing characterization of the itinerant who "mends everything"—fences his runaway wagon knocks down and a heart broken by the marriage of the country maid to the city chap, a union that never works out, according to a subtitle.

The title evidently is the result of somebody's ambition to evolve one with exploitation possibilities. It is hard to see how it fits the picture. The only basis for it is the heroine's unhappy marriage before she met the hero, but so far as we could judge, both tactfully refrained from using the phrase, "second hand love," at the final clinch.

Cast

Andy	**Charles Jones**
Angela	**Ruth Dwyer**
Dugg	**Charles Coleman**
Detective	**Harvey Clark**
Deacon	**Frank Weed**
Dugg's Partner	**James Quinn**
Constable	**Gus Leonard**

Scenario by Charles Kenyon.
Story by Shannon Fife.
Directed by William Wellman.

Story

Angela Trent, a mystery in the village, is wooed by Seth Poggins, town miser. Andy Hanks, a happy-go-lucky tinker, falls in love with her. The town is scandalized and Hanks worried when a man is seen leaving her house late at night. It develops she has been married. Andy saves her from her husband, who dies, and from the spiteful Poggins, and all ends happily.

"Shifting Sands"

Hodkinson Releases Luxor Picture, Chiefly of Atmospheric Appeal

Reviewed by Mary Kelly

Elaborate pains have been taken to perfect the atmosphere of this picture of the African desert, but the theme is so bereft of originality that the general effect on the mind of the public is doubtful. The plot will not stand a close scrutiny. Almost the entire appeal is pictorial although the action speeds up somewhat at the last and where the sheik motive is still popular, it will evoke a certain amount of interest.

Handicapped by an unconvincing story and rather stilted directing, the cast is decidedly at a disadvantage. There is a lack of naturalness in the entire performance that makes it fail in getting any real grip on the emotions. This fault is emphasized by the subtitles which abound in time-worn, sentimental phrases.

The action is conducted in a manner much like that in serials. It moves suddenly from one scene to another, being in the main an arrangement of melodramatic episodes designed for a rather vivid type of entertainment.

There are a number of picturesque shots. The storm on the desert, the bandit raid, and the climax in which the English troops rout the desert brigands are fairly elaborate spectacles. The story is of one woman's undying affection, her devotion to the son of the man she loves and her final reunion with him, after the melodramatic death of his wife and the following years of separation. It has been attractively staged and features in a cast of not exceptional merit, Peggy Hyland, whose dignity and sweetness help considerably.

Cast

Barbara Thayer	**Peggy Hyland**
Dr. Willard Lindsay	**Lewis Willoughby**
Yvonne Lindsay	**Mlle. Valia**
Pierre Moreau	**Richard Atwood**
Samuel Thayer	**Gibson Gowland**
Leroy Lindsay, age 4	**Tony Melford**
Leroy Lindsay, age 14	**Douglas Webster**

Story not credited.
Direction by Fred Leroy Granville.
Photography by Walter Blakely and Silvano Balboni.
Length, 5,308 feet.

Story

Barbara Thayer finds herself falling in love with Dr. Lindsay and her father takes her to Africa. Dr. Lindsay's wife is having a love affair with Pierre Moreau, both of whom Barbara meets in Africa. Lindsay's wife begs Lindsay to forego a divorce for the sake of the boy, Leroy. Despite his love for Barbara, Lindsay consents and leaves. His wife is killed by her lover and the boy falls under the care of Barbara. Many years later she is on the desert and is saved from an attack by the bandits by Lindsay, who is reunited to her and his son once more.

"Harbor Lights"

Associated Exhibitors' Release Starring Tom Moore Excels in Locations and Atmosphere

Reviewed by Mary Kelly

As a glimpse of English harbor life, this production affords rather new and interesting entertainment. Its settings and atmosphere are free from artificial effect. In this respect as well as in the acting of some of the players, "Harbor Lights" is a pleasing attraction despite a trite and unimpressive theme.

The background for the story is an English coast town, marked in picturesqueness. Charming cottages and interiors, quaint, narrow streets and a general spirit of remoteness give the picture a certain individuality that many will appreciate. The closing sea scenes and one shot in particular of the cliffs give a distinction to a familiar melodramatic situation. The manner in which the coast guard shoots down a narrow channel to the rescue of the girl and the man who has tried to save her furnishes an out-of-the-ordinary scene.

Tom Moore plays the sailor-sweetheart in his usual romantic and sometimes aggressive manner. Isobel Elsom is an excellent actress with a share of good looks to increase her appeal, and a reserve that is typical of English players. The other types are well drawn. The story is one of indefinite age—that of the girl who is betrayed, the betrayer who is murdered, and the various suspicions that rest upon those involved. But in consideration of the unpromising theme, Director Tom Terriss has achieved some good effects and a production that has a number of points of decided appeal.

Cast

Lieut. David Kingsley	**Tom Moore**
Dora Nelson	**Isobel Elsom**
Lena Nelson	**Annette Benson**
Capt. Nelson	**Gordon Begg**
Mark Helstone	**Gibson Gowland**
Mrs. Helstone	**Mary Rorke**
Frank Morland	**Gerald McCarthy**
Nicholas	**Percy Standing**
Solomon	**Jeff Barlow**
Old Tom	**Judd Green**
Detective Wood	**A. B. Imeson**

Based upon stage play by George R. Sims and Henry Petti.
Produced by Tom Terriss for Ideal Films, Ltd.
Length, five reels.

Story

Lieut. David Kingsley returns from a trip at sea and celebrates his engagement to Dora Nelson. Dora's sister Lena has been betrayed by the rich squire, Frank Morland, who is now anxious to marry Dora. Lena goes to his house to plead with him. Dora follows and is struggling with Morland when Kingsley arrives upon the scene. Meanwhile the man who really loves Lena finds her outside the Squire's home and, learning the cause of her unhappiness, kills Morland. This leads to false suspicious placed upon Kingsley, but eventually his name is cleared and he and Dora are free to marry.

"The Ramblin' Kid"

Universal Western With Hoot Gibson is a Better Than Average Program Feature

Reviewed by Mary Kelly

Distinguished among Westerns, this Universal production actually has the dash and go which one anticipates, but often misses in this type of entertainment. Hoot Gibson has an excellent vehicle here. The picture has fine riding scenes and good suspense. It is better than the average program feature and should be a satisfaction where Westerns are in favor.

The story which supports the star is stronger than some of his others and regardless of the star would hold the interest. His performance, however, should not be belittled as his work is effective as usual. He plays a cowboy, subject to the "wanderlust" who is drugged just before the race, but manages to revive enough to take his place on a magnificent horse who is equal to the occasion. The race is thrillingly reproduced with the condition of the rider furnishing added suspense. Other exciting moments are the fight and the rescue from the quicksands.

Hoot Gibson is supported by a competent cast, including Laura La Plante. She plays with an abundance of spirit and charm, making comparatively small situations count decidedly to her credit as an actress. Harold Goodwin is convincing in a minor role. Edward Sedgwicks' directing has given fire to the action and the backgrounds are remarkably beautiful.

Cast

The Ramblin' Kid	**Hoot Gibson**
Carolyn June	**Laura La Plante**
Skinny Rawlins	**Harold Goodwin**
Lafe Dorsey	**William Welsh**
Sheriff Tom Poole	**W. T. McCulley**
Joshua Heck	**Charles K. French**
Mike Sabota	**G. Raymond Nye**
Mrs. Ophelia Cobb	**Carol Holloway**
Parker	**Goober Glenn**
Sing Pete	**George King**
Gyp Streeter	**John Judd**

Based Upon Novel by Earl Waylan Bowman.
Scenario by E. Richard Schayer.
Direction by Edward Sedgwick.
Photography by Virgil Miller.
Length, 6395 feet.

Story

On the eve of the big rodeo, Carolyn June, a beautiful girl, comes to her uncle, Joshua Heck, a cattle man. Among her uncle's ranch hands is "The Ramblin' Kid," a master hand with horses and two vices: wandering, and pulling fake drunks. Carolyn wanders into quicksands and the Kid rescues her. The next day is the rodeo. Heck enters "The Ramblin' Kid" on the wild filly. Sabota sends a boy with doped coffee to the Kid. Groggy, the Kid enters the race. He wins, but obviously having been drunk, Carolyn will not speak to him. He goes after Sabota, leaving him apparently lifeless. The sheriff arrests the Kid but he gets away. He returns one night, finding Carolyn waiting for him.

IN THE INDEPENDENT FIELD

Monogram Pictures Corporation to Release Harry J. Brown Productions

Monogram Pictures Corporation, a new releasing organization, has entered the State rights market, and will handle the Harry J. Brown Productions. The men behind both producing and releasing organizations believe the strong competition they expect to meet will be an added incentive for them to put forth their best efforts, and thereby supply the market with pictures of the highest quality.

President Andrew J. Callaghan, of Monogram Pictures, in a statement says he realizes the keen fight for trade that lies ahead, but looks forward to it with pleasurable anticipation, realizing that big business awaits pictures of quality, and he promises that his firm is to handle only those sorts of productions.

With this in view the two organizations have marshaled their forces and have already arranged for the release on the State rights market of a series of six Western pictures featuring Fred Thompson, the world's champion all 'round athlete. Albert Rogell will direct, and Ross Fisher will have charge of all cameras. An excellent cast has been selected to support Thompson. It is composed of Joseph Swickard, Taylor Graves, David Kirby, Chester Conklin, Hazel Keener, Frank Hagney, Wilfred Lucas, Dot Farley, Pee Wee Holmes, Bob Reeves, Dick Sutherland, George Magrill and the wonder horse, Silver King.

Locations of exceptional beauty have been selected for sets for the productions. They are on the Lasky and Protrero ranches, Sherwood forest and around the coast of Lake La Turas.

Thompson, who will be featured in the pictures, still holds the record for the highest number of points ever scored by any athlete. He was champion for three years, 1910, 1911 and 1913, and the record number of points he made was 7,577. This record has never been equaled. In the Inter-Allied games he broke the world's distance record for throwing the hand-grenade.

Director Rogell was for two years the assistant of George Loan Tucker, and gained his camera education under the tutelage of Phil Rosen. He has "shot" thirty-two outdoor pictures. His most recent work was on "The Greatest Menace."

Hazel Kenner has appeared in "Penrod," "The Married Flapper," with Charles Ray in "An Old Sweetheart of Mine," in First National's "The Brass Bottle," in Paramount's "The Rustle of Silk," and in Victor Hugo Halperin's "Tea With a Kick."

The first six releases will be "The Mask of Lopez," "The Desert Ranch," "North of Nevada," "Shadows of the Sage," "The Sheriff of Tombstone" and "Riders of the Rio Grande."

President Callaghan sees a continued big demand from the State rights market, and in a statement says:

"The State right market is as great a market today as it was ten years ago, when in its embryo. The demand for State right pictures is still there, and then gentlemen who decry the market today will find themselves in the same position as the old line companies who refused, either through lack of foresight, or because they felt they could club the market, to keep abreast of the times and in advance of the progress which the business made.

"The State Rights man who has failed to improve his production will cry, 'Wolf' 'Wolf,' but a short time. The people have been educated, the theatre man now is a keen critic and his opportunity for choosing pictures to satisfy his educated audience has improved tenfold. So, after all, the men who intend to stay in the State Rights market will have to improve their class of pictures and give quality, the keynote and basis for sales. Competition is keen. It is good business to have it keen. It spells success to the theatre, it keeps the producer on his toes and extended to his limit, which assures him in his ultimate return a profit and, what is more, a market.

"Too many of the State Rights producers are prone to follow. They lack inventive genius and foresight. They accept the story of their Sales Manager, who tells them that a particular line of Westerns has been successful, and in lieu of attempting to improve, they follow until the market is swamped and the public worn out with a grade of pictures that remain just pictures.

"The extravagant use of adjectives and the excessive and unnecessary use of superlatives which the Independent Producers want to offer in the presentation of their pictures for the independent market has made it very difficult for a producer, who has real merit and quality to offer. It is hard for one who has an excellent cast, photography and settings, combined with a logical story, to describe them to his buyers without the occasional use of a so-called impressive adjective, and in so doing he feels on the one hand he is not doing justice to his product, while on the other hand, the buyer will look at his advertisement as he does many other advertisements for pictures, without realizing that he producer who wants to be honest intends to advise his buyers that he has a significant picture but a picture that is a little out of the ordinary.

"Quality is the final answer to the whole solution and especially the query 'Has the State Rights market deteriorated?' The business is still there. One does not read of blocks of theatres going out of business. They are still in existence, buying pictures at a price within their means, but they are buying of quality. The day has gone by for the State Rights man to simply take orders. It takes quality of merchandise, plus salesmanship to interest him.

"In the past too much time, stress and money were put into exploitation and paper, which the picture did not warrant. Pictures can no longer be sold on a flashy six sheet and a lobby display and the earlier the State Rights man reorganizes his shop and turns it

(*Continued on page 673*)

FRED THOMPSON

Who is Featured in "The Mask of Lopez"

A Stirring Scene from "The Mask of Lopez," the First of the Series of Six Big Productions to be Released by Monogram Pictures Corporation The pictures are to be made by Harry J. Brown.

HAZEL REENER

Who is Appearing Opposite Fred Thompson in the Production

Independent Pictures Close Deals

Jesse J. Goldburg, president of the Independent Pictures Corporation, on his way to Los Angeles, stopped off at Philadelphia and Pittsburgh and closed for those respective territories on "Shattered Faith" with Twentieth Century Film Company for Eastern Pennsylvania and with Lande Film Company for Western Pennsylvania and on "In the Spider's Web" with Rialto Film Corporation for Eastern Pennsylvania. Prior to his departure Mr. Goldburg also signed contract with Producers Features Service disposing of Greater New York and Northern New Jersey on "Shattered Faith."

Independent Pictures Corporation also acquired the world's distribution rights to the five-part feature, "The Offenders," starring Marjory Wilson and featuring Bradley Barker and Stanley Walpole. This production, according to the story, was laid in the Vermont woods and the producers transported the entire company to that state in the taking of the exterior scenes.

"The Offenders" is now being edited and titled and will be released in November.

Mr. Goldburg will arrive in Hollywood October 15 at which time he will commence operation on the production, "Indecent Clothes," the first of six super special productions to be released by his company during the year 1924.

Hepworth to Release 5 More Productions Now

Joseph di Lorenzo, Secretary and in charge of distribution of Hepworth Distributing Corporation, announced this week that Hepworth would release this season through the independent market, five more feature productions in addition to the eight features for 1923-1924 previously announced to the trade. The first subject will be "Mrs. Erricker's Reputation," adapted from the novel by Thomas Cobb. The picture was directed by Cecil M. Hepworth. Alma Taylor, Gerald Ames, Eileen Dennes, James Carew and Gwynne Herbert are in the supporting cast.

Next will come a screen version of another of the well known "Raffles" stories—"Mr. Justice Raffles," by E. W. Hornung. Gerald Ames and Eileen Dennes will be seen in the prominent roles. Cecil M. Hepworth personally supervised the production of "Mr. Justice Raffles."

"The Lunatic at Large" will be the third offering. This will be a Henry Edwards production with Edwards and Chrissie White playing the leading roles. J Storey Clouston is the author of this story. The fourth subject will be Cecil M. Hepworth's screen version of "Once Aboard the Lugger," from the story by A. S. M. Hutchinson, author of "If Winter Comes" and "This Freedom." And the last production will be another Henry Edwards production, "John Forrest Finds Himself," which will co-star Edwards and Chrissie White.

A Correction

Moving Picture World of August 11, 1923, carried the mistaken statement that Grand-Asher will control the rights to Sir Philip Gibbs new novel, "The Middle of the Road." C. L. Rubsamen, of Curtis Brown, Ltd., International Publishing Bureau of London and New York, has informed Moving Picture World of its error, stating that the novel has only been submitted to Grand-Asher for consideration.

"Drums of Jeopardy" Nearing Completion

With about one more week of shooting Director Edward Dillon will complete the production of Elaine Hammerstein's second Truart picture, "The Drums of Jeopardy," adapted from Harold MacGrath's famous novel of the same name.

This is an abundantly thrilling story in which the star is supported by such favorably known players as Wallace Beery, Jack Mulhall and David Torrence.

Monty Banks Enters Feature Comedy Clas

In response to innumerable requests and suggestions from exhibitors and exchange men the country over, Monty Banks, long and favorably known as a comedy star in the two-reelers, is to branch out into the feature length class.

According to announcement, he will start his first five or six-reel feature comedy at the Grand Studio shortly, with Herman C. Raymaker directing. The story is now in preparation and a cast of all-star quality will be secured to support Monty Banks. It is stated that these feature length comedies will be released by Grand-Asher.

The Monty Banks Productions was recently formed with Banks as president and H. O. Triplett as secretary and treasurer. Monty Banks has always been extremely successful in short-length cc edies. The new features will be pure slapstick, but will poss a coherent plot and will be m with all due care as to detail. sets, casts and production in g eral will be equal in quality dramatic features.

"I have long wanted to do f ture comedies," says Mo Banks. "It gives one an opp tunity to develop a characteri tion and a story, when there five or six reels to work in. believe that I have a spler series of stories, and certainly of the best directors in the b ness in the person of Mr. R maker. Also the Grand Stu offers splendid facilities for wo

The comedy features will interspersed in production with dramatic features, it is unc stood.

Prominent Players Are Applauded on Way Ea

The trip East via Santa Fe of Elliott Dexter, Bryant Washburn, Mabel Forrest, together with Samuel V. Grand, president of Grand-Asher, through which pictures will be distributed, and others, was one long triumphal procession, according to wires received at the Grand studio.

At every city or town where they stopped for any length of time at all, such as Albuquerque, Chicago, Kansas City, etc., reporters from local papers met them at the train and a throng of admirers strove to shake hands with their favorites.

Besides those mentioned, Ben Wilson, producer; R. William Neill, who made the Dexter picture; Mrs. Dexter, Mrs. Grand, Mr. and Mrs. Samuel Bishoff, Joe Sternberg and others were in the party. A compartment car had been reserved for the movie company which is bound for New York, where "The Way Men Love," Dexter's picture, and "Try and Get It," which Cullen Tate directed for Washburn, will be previewed at the Biltmore bail room or in some other big h

The stars will also make sonal appearances, returning about three weeks to start features at the Grand.

Enthusiastic Ove "The Satin Girl"

The entire studio is enthusi over the recently comp Grand-Asher picture, produce Ben Wilson, "The Satin Girl which Mabel Forrest makes bow as a star, with Norman F featured at the head of a ste cast. Arthur Rosson, the dire is being congratulated on all for his work and he in turn that it is a highly satisfactor ture from the director's poi view. Ben Wilson declares Miss Forrest, as well as th mainder of the cast, is wonc and that the story is of the type of mystery play. It written by Adam Hull Shirl adapted by Arthur Statter George Plympton.

"YESTER

FEATURING IRENE RICH AND EILEE
WAS A HIT AT JONES, LINICK & SHAEFE

BOOK IT NOW from Your Local Exchange or

"Restless Wives" a C. C. Burr Feature

C. C. Burr, president of Mastodon Films, Inc., placed "Restless Wives," a dramatic feature special, with Doris Kenyon, in production at the Burr Glendale Studio this week. "Restless Wives" is one of the Burr Big Six series of specials for the Independent market which Mastodon will make and distribute the season of 1923-24. Gregory La Cava, who recently directed his initial C. C. Burr feature, is directing "Restless Wives," assisted by Charles Berner and Nick Grinde.

"Restless Wives" is a very modern society melodrama uncovering a new angle on the divorce problem and offers interesting sidelights on this most perplexing and timely topic. Recently published statistics state that one out of every seven marriages ends in divorce. It is a vital subject which has the whole country by the ears.

Izola Forrester, whose dramatic themes have been the basis of two score screen successes, is the author of "Restless Wives." Her stories are featured every month in Ainslee's and other publications of national circulation. Mann Page has provided a continuity which fully develops and interprets the strong drama of Miss Forrester's virile story.

Doris Kenyon, who returns to the Burr banner in "Restless Wives," is one of the few stars who has for years consistently combined stage and screen with a high degree of success. The Burr star's recent screen roles were in "You Are Guilty," as co-star with James Kirkwood, and in the all-star cast of "Bright Lights of Broadway." Miss Kenyon was recently seen in the stellar role in William A. Brady's stage production of "Up the Ladder," and previously scored a remarkable hit in "The Girl in the Limousine" and in "The White Villa."

Monogram Release Brown Productions

(*Continued from page* 671)

into an office for the production and distribution of pictures of merit and quality instead of an advertising bureau, the quicker the State Rights man will see the opening of his pictures in a first run theatre in his own territory.

"I have had brought to my attention on many occasions the simple fact that no matter what kind of a picture an exhibitor would throw on the screen, he would put the same amount of energy and hustle and exploitation behind it. It makes no difference to a certain class of exhibitors what the picture is, they jump right in with a big campaign and deliberately fool their patrons with great promises that they know they cannot fulfill as they have previewed the picture personally weeks before and know it is very bad.

"What is the consequence of several of these 'duds?' What is the use of wasting valuable time and space answering. You know and I know.

"Then along comes a good picture, the exhibitor shoots out a big campaign, newspapers, billboards, special exploitation stunts and the entire 'works,' all along the same bigness that he used for the bad pictures. What is the answer? Opening day arrives and departs. Mr. Exhibitor cannot understand why the big flop. 'No folks come to see the best picture of the year,' is his yell. 'What is the matter with people? They don't know what they want any more, and they are getting more finicky every day. If somebody would come along and offer me just half of what I have tied up in this joint, I would leave this burg with its bunch of hicks flat. And that goes, too.'

"There you are. Ever hear that sort of exhibitor talk? You bet you have and many times, too. He is the one that has killed his own game and our game, and he is the one that turns around in his utter state of dumbness and egotism and blames the public. Not only that, but he blames (and innocently, too,) the producers that are putting their best energies into the game and trying to elevate the standard of the pictures to the highest pinnacle within their reach."

C. B. C. New Product Sold for Argentina

A deal of some size was closed by J. C. Barnstyn, foreign representative of the C. B. C. Film Sales Corporation, whereby the Sociedad General Cinematografica acquires the rights to "The Marriage Market," "Yesterday's Wife," "Discontented Husbands" and "Traffic in Hearts" in the territory of Argentina, Uruguay, Paraguay, Chile, Peru, Ecuador and Bolivia.

Mr. Juan Kunzler, of the Sociedad General Cinematografica commented upon the subjects that he had pre-viewed prior to making his contract, and said that the Columbia pictures that C. B. C. Film Sales Corporation are distributing and which he had acquired the rights to this territory are unique in the fact that every story is so handled that it is as acceptable to the people of South America as to the people of the United States, and that the stars which the C. B. C. have selected for their Columbia pictures are very well known in the Argentine territory.

Mildred Davis Signed by Grand-Asher Co.

Ben Wilson, for his productions released by Grand-Asher, has signed Mildred Davis, who for several years was Harold Lloyd's leading woman. She will start work October 8th at Berwill Studio upon her first production.

The title of the picture has not yet been chosen but it will be in the comedy vein and Jules Furthman, who adapted "Try and Get It," Bryant Washburn's first individual production, is preparing the script. Arthur Rosson, who has just completed "The Satin Girl," will direct Miss Davis, it is announced.

Ben Wilson believes that in Mildred Davis he has a star that will fit the work. "She has all the qualities that are essential to success in light comedy," he declares, "and we all surround her with a splendid supporting cast and the best possible production facilities."

Alexander S. Aronson Off to Europe

Alexander S. Aronson, general manager of sales of Truart Film Corporation, left this week for an extended tour, during which he will stop at London, Paris, and other big cities on the continent.

During his stay in London, Aronson plans to complete negotiations which have up to this time been carried on by cable, whereby the entire Truart product will be disposed of for the United Kingdom. With this, and other deals now pending, Aronson expects his three month trip, to close for the Truart product for the entire continent of Europe and Africa.

"Broadway Gold" Continues Successful

"Broadway Gold," which is Elaine Hammerstein's first starring vehicle under her contract with Truart Film Corporation, continues to meet with deserved success among the first-run theatres of the country.

This week "Broadway Gold" is playing the following first-run theatres: Princess, Toledo; Strand and Lyric, Cincinnati; Strand, Hartford, Conn.; Colonial, Columbus; Strand, Dayton; Strand and Majestic, Providence, R. I.

Hirsch Closes Big Deal

Nathan Hirsh, president of the Aywon Film Corporation, announces the closing of a deal with the Independent Films of Boston, Mass., for the distribution of the Aywon's pictures consisting of the new series of six five-reelers featuring Big Boy Williams and the following features: "White Hell," "Dawn of Revenge," "Rum Runners," "Girl from the West," "Master of Beasts," "Lure of the Orient," "With Wings Outspread" and "Fidelity," for the New England territory.

AY'S WIFE

WENT OVER BIG AT THE KARLTON, PHILADELPHIA
GO RIALTO—WAS THE TALK OF THE TOWN AT AKRON, OHIO

C. B. C. Film Sales Corporation, 1600 Broadway

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

First Run Houses Get Preferred 15

Many large first run theatres have contracted this week for the fifteen pictures which will comprise Preferred Pictures Corporation's output for this season. These include the following houses:

The Strand, Gloucester, Mass.; Park, Taunton, Mass.; Universal, Fitchburg, Mass.; the Majestic, Duluth, Wis.; the Shade, Sandusky, O.; Park and James Theatres, Columbus, O.; Strand, Covington, Ky.; World, Toledo, O.; Sigma, Lima, O.; Virginia, Fairmont, W. Va.; Blevin's Opera House, Westerley, R. I.; the Central Square, Waltham, Mass.; and the Ohio, Alliance, Ohio.

Metro Engages Trio of Noted Players

Enid Bennett, Harrison Ford and Mary Alden have been engaged by Metro Pictures Corporation to appear before the camera in the picturization of "The Living Past" taken from William J. Locke's famous novel, "The Tale of Triona."

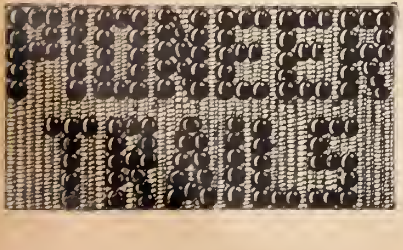
Nearly Thru Filming J. Pickford's Latest

Jack Pickford and his company have returned from the wilds of Feather River canyon where the young star and independent producer filmed the exterior scenes for the forthcoming production, "Valley of the Wolf," which is being made ready for fall release through Allied Producers and Distributors Corporation. With a week's work at the studio the shooting will be completed.

Born of the Cyclone for Release Soon

"Born of the Cyclone" recently completed on the Pat Powers Hollywood lot by Emile Chautard, is being cut and edited under the supervision of the director, assisted by James Wilkinson, film editor of the Powers producing organization.

In the cast are Derelys Perdue, Ralph Lewis, Lloyd Hughes, Joe Dowling, Max Davidson, Emile Fitzroy, Mickey McBan and others. It is scheduled for autumn release by F. B. O.



Universal Has Strong List of October Films

Universal has marshalled an unusual list of pictures for release during the month of October, the current release schedule of that corporation shows. It includes one Jewel production and four strong features starring popular favorites.

Leading the list is "Drifting," Priscilla Dean's melodramatic adaptation of the celebrated stage play of that name, and which has been made as a Universal Jewel production by Tod Browning. "Drifting" was shown for pre-release in New York City at the Capitol Theatre recently, where it did winter business in one of the worst weeks of the late summer. It talled $40,000 for the week. It was was released October 1.

The week following the release of "Drifting," Universal will release "The Six-Fifty." It was adapted from a story by Kate McLaren, and directed by Nat Ross. The principal players include Renee Adoree, Orville Caldwell, Catherine MacDonald, Niles Welch, Bert Woodruff and Gertrude Astor. Universal's third October release is "The Ramblin' Kid," a Hoot Gibson Special Production. Edward Sedgwick directed it from a story by Earl Wayland Bowman. Virgil Miller photographed it. Laura LaPlante is the leading woman. "The Ramblin' Kid" is scheduled for release October 15.

"The Wild Party," the October 22 release by Universal, is a new Gladys Walton picture, adapted from a story by Marion Orth and directed by Herbert Blache. The cast includes Robert Ellis, Kate Lester, Joseph W. Girard, Esther Ralston, Freeman Wood, Sydney De Grey, Lewis Sargent, Sidney Brace, Dorothy Valerga and William Robert Daly.

The last picture scheduled for Universal release in October is "Men in the Raw," a Jack Hoxir production. It was directed by George Marshall from a story by W. Bert Foster, nad the cast supporting Hoxie includes Marguerite Clayton, Sid Jordan, Tex Parker, Tom Kerrick, J. Morris Foster, William A. Lowery and Art Manning.

Pola Negri to Have Great Supporting Cast

Pola Negri, in her fourth American starring picture, "My Man," now being produced in Hollywood for Paramount by Herbert Brenon, is to have a brilliant array of players supporting her, according to an announcement made on the Coast by Jesse L. Lasky.

Miss Negri will be supported by Charles de Roche and Huntly Gordon in featured roles, and the cast will include also Adolphe Menjou, Gareth Hughes, Vera Reynolds, Rose Dione, Rosita Marstini, Edward Kipling, Robert Cannon, Frank Nelson and George O'Brien.

Charles de Roche, since he came to America from France, has played in a number of important Paramount pictures. He supported Dorothy Dalton in "The Law of the Lawless" and Pola Negri in "The Cheat." Huntly Gordon has appeared in a number of screen successes. He recently supported Gloria Swanson in Paramount's "Bluebeard's Eighth Wife," which was produced by Sam Wood. All the other members of the cast are well-known stage favorites.

Fox Releases for Week of October 7

The releases listed for the week of October 7 by William Fox is headed by the special feature, "Does It Pay?" Others are "Times Have Changed," "Up in the Air," and "Dance or Die."

"Does It Pay?" is a Charles Horan production featuring Hope Hampton. It is a strong story of contemporary life and has been put on with a powerful supporting cast, with Robert T. Haines in the leading male role. There are numerous elaborate social scenes.

"Times Have Changed" is a novel William Russell picture. The star has Mabel Julienne Scott playing opposite him. The director is James Flood. "Up in the Air" is a clever and original Imperial Comedy. "Dance or Die" is a Sunshine Comedy on a timely and amusing theme.

Metro Completes Cast for Angel Face Molly

With the signing of Milton Sills, Wallace MacDonald, DeWitt Jennings, Bertram Grashby, Matthew Betts and Gertrude Claire, Metro has completed the cast which will support Viola Dana in her next starring vehicle, "Angel Face Molly"—a story written by Fred Kennedy Myton now being adapted for Miss Dana's use by Thomas J. Hopkins. It will be directed by Oscar Apfel, whose selection was announced last week.

This will be the second picture in which Mr. Sills has played with Miss Dana. The first was "Dangerous to Men" produced by Metro several years ago. Efforts were made at various times to cast Mr. Sills in support of Miss Dana in other pictures but, until "Angel Face Molly," Mr. Sill's prior engagements interfered.

New Fox Production Is Completed

Production of "Hoodman Blind" has been completed by William Fox. This producer has specialized this season in adaptation of novels and stage plays.

Among the other notable novels Fox has screened are A. S. M. Hutchinson's "If Winter Comes" and "This Freedom," by the same author and "The Plunderers," by Roy Norton. Included among the stage plays Fox has produced for the silver sheet are "Monna Vanna," "Six Cylinder Love," "The Governor's Lady," "St. Elmo" and "Hoodman Blind."

All Star Cast for "Everyday Love"

The cast of William de Mille's new production, announced by Jesse L. Lasky, contains an array of players said to be one of the most brilliant which has ever appeared in a William de Mille production.

Those featured in this Paramount production are Agnes Ayres, Jack Holt, Nita Naldi, Robert Edeson and Theodore Kosloff. Others in the cast are Julia Faye and George Calliga.

Fine Press Book for Vitagraph Film

An exceptionally attractive press book is being compiled at Vitagraph for Whitman Bennett's mystery detective story, "The Leavenworth Case," by Anna Katharine Green. Special attention has been directed to the preparation of ticket-selling advertisements for the use of the exhibitor.

"The Temple of Venus" to Be Early Release

"The Temple of Venus," said to be a veritable "Follies of the Screen" and a compelling dramatic photoplay, will be an early Fox release on Broadway. The picture has 1,000 American beauties.

"The Temple of Venus" was filmed at Santa Cruz Island, the Paradise of the Pacific. Directed by Henry Otto, the Fox company passed 22 weeks in this romantic spot.

The story was written by Katherine Carr. Mary Philbin, who has recently won renown as an emotional actress of rare power, is the principal figure. In the leading male rcle is David Butler. Other prominent names are William Boyd, Marian Harlan, Leon Barry and Fred Eric.

Buster Keaton Finishes Metro's "Hospitality"

Buster Keaton has finished his second feature length Metro comedy, "Hospitality." There is an exact duplication of the first railroad engine, "The Rocket." Several miles of narrow gauge railroad track were built and over this the first engine hauls three loaded passenger coaches and a baggage car—all of the early type. Huge sets, thirty in number, exact picture of the New York, Philadelphia and parts of New Jersey as they were nearly a hundred years ago, line the route and figure prominently throughout the swift action of the comedy.

With Buster Keaton, in the cast there appears his wife, Natalie Talmadge Keaton, who returns to the screen with this production, Buster Keaton, Jr., Buster's five year old son, Joe Roberts, Kitty Bradbury, Jean Dumas, Ralph E. Bushman, Craig Ward, Jack Duffy and Joe Keaton, Buster's father.

"Hospitality" was directed by Jack Blystone. It was written by Jean Havez, Joe Mitchell and Clyde Bruckman. Fred Gabouri was art director and it was photographed by Elgin Lessly and Harry Thorpe. "Hospitality" is a Joseph M. Schenck presentation through Metro.

Directors Lubitsch and Franklin Are Very Busy

An announcement from Sam Warner discloses the future plans and activities of two important producers and directors of the Warner product—Ernst Lubitsch and Sidney A. Franklin. The former is at present speeding up work on his first Warner Classic, "The Marriage Circle," while the latter is busily engaged in editing "Tiger Rose," the screen version of the Belasco stage play.

Follow[illegible] "The Marriage Circle," Ernst Lubitsch will produce and personally direct a series of especially selected productions at the Warner Studio. He has brought to this country, Hans Kraely to work in close association with his future productions.

Sidney A. Franklin has also been signed to produce and personally direct a series of photoplays for the coming year.

Rodney with Fox

Earl Rodney, comedy star, has been engaged by William Fox West Coast Studio executives to appear in a comedy production to be made at the Fox Hollywood "lot" under the direction of Noel Smith.

Lloyd Picture Draws Indianapolis Crowds

Following closely upon the highly successful engagements of "Why Worry," starring Harold Lloyd, in the principal cities of the Eastern states, comes word of fresh triumphs achieved by Pathe's master comedian, in the Middle West.

Advices from Indianapolis credit Lloyd's latest feature comedy for Pathe as even more successful at the box-office than his preceding production, "Safety Last," which is still playing to capacity audiences in many parts of the country. A wire from Indianapolis received by Pathe this week reads as follows:

"'Why Worry' opened at the Apollo Theatre here today to more paid admissions than those on opening day of 'Safety Last.' The weather has been very hot, and the Apollo is the only theatre playing to capacity despite strong counter attractions."

Sennett Film Breaks Attendance Records

The record-breaking gait at which the Associated Exhibitors attraction, Mabel Normand in "The Extra Girl," opened its world premiere at the Mission Theatre, Los Angeles, has gone so far as to gain additional impetus during the succeeding two weeks, and indications are that the indefinite run may be of even longer duration than was at first anticipated.

A telegram to John S. Woody, general manager of Associated, from Mack Sennett, brought the information that on the first Saturday of the run "The Extra Girl" smashed the theatre's record for attendance at a feature showing at top admission prices, with a ticket sale of more than two thousand. This record, in turn, was broken the next day, when the number of paid admissions reached nearly 2,400. When it is considered that the house seats only 880 a clear idea is given of the crowds that clamored for admittance. This big business was done, moreover, in the face of the strongest opposition.

Another Week for "The French Doll"

So great was the success enjoyed by Mae Murray's latest Metro picture, "The French Doll" at the New Theatre in Baltimore last week, that it is being held over at that theatre for another week to satisfy the big public demand. "The French Doll" was given an enthusiastic reception by the Baltimore press.

"The French Doll" is being currently exhibited in many cities of the country and everywhere it is being accorded the same popular reception. The production has many features that are of popular appeal. Besides the entertaining story, taken from a notable Broadway stage success and gorgeous settings, Miss Murray exhibits a remarkable collection of new styles in clothes and presents several new dances which have not before been seen anywhere in this country. Miss Murray's fine interpretation of her role has elicited the praise of critics everywhere.

"The French Doll" was adapted by Frances Marion from A. E. Thomas' English adaptation of the French play. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions of which Mr. Leonard is director-general and M. H. Hoffman, general manager.

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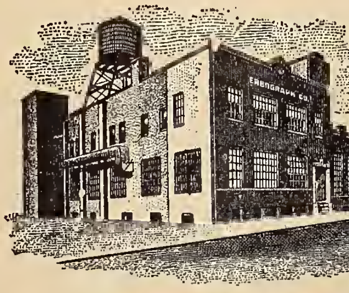
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LABORATORIES AND STUDIO

203 TO 211 W. 146TH ST., NEW YORK CITY

Pathe Makes Awards in Big Sales Drive in Honor of Elmer Pearson

Pathe announces this week the results of the Pearson Pennant Race, which, extending from April 22 to September 8, has involved the entire sales force of its national exchange system in one of the most spirited contests that has been conducted by that company up to the present. Over $8,000 in prizes have been awarded the branch offices leading each of the five leagues into which the thirty-four Pathe exchanges were divided.

The five winning exchanges follow together with the names of their respective branch managers: Philadelphia, Charles Henschel; Portland, L. A. Samuelson; Memphis, Cecil C. Vaughan; Des Moines, R. S. Ballantyne, and Salt Lake City, W. G. Seib.

The contest just closed, which was named the Pearson Pennant Race in honor of Pathe's vice-president and general manager, Elmer Pearson, was unique in more than one sense.

In the first place, it is the first event of its kind to be staged during the summer months. Heretofore, the Pathe sales contests have been held during March or November, because these months, it was felt, coincided more nearly with the peak periods of the year's business.

Steadfastly confident in the magnificent array of sure-fire box office attractions now on the Pathe distributing schedule, Pathe officials in the present instance decided that any seasonal advantages that the spring or fall might hold could be dispensed with and the sales drive launched in the summer months with just as satisfactory returns. The results have been startling.

Despite the handicap of the traditional summer slump the results actually achieved in the contest just finished have more than justified the confidence manifested in the Pathe line-up of product. Both in point of the aggregate volume of business secured and the initiative and enterprise put forth by the competing branches the Pearson Pennant Race has easily surpassed any contest of its kind that Pathe has ever conducted, according to statements.

The personnel of the five winning exchanges, all of whom share in the eight thousand dollars in prizes awarded the victors, are named as follows:

Philadelphia: Branch Manager Charles Henschel; Assistant Manager, H. W. Lewis; Booker, A. Gottshalk; Cashier, Thomas Lark, Jr.; Salesmen, P. F. Glenn, P. A. Schmuck, S. H. Hochfeld, G. E. Maillard and J. R. Lynch.

Portland: Branch Manager, L. A. Samuelson; Booker, Arthur Grantz; Cashier, I. D. Robertson, and Salesman W. C. Green.

Memphis: Branch Manager, C. C. Vaughan; Booker, G. Joeckle; Cashier, C. T. Battle; Salesmen, F. R. Dodson and S. A. Arnold.

Des Moines: Branch Manager, R. S. Ballantyne; Booker, L. Wedertz; Cashier, F. C. Anderson; Salesmen, R. W. McEwan, N. Amos and W. H. Strickland.

Salt Lake City: Branch Manager, W. G. Seib; Booker, R. O. Sanders (and Myrtle Covington, resigned); Cashier, R. C. Hansen, and Salesman V. Stewart.

Fox Names Release Dates for Eight More Big Productions

Release dates have been arranged for the second series of specials announced in Fox Film Corporation's seventy-two page book for the season of 1923-24. These pictures, eight in number, follow the first eleven releases and include "Six Cylinder Love," "The Temple of Venus," "North of Hudson Bay," "The Shepherd King," "The Net," "You Can't Get Away With It," "Hoodman Blind," and "Gentle Julia."

"Six Cylinder Love" is the William Anthony McGuire stage play which ran for two years in New York and Chicago, with Ernest Truex featured. The screen version was directed by Elmer Clifton, who came to the front this year with his masterly handling of "Down to the Sea in Ships."

"The Temple of Venus" is a novelty entertainment in which youth, romance and pretty women have the center of the scenes. It was written by Katherine Carr and directed by Henry Otto. The leading players are Phyllis Haver, Mary Philbin, David Butler and Leon Barry.

"North of Hudson Bay" is a drama of thrills, heart throbs and scenic beauty. It is a John Ford production with Tom Mix. The story was written by Jules Furthman.

"The Shepherd King" is a J. Gordon Edwards production made in Egypt and the Holy Land. Originally a stage play by Wright Lorimer and Arnold Reeves, it had a long and successful career behind the footlights. "The Net" is called by its producer a 1924 drama of mystery and thrills. A J. Gordon Edwards production, it is founded on the stage play written by Maravene Thompson. The cast is headed by Barbara Castleton and Albert Roscoe.

"You Can't Get Away With It" is a Rowland V. Lee production. Its author is Gouverneur Morris, and it is called a page from a social diary. It is the story of three sisters, told with all the deep insight into modern life for which Mr. Morris is noted in the field of fiction.

"Hoodman Blind" is a strong melodrama, written by Henry Arthur Jones and Wilson Barrett, that was popular on the stage in this country and in England when produced a generation ago. The screen version is a John Ford production. Charles Kenyon made the scenario.

"Little Old New York" Will Be Released Nationally November 4

"Little Old New York," Cosmopolitan's new starring vehicle for Marion Davies, will be released nationally by the Goldwyn Cosmopolitan Distributing Corporation on November 4.

The picture has had a three months' run on Broadway at the new Cosmopolitan Theatre, at Broadway and Fifth ninth street, scoring one of the greatest artistic and financial successes any production has had in New York. The nature of its New York triumph is attested by its long run at the $2 top scale of prices. London has corroborated New York's judgment on the worth of the picture and the manner in which it has been produced.

Two weeks ago the production was put on at the California Theatre in Los Angeles for an extended run, inaugurating that theatre's change of policy from the continuous performances to two showings a day. It was received there by public and critics alike with the same enthusiasm which it received in New York and London.

The reviewers in the three cities were in agreement that never before had Marion Davies had such a fine opportunity for real acting as in the role of Patricia O'Day, the little Irish girl who disguised herself as her brother Pat and came to New York more than a century ago to claim a fortune which had been left to her brother. They ranked her acting of the part above her remarkable portrayal of the Princess Mary Tudor, in "When Knighthood Was in Flower" in charm, simplicity and life-likeness.

Signs with Fox

During all the years of its existence the New York Hippodrome never had a performer who packed more laughs and thrills in an act than did "Poodles" Hannaford, the riding clown of the celebrated Hannaford Family.

"Poodles" has been engaged by Wiliam Fox and will introduce his startling and amusing riding feats in a screen called "The Riding Master." It is being made at the West Coast studios of the Fox organization, under the direction of George ("Slim") Summerville.

F. B. O. to Handle Thomas Picture

The Film Booking Offices announce this week plans to distribute a second Richard Thomas production entitled, "Phantom Justice."

The picture carries a cast consisting of Rod LaRoque, Frederick Vroom, Gordon Domont, Garry O'Dell, Lillian Leighton, Estelle Taylor, Kathryn McGuire and Fred Moore. The production is scheduled for release January 13.

The title of Richard Thomas' first production, "The Silent Accuser," has been changed to "The Love Pirate" and will be released November 13.

Noted Actors Added to Cast

Helene Chadwick for the leading feminine role, and William V. Mong are the newest acquisitions to the cast now being assembled to give a screen interpretation of Avery Hopwood's famous stage success, "Why Men Leave Home."

The picture is soon to go into production at the Louis B. Mayer studios. John M. Stahl will direct it for First National release. The it for First National release.

Seymour Honored at Luncheon

Members of the New York Exchange of the W. W. Hodkinson Corporation gave a testimonial lunch Saturday at Keene's Chop House, to W. F. Seymour, eastern and central division manager, to celebrate his first anniversary as manager of the eastern territory. Geo. M. Dillon, branch sales manager, was master of ceremonies and presented Mr. Seymour with a handsome Swiss watch as a token of his associates' esteem.

Changes Titles

The titles of two F. B. O. pictures have been changed, according to an announcement released this week by the Film Booking Offices. The titles changed are "The Worm," starring Johnny Walker, which will be known as "Fashionable Fakirs" and "Born of a Cyclone," featuring Ralph Lewis and Derelys Perdue, which has been given the title of "Beware the Woman."

Actors Driven in "The Drivin' Fool"

Six months were consumed in the making of "The Drivin' Fool" produced by the Regents Picture Corporation for distribution through the W. W. Hodkinson Corporation, owing to the fact that practically all of the filming was done at picturesque locations scattered through the West and Middle Western States.

In San Francisco the company had the full co-operation of the police and fire departments in making thrilling downtown street scenes, and scenes leading to the Oakland ferry. Later, a week was spent on the Mojava desert and in the desert country of Nevada. Other scenes were made in the snow country in Big Bear Valley.

Campbell Added to Pathe Staff

Another important addition to the production staff of the Yale University Press, which is producing the highly dramatic "Chronicles of America" series for distribution by Pathe, was made last week with the assignment of the well-known screen actor and director, Webster Campbell, to the directorial force.

"Columbus," Pathe Release Reviewed

"Columbus," the first of the "Chronicles of America" series of motion pictures being produced by the Yale University Press for release by Pathe, was pre-viewed on Thursday evening October 4th, in the lounge of the Yale Club by an audience of distinguished guests, including representatives from the newspaper and magazine fields and members of the Yale University faculty.

Make a Record

Big box office receipts have been the rule at Orchestra Hall, Chicago, during its engagement of Harold Lloyd's thrill-comedy, "Safety Last," which is being distributed by Pathe.

The full engagement of the production has run eighteen weeks, going through what have been concededly the hottest weeks of the year. Despite this handicap over 300,000 Chicagoans have seen "Safety Last" during its run at Orchestra Hall.

To satisfy the insistent demands of the host of Harold Lloyd's admirers twelve hundred and sixty performances had to be staged during the engagement.

The engagement of "Safety Last" at Orchestra Hall has toppled all records for continuous runs on any of the previous productions starring Harold Lloyd.

Changes in Cast of Warners' "Daddies"

Word has been received from the West Coast that important changes have been made in the cast of the Warner Classic, "Daddies," starring Mae Marsh in a filmization of the David Belasco stage hit. The production was about to face the camera when Harry Myers was called upon to replace Monte Blue in the leading masculine role, while Willard Louis will appear in the part that was originally assigned to Myers.

This change came about suddenly when Monte Blue was given the leading masculine role in the Ernest Lubitsch production, "The Marriage Circle," replacing Warner Baxter.

Now that the changes have all been completed, Director William Seiter has the opening scenes of the picture going ahead at full speed at the Warner studio.

Belasco Stage Play to Be Filmed by Fox

"The Warrens of Virginia," the stage play produced by David Belasco and written by William C. deMille, is to be produced in motion picture form by William Fox. Martha Mansfield, whose work as the adventuress in the big Fox success, "The Silent Command," now playing on Broadway, created such favorable comment among the critics, has been engaged for the role of Agatha, the feminine lead, and work has been commenced on the production at the Eastern studios.

Elmer Clifton, the director who made "Six Cylinder Love" and "Down to the Sea in Ships," is handling the megaphone. Others in the cast of "The Warrens of Virginia" are Robert Andrews Arthur, Harlan Knight Blake, James Turfler Medium and Helen Ray Kyle.

Offeman Says F. B. O. Has a Strong Lineup

Emile Offeman, general manager of the Pat Powers R-C Hollywood studios, has gone to New York to confer with Film Booking Offices executives about coming productions. Mr. Offeman has just completed one of the most important programs of production ever attempted by F. B. O. including in the list of attractions scheduled for fall and winter release such box-office productions as "Daytime Wives," "Blow Your Own Horn," "Lights Out," "Alimony," "Born of the Cyclone," "Itching Palms" and others, including the second series of twelve H. C. Witwer "Fighting Blood" stories starring George O'Hara.

"F. B. O.'s autumn lineup," declared Mr. Offeman before leaving for New York on the Santa Fe, "shapes up as one of the strongest arrays of productions ever put forth by our organization. Fashioned chiefly for aggressive showmanship, they promise to bring substantial profits to showmen who put them over in the right way."

Director Flynn Proves Himself a Daring Actor

Some thrilling scenes were "shot" last week by Director Emmett Flynn who has been in New York City making exterior scenes for "Nellie the Beautiful Cloak Model" which Golydwn is producing.

Director Flynn spent several days working on the express track of the Ninth Avenue elevated line and he obtained some wonderful shots.

Another thrill was furnished by Director Emmett Flynn himself. Mr. Flynn began in life as a taxi driver and when the story called for the machine carrying the handsome hero, Edmund Lowe, to crash into the rear of a taxicab, Mr. Flynn himself took the wheel.

Merriwether Knows How to Put 'Em Over

The fact that his theatre has only 250 seats does not keep Manager Merriwether, of the Ideal Theatre, Winston Salem, North Carolina, from exploiting pictures "big." He just played C. C. Burr's presentations, "You Are Guilty" and "The Last Hour" for three days each and billed the town like a circus on these productions, according to J. M. Hicks, branch manager of the Enterprise Distributing Corporation at Charlotte, N. C.

In addition to his extensive billposting, Mr. Merriwether purchased 500 of the C. C. Burr newsboy novelty cards, carrying miniature newspapers advertising all the Burr Specials.

Hodkinson Film Gets Big Southern Booking

Following upon the heels of the announcement that Pantages Circuit and the Jensen and Von Herberg Circuit have booked this speedy automobile comedy, the W. W. Hodkinson Corporation which is distributing "The Drivin' Fool" for the Regents Pictures Corporation, announces further important bookings.

These new bookings compris those of the Southern Enterprises which circuit is represented i practically every town in th South, and Poli's Circuit. Univer sal has also booked "The Driv in' Fool" to play the Randolp Theatre, Chicago.

F. B. O. Release Date Announced

The Film Booking Offices th week announce the followin schedule for pictures to be re leased between now and Janua 20th. This schedule was decide on following the recent sal meeting held in New York a attended by eastern exchang managers.

"Breaking Into Society" O tober 14th: "Lights Out" O tober 21st; "Dancer of the Nil October 28th; "Mickey" (re-edite October 28th; "Lullaby" Nover ber 11th; "Silent Accuser" N vember 18th; "Blow Your O Horn" November 25th; "The M Man" December 9th; "The Wor December 16th; "Alimony" D cember 23rd; "Judgment of t Storm" January 6th, 1924; "Pha tom Justice" January 13th; "Bo of the Cyclone" January 20th.

Glynn Picture Mak Noted Chicago Deb

Goldwyn's Elinor Glyn pict "Six Days," directed by Cha Brabin, who is announced as director selected to make " Hur," opened at Balaban & Ka Chicago Theatre, Chicago, week. The picture was scree for Balaban & Katz only a days ago by James R. Grain General Manager of Sales Goldwyn Cosmopolitan.

Players Added t Paramount Cast

Three important players been added to the cast of Will S. Hart's production, "Wild Hickok," which he is making Paramount release.

Omar Whitehead has been for the role of Abraham Lin Charles Dudley in the role o fated General Custer and Wil DeVaull as General Sheri Clifford Smith is directing the ture.

Mary Pickford Plans San Francisco Trip

Indications now are that Mary Pickford will soon go to San Francisco for a number of exterior scenes for her forthcoming screen version of "Dorothy Vernon of Haddon Hall." If arrangements can be made for the desired locations this trip will be made soon after the first scenes are shot at the Hollywood studio.

Marshall Neilan, directing the picture; Charles Rosher, chief photographer, several of the principals in the cast, and Miss Pickford will make the trip.

Preparations for the start of "Dorothy Vernon of Haddon Hall" are going forward rapidly. Several acts now are under way at the studio. One of these is the exterior of Haddon Hall, 280 feet long by 140 feet wide, an exact representation of the famous old castle in England, having been duplicated from photographs and measurements obtained on the spot.

Distinctive Pictures Signs Jetta Goudal

Jetta Goudal, the charming Parisian actress whose work in Distinctive's "The Green Goddess" attracted the attention of all newspapers and trade critics, has been placed under a long term contract by Distinctive Pictures Corporation, according to an announcement from Arthur S. Friend.

Miss Goudal took the part of the Ayah in "The Green Goddess," and she appeared in many scenes with George Arliss, Alice Joyce, Harry Morey and David Powell. James W. Dean, writing in the Newspaper Enterprise Syndicate, said of her: "If this picture marks a new era in anything it is in Jetta Goudal's career. When she lands in Hollywood it will be time for many of our present stars to fold up their tents and their make-up kits and steal away."

However, Miss Goudal isn't going to Hollywood. She will now do her work in the East with Distinctive. The new contract sets at rest all the speculation as to what her immediate future would be.

First National Will Film "Flowing Gold"

"Flowing Gold," Rex Beach's most recent novel, will be screened by Richard Walton Tully for First National release, production starting immediately. Mr. Tully is in New York conferring with Mr. Beach.

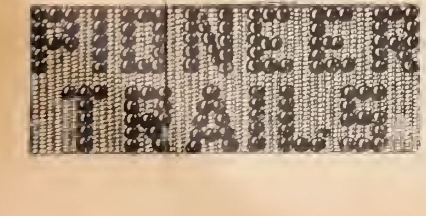
The announcement, made by Associated First National Pictures Inc., comes after adoption of a schedule of continuous production under Tully's supervision. Such a policy is due in part to the unusual success that "Trilby," Tully's last production, is enjoying throughout the nation.

"Flowing Gold," offers Tully an entirely new vehicle for his productive talents. His previous pictures were for the most part laid in foreign atmospheres. There was "The Masquerader," an English drama; "Omar the Tentmaker," a Persian romance, and "Trilby," a love story of the Parisian Latin Quarter. Tully now has the opportunity to further prove his versatility with a virile out-of-door, typical Rex Beach picture of American life.

The Capitol Books "The Green Goddess"

Distinctive's "The Green Goddess," starring George Arliss and with Alice Joyce in the leading feminine role, will go into the New York Capitol for a two weeks' engagement on Sunday, October 14. This will be the first showing in New York of this feature at popular prices. It opened at the Sam H. Harris Theatre on August 14 and ran five weeks to crowded houses at increased prices.

When S. L. Rothafel, of the Capitol, saw the picture he put it down for a two weeks' run immediately and set about the preparation of a presentation programme which is said to be one of the most elaborate ever arranged at this famous show palace.



O. D. Cloakey Puts Over Advertising Campaign

When O. D. Cloakey, manager of the Regent Theatre, Ottawa, Ontario, booked "Richard, the Lion-Hearted," the Associated Authors, Inc., first release through Allied Producers and Distributors Corporation, he took full advantage of the fact that this showing constituted the world premiere for the feature, and put on a big publicity, advertising and exploitation campaign.

He started off with a teaser campaign in the Ottawa papers—"Watch for Season's Biggest Photoplay," and announcing a theatre "scoop" at the Regent. Street car cards, both inside and out, called attention to the daily papers for details of the "scoop." Five hundred half sheets called attention to the "scoop." There was also a good deal of other advertising.

The picture went over big, breaking all house records for receipts and attendance.

"Hoodman Blind" Is Latest Ford Picture

It is considerably over thirty years ago that "Hoodman Blind" was first produced on the London stage. Its production to New York theatre-goers followed shortly afterwards. Traveling companies played it later with great success in all the large cities of the United States. Recognized as one of the most powerful melodramas ever written, its fitness for moving picture purposes induced William Fox to have it transferred to the screen.

A John Ford production, the picture will be found to be among the most artistic pieces of work yet turned out by this prominent director. The stage play was written by Henry Arthur Jones, the celebrated English dramatist, and Wilson Barrett, a distinguished actor of London, who created the leading male role. In the picture, this part of Jack Yeulette has been acted by David Butler, a romantic actor of fine appearance and unusual ability.

The leading feminine role is a dual one, Nance Yeulette and Jessie Walton, and has been given to Gladys Hulette, a young actress who has been seen in stage and screen productions with great success. Another important member of the cast is Frank Campeau. As Mark Lezzard, he has one of the strongest acting parts that has ever come his way. Marc McDermott is also on the acting list, and the Australian actress Trilby Clark.

The scenario is from the experienced hand of Charles Kenyon.

"The Acquittal" Hailed as a Screen Surprise

"The Acquittal," Universal's Super Jewel production of Rita Weiman's celebrated stage play, has arrived in the East and is pronounced one of the finest pieces of screen technique ever produced. It is said to be one of the best stage-screen adaptations ever attempted and to have accomplished a great feat in reproducing all the tenseness of criminal court proceedings in moving pictures.

As soon as it arrived from the Coast, "The Acquittal" was previewed by a group of Universal executives. They were elated by it and characterized it as a worthy successor to "The Hunchback of Notre Dame" and "Merry Go Round," two of the season's greatest film surprises. It will be released November 19.

"The Acquittal" features Claire Windsor, whose services were obtained from the Goldwyn company especially for this picture, and Norman Kerry, whose work as the Count in "Merry Go Round" and as Phoebus in "The Hunchback of Notre Dame" has stamped him as one of the most popular leading men of the screen.

Ince's Next, a Comedy "The Galloping Fish"

A comedy special for First National release which he declares will rival "The Hottentot" last year will be Thomas H. Ince's next production.

Ince today announced that he is casting "The Galloping Fish," a story for laughing purposes only. The producer proposes to put out a comedy that will make the laugh specialists sit up and take notice.

Louise Fazenda already has been signed for a featured role and the supporting cast will be an all-star affair. Del Andrews who directed the steeplechase for "The Hottentot" has been chosen to megaphone the production for which he has written the continuity. The story was adapted by Will Lambert from Frank R. Adams' story "Friend Wife."

"Six Days" Going Big in Many Localities

Goldwyn's production of Elinor Glyn's "Six Days," directed by Charles Brabin, the man selected to direct "Ben-Hur" for Goldwyn, is repeating throughout the country the wonderful success it had on its initial showing at the Capitol Theatre, New York, where its receipts for the first week were in excess of $53,000 and where it was retained for a second week.

William Goldman wired the Goldwyn-Cosmopolitan Distributing Corporation that "Six Days" opened at his King's Theatre in St. Louis to the biggest business ever done in the history of that theatre. Fred Desberg, general representative of Loew's Ohio theatres wired that the production opened at the Loew theatres in Cleveland to the best Sunday business of the season.

"Six Days" played to capacity every day during its week at the American Theatre in Salt Lake City. "Six Days" copped the biggest weekday receipts in the history of the Merrill Theatre, Milwaukee.

Floyd D. Morrow, manager of the Regent Theatre, Washington, Pa., telegraphed Goldwyn that "Six Days" was a positive knockout there. D. B. Baskerville of the Grand Theatre in Salem, Va., wrote that "Six Days" went over so big that it was necessary for him to call it back for a repeat date.

"The Spanish Dancer" Is Praised by Critics

Opening its Eastern and West Coast premiere engagements simultaneously at the Rivoli in New York and Grauman's Rialto in Los Angeles Sunday, Herbert Brenon's Paramount production, "The Spanish Dancer," starring Pola Negri, was received in both cities with a degree of enthusiasm not exceeded by that accorded any of the other big productions of the current season, Paramount states.

According to a telegram received at the Paramount home office in New York, throngs jammed Grauman's Rialto all afternoon and evening Sunday and the Los Angeles critics were unanimous in hailing Miss Negri's third American picture as a triumph.

Edwin Schallert said in The Times: "At last Pola Negri has returned to the picturesque costumes in which she made her first success. A long and enthusiastic ovation was accorded her by the audience when she was ushered to her seat." Florence Lawrence said in The Examiner: "The role of Maritana affords Miss Negri scope for her vivid histrionism."

The reception accorded the picture by the New York critics was no less enthusiastic. The Morning Telegraph said: "From the very first foot of the first reel to the last foot of the last, in short, every step of the way, 'The Spanish Dancer' is vibrant with life."

Big Sets Won't Gloss Over Inferior Stories

"The days of old-time movie hokum are numbered. The halcyon era when anything and everything went is rapidly passing out," says Robert G. Vignola, who is now putting the finishing directorial touches to "Yolanda," a big special production, starring Marion Davies, for Cosmopolitan.

"The producer or director who can't or won't see the writing on the wall is due for a rude awakening, both as to prestige and bank roll. Movie audiences are not what they used to be. The novelty of motion pictures having worn off they go to the movies today expecting to see art with a capital A, and art in motion picture production does not begin nor end with the sets, trade belief to the contrary notwithstanding.

"Trying to cover up acting, story and directorial deficiencies by huge, eye-filling sets is akin to the ostrich who hides its head in the sand. It fools no one. I do not mean to belittle the importance of sets. On the contrary. But it is a mistaken idea to let the other elements slide, or to think that the public will be so impressed by the bigness and beauty of the backgrounds as to forgive shortcomings in the other phases.

"When all is said and done the value of a motion picture is in the foreground. It is what takes place there that makes or mars a production, that either drops it into the depths of mediocrity or lifts it into the realm of Art. That being the case, and the high critical sense of the public being an accepted fact, it must be evident to any one that old-time hokum is destined for an immediate relegation to the limbo of forgotten movie skeletons. We must be sincere and truthful in our story telling and character drawing. We must eliminate the buncombe and the sugar-coating that is dragged in by the ears. Stories should be vital and honestly representative of life."

"Ten Commandments" Is Biggest Yet, Says Kent

The first written appraisal of "The Ten Commandments," Cecil B. DeMille's massive production which has held the interest of people in the picture business for several months, was received this week by Adolph Zukor, president of the Famous Players-Lasky Corporation, in a telegram from S. R. Kent, who is now in Hollywood and who saw the picture at its first screening in company with Jesse L. Lasky and Mr. DeMille.

Declaring that "The Ten Commandments" is bigger than all other motion pictures combined, Mr. Kent sent a six hundred-word night letter of the most enthusiastic praise. Mr. Kent's telegram follows:

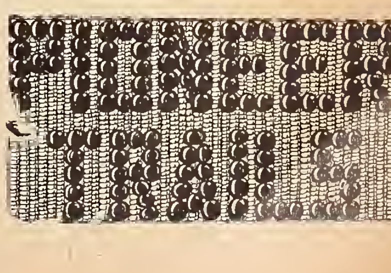
"Mr. Lasky and I screened 'The Ten Commandments' last night. We could not wire you before as we were unable to put our real feelings into such words as would express what we felt. 'The Ten Commandments' is not a motion picture, it is bigger than all the motion pictures that have been made combined. It is 'Ben Hur,' 'The Prodigal Son' and the Bible rolled into one, and it plays on the emotions in a manner that I have never felt or witnessed before. It will live long after you are gone. It is the biggest contribution to the motion picture industry. It is C. B. DeMille's personal triumph and his everlasting monument; nothing that will be done in the future can rival this story, based on solid truth and fact. I marveled, as I told DeMille, that he could do such a production. I didn't think it was in him. You wouldn't take a check for five million today and give up this picture. It is more powerful than the League of Nations and will be used by statesmen, by diplomats, by Christian ministers and by missionaries to spread something that the human voice and the human agency have up to now failed in. When you see it I know that you wouldn't give it up and the part that you have played in it for the presidency of the United States. If 'The Ten Commandments' doesn't gross ten million dollars or more it will be because the world is hopeless and because the majority of human beings are bad and not good. But if you didn't make a dollar out of it I still know you wouldn't exchange it for anything else that you have had in your business life. It's the greatest legacy to your children as it will be every man's privilege to take his children to see it. Its sincerity is so marvelous as to be almost unbelievable. There is not a note of flippancy in it nor is there an attempt to commercialize the subject in the picture. But it has the power of nitroglycerin and an appeal that will shake the world. These are the feelings of Mr. Lasky and myself after having seen it, and written twenty-four hours after we have seen the picture. The prologue, in spectacle, in drama, in heart throbs, in solid truth, outranks everything else by a distance not to be measured. The modern story, because of its simplicity and tremendous drama, then proceeds to outrank even the spectacle. Men the world over will point to 'The Ten Commandments' as the greatest lesson for right the world has ever been given, and yet withal a marvelous entertainment. It will change many a life; it may change even many a nation, but it will be the headstone of Cecil B. DeMille, of yourself and of Paramount, and I would rather be associated with the company that has made 'The Ten Commandments,' irrespective of the future, than to enjoy any other personal accomplishment that I could mention. That goes for myself and Mr. Lasky, too. You will be the happiest man in the world when you see it, and were it not for your many pressing problems would ask you to get on the train immediately and come out here. It would be worth everything if you could do so.—S. R. Kent."

"The Mail Man" Lauded at Official Preview

Dramatizing the lives of the mail workers, Emory Johnson's most recent screen creation, "The Mail Man," was given an ovation at the conclusion of its first preview in Los Angeles last week.

Starring Ralph Lewis and featuring other noted players, including Johnnie Walker and Virginia True Boardman, "The Mail Man" has already been endorsed by thousands of postmasters and letter carriers throughout the country. Virtually the entire organization of mail clerks also have gone officially on record as sponsoring "The Mail Man" as the only realistic screen or stage record of their lives ever made.

The story, written by Mrs. Emilie Johnson, talented mother of the producer, records the home life of a simple American family, the father of which, played by Ralph Lewis, is a veteran letter carrier and the son, interpreted by Johnnie Walker, is the clerk. Virginia True Boardman is the mother and little Martha Sleeper, noted dancer of the stage, portrays the role of the little daughter.



Critics Unanimous in Praise of Chaplin's "A Woman of Paris"

Without exception critics for the New York newspapers were emphatic in their praise of Charles Chaplin's first serious photoplay contribution, "A Woman of Paris," written and directed by himself, and having its world premiere Monday evening, October 1, at the Lyric Theatre, New York.

There was praise for Mr. Chaplin's direction and simple handling of the theme; for the characterization of Edna Purviance, the featured player; for that of Adolphe Menjou in the leading male role; for the cast as an entirety, and much and emphatic comment to the effect that in his first serious production Mr. Chaplin has shown the way for a marked improvement in photoplay technique—that "A Woman of Paris" marks an epoch in screen production.

"Without a moment's hesitation we declare 'A Woman of Paris' the finest piece of filmery of the year," said the critic for the Daily News. "There probably won't be another like it for a long time. Marvelous—well, that is not half enough to say about it."

"Mr. Chaplin has made the perfect motion picture, or at least it is our idea of the perfect motion picture," said Harriette Underhill in the New York Tribune. "It is the sort of thing we have always wondered why some one did not do."

"'A Woman of Paris' easily takes a place among the new things of the screen," said Alan Dale in the American. "Mr. Chaplin has proved beyond the peradventure of a doubt that he could take a story of simplicity, usualness, and human flavor, and so present it that you almost believe you have a genuine novelty. You laugh at the gentle comedy, and you disguise a furtive tear at the pathos."

"Charles Chaplin's first production fascinated an interested throng," said F. W. Mordaunt Hall in the New York Times. "He reveals himself as a bold, resourceful, imaginative, ingenuous, careful, studious and daring artist. The interesting and pleasing touches in the various scenes of 'A Woman of Paris' are like simple words used by an author to give spark and life to his story. This film lives, and the more directors who emulate Mr. Chaplin, the better it will be for the producing of motion pictures."

"We believe that 'A Woman of Paris' will get the public's patronage because it is a box-office picture," declared Louella O. Parsons in the Morning Telegraph. "The story is told so well and is so free from any tiresome moral we feel that any one who likes photoplays delivered without a lot of film piffle will enjoy this. It touches on the simple, human frailties."

"Simplicity is the keynote in the making of 'A Woman of Paris,'" said Quinn Martin in the New York World, "yet it is proved here that big, gripping, human stories of life can be placed on the screen in almost a natural state of reproduction and be made to hold the interest and quicken the heart. There are daring scenes in it; there is comedy relief of the usual Chaplin variety. It is a most interesting picture. It is the cinema's real hope."

"This picture is rare in its natural realism, unconventional in the originality of technique, and forceful in every effect," said Joseph Mulvaney in the American. "Every foot of film is significant to the telling of the story, and there is not a gesture wasted."

"Charles Chaplin has given us in 'A Woman of Paris' something to be cinematically thankful for; he has told a big, gripping story of Fate in the simple words of a first reader," said Don Allen in the Evening World.

"Magic has been performed, and the result is something rare in the movies," wrote the reviewer for the Sun and Globe. "'A Woman of Paris' is the presentation of a dramatic story in simple, condensed form that achieves artistry and authenticity in the exquisite casualness of its touch. By indirection and suggestion Mr. Chaplin has put over his 'biggest punches.' He has done something big—something real—by rigor of technique."

Crowds Pack Los Angeles Theatre to See Charles Ray Production

Charles Ray opened last week, in Grauman's Million Dollar Theatre, Los Angeles, in the world premiere of the Associated Exhibitors super-production, "The Courtship of Myles Standish." Although top prices prevailed and the run is to be an indefinite one, the house was packed to capacity, and crowds have continued to swarm in at every succeeding showing.

Under the heading, "Ray's Picture a Work of Power and Beauty," Florence Lawrence said in the Examiner: "When you see the brilliant and dramatic film which Charles Ray and a coterie of assistants have constructed out of the old Longfellow poem you will stand amazed. It is a tale of glamorous romance which will thrill every spectator, and Mayflower descendants will glory anew in the prowess of these ancestors to whom they proudly trace back their family tree."

L. B. Fowler said in the course of a review in the Daily News: "Undoubtedly Frederic Sullivan realized he had exceptional material to work with when the script of 'The Courtship of Myles Standish' was handed to him. He realized also that Charles Ray had exceptional ability and that no sweeter person could have been selected to play Priscilla than Enid Bennett.

"There is plenty of suspense. When the waters of the Atlantic run over the starboard of the little Mayflower you pity those on board. In places, especially during the voyage, the picture is most thrilling. It is a wonderful story. It is a story we all loved during our school days, and still love. Ray and Sullivan have given us something to remember."

Said Edwin Schallert in the Times: "The production is one to which Mr. Ray has given more time and thought and energy than to anything that he has done previously. The most enjoyment will be derived by the audiences, we believe, from those episodes which relate to the life aboard the Mayflower. Truly, this was a remarkable setting, with the real atmosphere of the sea. Even the seagulls seem to surround it naturally."

Weiss Reports Sales

Max Weiss, vice-president of Artclass Pictures Corporation, reports the following sales: Kerman Film Exchange, New York City, for Greater New York and Northern New Jersey, "After Six Days" and "The Woman who Believed," to David Stark, Standard Film Exchange, Philadelphia, "After Six Days," to David Mundstuk of the Exclusive Film Company, Detroit, the eighteen single reel classics "Tense Moments from Famous Plays and Great Authors," to the Cameo Film Exchange, New York City, for Greater New York and Northern New Jersey, "The Deerslayer," to the International Variety & Agency, Inc. "It Might Happen to You," for Dutch East Indies, to Chester E. Sawyer, "It Might Happen to You."

Shown in Toronto

Distinctive Pictures' "The Green Goddess," starring George Arliss and directed by Sidney Olcott, opened at the Hippodrome Theatre in Toronto, Monday night, October 8. The picture was acclaimed in the Canadian city, as in other cities, as one of the greatest ever made, Goldwyn states.

Mr. Olcott is a native of Toronto. He has directed pictures in fourteen foreign countries in which he has had many exciting experiences.

Theatre Books 14 Associated Films

The manager of the Elkins, Va., Hippodrome recently boo fourteen Associated Exhibi features for play dates all w in the space of two months. pictures booked were: "W Husbands Deceive," "The Ride the King Log," "Lady Godi "Marry The Poor Girl," " Woman Who Fooled Hers "Till We Meet Again," "Dusk Dawn," "When the Devil Driv "The Real Adventure," "S Marner," "Handle With Ca "The Unfoldment," "Head Hun of the South Seas," and "Br ing Home Ties."

Cast of Cruze Fil Completed

Assignment of parts to Z. V Covington and Jack Gardner completed the cast simultaneo with a start on the filming of the Ladies," a James Cruze duction for Paramount.

Edward Horton, Helen Jer Eddy, Theodore Roberts Louise Dresser are featured p ers in this adaptation by Wa Woods, production editor of Cruze unit, of the play by Geo S. Kaufman and Marc Connel

Silent and Spoke

Doris Kenyon, the C. C. screen star, will combine silent and spoken drama in York this season. Miss Ken who is scheduled to appear fore the camera in "Res Wives," has been engaged Mrs. Stewart for her new s production, "The Gift," writte Julia Chanler and Alethea I

Nilsson Signed

Harry Cohn has wired the York office that he has si Anna Q. Nilsson to play the in "Innocent," one of C. B. Six Box Office Winners.

Hodkinson Shift

The W. W. Hodkinson Co ration has announced the pointment, effective October of B. H. Foster as assistant ager of the Detroit exchange, ceeding S. K. Decker, who signed. Miss Clare Bodenste now assistant manager at burgh, having taken the plac S. A. Fineberg, resigned.

W. F. Seymour Ba

W. F. Seymour, Eastern Central Division sales manag the W. W. Hodkinson Cor tion, has returned from a weeks' trip during which he successfully put across "Dow the Sea in Ships."

Working on Anot

Having completed the adapt of George Angew Chamber novel, "White Man" which be Kenneth Harlan's first sta vehicle for Preferred Pic Olga Printzlau is now prep the screen version of "Wh Woman Reaches Forty."

Woman Pulls Big Booking Stunt

Mrs. A. H. Sessions, district supervisor of the Atlanta and New Orleans territory for the W. W. Hodkinson Corporation, has returned to Atlanta after spending a few days at the home office. Mrs. Sessions has just closed contracts whereby the entire Hodkinson fall product has been sold in all of the cities of the Southern states where Famous Players theatres are located.

This is one of the biggest deals put across in Southern territory in months. The Famous Players circuit of motion picture theatres takes in every city of importance in the Carolinas, Georgia, Alabama, Mississippi.

"The French Doll" Proves Successful

Reports from various cities where Mae Murray's latest Metro picture "The French Doll" is being exhibited indicate that this production is duplicating everywhere the success it enjoyed at the Capitol Theatre in New York where it was presented several weeks ago.

"The French Doll" is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions of which Mr. Leonard is director-general and M. H. Hoffman general manager. It was adapted for the screen by Frances Marion from A. E. Thomas' English adaptation of the French play.

Vitagraph to Film Chester Novel

David Smith who has been visiting his brother, Albert E. Smith, president of Vitagraph, will take back with him to the coast the finished continuity of his next production, "A Tale of Red Roses," an adaptation of George Randolph Chester's popular novel. The story is a drama of high finance, politics and society in which a vigorous and not too scrupulous political leader is the dominant figure.

Ben Lyon Gets Juvenile Lead

Ben Lyon, the young screen juvenile recruited from the New York stage, has been assigned to the leading male role in "The Swamp Angel," a forthcoming First National production in which Colleen Moore will have the featured role. The picture will be directed by Clarence Badger.

"The Swamp Angel" is now entering production. It is a story by Richard Connell.

Technical Adviser

In order to be sure that the French atmosphere shall be correct in his first picture for Paramount, "The Humming Bird," starring Gloria Swanson, Sidney Olcott has engaged Jacques d'Auray, of Nice, France, to act as a technical advisor.

Boston Papers Laud "If Winter Comes"

Boston has set the seal of its approval on the William Fox screen version of "If Winter Comes." The A. S. M. Hutchinson story opened at the Fenway, Monday, Sept. 24, and the writers of the daily press were as one in the lavish praise they bestowed upon the picture. The Boston Evening Transcript said in part:

"Endeavoring to transpose bodily into pantomime a novel which more than a million souls have read is a ticklish task. To accomplish it as spiritedly as Harry Millarde has done in his adaptation of 'If Winter Comes,' which reached Boston and the screen at the Fenway Theatre yesterday, is good cause for elation."

Boston Daily Advertiser: "The film should make cinema history, just like the original story created a new mark in literature." Boston Post: "'If Winter Comes,' William Fox's celluloid version of the A. S. M. Hutchinson best seller, is a noteworthy achievement. It belongs on the 'better pictures' program and is a credit to Harry Millarde, the director, and William Fox, the producer."

Boston Herald: "There are humor, sentiment and tragedy in this film adaptation, and the producers are to be congratulated for an intelligent and artistic piece of work."

Metro's "Scaramouche" Now in 5 Key Cities

Rex Ingram's production for Metro, "Scaramouche," opened at the Shubert-Academy in Baltimore last week for an indefinite run. The house is now sold out for many weeks ahead, it is reported.

"Scaramouche" opened for indefinite runs last Sunday in three cities—at the Al Woods Theatre in Chicago, at Cox's Theatre in Cincinnati and in New York at the Forty-fourth Street Theatre. Two weeks ago "Scaramouche" opened in Washington at the Shubert-Belasco Theatre. It was given a brilliant send-off by a huge audience, among which were many American and foreign celebrities. Washington newspaper reviewers accorded "Scaramouche" a high place in the list of the world's great films. "Scaramouche" will open in several other large cities within a few days, and within a short time it is set to play in every large city in the country. The various openings are being awaited with great anticipation by showmen all over the country.

"Scaramouche" is a Rex Ingram production for Metro by arrangement with Charles L. Wagner. It was adapted by Willis Goldbeck from Rafael Sabatini's book of the same name and photographed by John F. Seitz.

"The Turmoil" to Be Film of Lavish Sets

"The Turmoil," Booth Tarkington's novel of American life, will call for settings as lavish and as gigantic as any foreign spectacle of costume photodrama, Universal states.

Hobart Henley is going to direct the screen transcription of this American classic as a Universal-Super-Jewel production. It will be a companion picture to "Merry-Go-Round," "The Hunchback of Notre Dame," "The Acquittal," and "A Lady of Quality," and also to Tarkington's "The Flirt," which Henley produced a year or so ago, and which was a pronounced box office success.

Edward T. Lowe, continuity writer of "The Hunchback of Notre Dame" and other big pictures produced by the Universal Pictures Corporation, is responsible for the scenario of "The Turmoil."

Johnny Hines Completes Film "Conductor 1492"

Word comes from the Warner Studio on the West Coast that Johnny Hines has completed the final scenes for his latest feature, "Conductor 1492," and is now engaged in editing and cutting the photoplay. About eight weeks were consumed by the star in the production of the picture, which is an adaptation of F. Scott Fitzgerald's story, "The Camel's Back."

Doris May is seen in the leading feminine role in the Warner Classic, and others are: Dan Mason, Byron Sage, Fred Esmelton, Ruth Renick, Michael Dark, Robert Cain and Dorothy Vernon. The direction was in charge of Charles Hines and Frank Griffin, with Sandy Roth assisting.

First National Film Nearly Completed

Production on "Twenty-One," the Inspiration Picture starring Richard Barthelmess, and to be distributed by First National Pictures, ends this week at Fort Lee, N. J.

"The French Doll" Drew the Crowds

In spite of adverse weather, "The French Doll," Mae Murray's Metro film, played an exceptionally successful engagement at the Stanley Theatre in Philadelphia last week. That "The French Doll" is a real showman's picture, says Metro, was proven by the fact that the Stanley Theatre had been off for a fortnight or more, it being affected in the slump which hit Philadelphia theatres after Labor Day. But "The French Doll" business was noticeably good and drew the attention of exhibitors in that territory.

Jealous Husbands Nearly Ready

M. C. Levee has engaged Walter Anthony, noted Pacific Coast dramatic critic and film writer, to collaborate with Maurice Tourneur on the titling of "Jealous Husbands," shooting on which has just been completed at the United studios.

Webb to Direct Second of Pathe Series

Concurrent with the announcement by Pathe of the release on October 7th of "Columbus," the first of its "Chronicles of America" series, comes the news of the engagement of Kenneth Webb to direct a number of the productions belonging to this group of historical romances, which are being distributed by Pathe.

Mr. Webb's first picture in the series will be under the title of "Wolf and Montcalm."

Jones Heads Cast of New Fox Film

Charles Jones heads a strong cast in the new William Fox picture "Big Dan," from the story and scenario by Frederick and Fanny Hatton. William Wellman is directing the picture. Marian Nixon has the feminine lead.

Finishes Re-editing

Anita Loos and John Emerson have completed their work of re-editing and retitling "The Good Bad Man" into a new edition to be released through independent exchanges by Tri-Stone Pictures, Inc. Douglas Fairbanks is the star of this production.

Cast Complete for Dana Film

Metro has engaged the following players to appear in support of Viola Dana in her latest Metro starring picture, "Angel Face Molly": Milton Sills, Gertrude Claire, Wallace MacDonald, Bertram Grassby, De Witt Jennings, Nelson McDowell, Mathew Betz and Edward Wade. These players now complete the full cast.

Jack Pickford's Latest

Jack Pickford is putting the finishing touches on his second Allied Producers and Distributors Corporation release, "Valley of the Wolf," at the Pickford-Fairbanks studios. On completion of the actual filming, he will at once begin titling, editing and cutting in order to have it ready for late autumn release.

When the first print is ready Mr. Pickford will put it in his suitcase and catch the limited for New York City, where he will rejoin his wife, Marilyn Miller, now starring on Broadway in "Sally." He contemplates producing a picture while in the East. The title of this production has not as yet been decided upon.

Publicity Angles Plentiful

The exploitation department of the W. W. Hodkinson Corporation is busily engaged on work for "Shifting Sands," the Luxor Pictures Corporation photoplay from the pen of R. G. Wells.

The fact that the story is a thrilling tale of love and adventure, laid in widely different locales—in staid England and the wild Libyan desert of Tripoli—offers a multitude of fine opportunities for distinctive publicity. The artists are now at work on posters, ads and lobby displays that will "pack 'em in."

Novarro Is Lead in Mayer's Next

Ramon Novarro, who plays the title role in Rex Ingram's massive production for Metro, "Scaramouche," is on his way back to Hollywood where he is to appear in Fred Niblo's next production, "Thy Name Is Woman," which, like Mr. Niblo's recent production, "Strangers of the Night," is a Metro-Louis B. Mayer attraction.

"Thy Name Is Woman" is taken from the famous Spanish play which was presented in this country some time ago and which created a storm of criticism and comment.

Bess Meredyth is now preparing the scenario of "Thy Name Is Woman" for Mr. Niblo.

N. Y. Critics Acclaim Keaton's "Three Ages"

Buster Keaton's first Metro feature length comedy, "Three Ages," enjoyed a spectacular New York premiere at the Rivoli Theatre on Broadway last week. Its brilliant reception in other cities in this country and abroad was duplicated in New York where the newspaper reviewers joined with the public in acclaiming "Three Ages" not only as big entertainment but also as one of the notable achievements in the field of comedy dramas.

"Buster Keaton has made the funniest picture of his career," wrote Quinn Martin in the New York World. "It is eminently worthy of feature position at the Rivoli and most every one who sees it will come away a happier man."

"'Three Ages' is a story of mankind that ought to appeal mightily to the masses," wrote the reviewer of the New York American. "It is even more simple than Professor Van Loon's classic and infinitely more entertaining. There is enough to keep the most sophisticated audience smiling steadily."

"'Three Ages' should be set down in the record book as Buster Keaton's funniest comedy," wrote Don Allen of the Evening World. "It gets the best laughs we ever heard in a cinema. If we were asked for our advice we should say without hesitation: By all means see 'Three Ages.' It's a whale of a laugh."

Pathe's "Columbus" Editorially Praised

Newspapers throughout the country are opening their editorial columns to endorse "Columbus," the first of a series of 33 Chronicles of America made by Yale University Press and released through Pathe on Oct. 7. The Springfield Republican, one of the most conservative papers in the country, has printed a favorable editorial on the film, and two of the most conservative morning papers of New York City, The Tribune and The Times, have given praise to this noteworthy attempt to portray America's history and making on the screen.

The Tribune says in its editorial of Sept. 28th: "Believing that a larger duty lay to the millions of people who fill our motion picture houses, the Yale University Press offered the reels to the inspection of the largest distributors of films in the country. One agency, taking the films of "Columbus" to its own projection room, asked a secret ballot of its fifteen hard-headed, business-minded district salesmen. The vote was unanimous that the picture of the discovery of America could be sold anywhere. We are glad that the Yale Press had the vision and courage to invite the professional test for the sake of bettering the quality of films in the picture houses of the United States."

The Times speaks as follows: "Some years ago the Yale Press began the collection of still-life material illustrating the history of our country from the time of its discovery and settlement: its value has been multiplied many times by endowing these figures with power to move about in scenes which were familiar to their originals and to converse mutely with their contemporaries."

The Telegram refers to "Columbus" also: "The beginning of 'the greatest serial ever screened' should be continued down to present-day times."

Show "Pioneer Trails" to Indians at the Park

Indian braves and pretty squaws from the Oneida reservation were guests of the Park Theatre in Utica, N. Y., during the first run of "Pioneer Trails," the super feature now being released by Vitagraph in that city.

Twenty men and women in full tribal regalia were given leave of absence at the United States reservation. They were entertained by officials of the city and during the run of the picture visited the important business and manufacturing offices and plants of the city. They were also guests at public schools and their visit produced for the Vitagraph special one of the biggest runs the Park Theatre has known.

They also made appearances at the theatre during the performances. As a street ballyhoo Park Theatre used two covered wagons carrying 24-sheets of "Pioneer Trails." The Indians paraded with wagons daily through the main streets. Alice Calhoun and Cullen Landis play leading roles in "Pioneer Trails," which is a David Smith production.

Buys Hoffman Play

Belasco Productions, Inc., have purchased the world's motion picture rights to Aaron Hoffman's play "Welcome Stranger" which will be made on an elaborate scale. The director and cast are to be announced later.

Special Feature for Viola Dana

Viola Dana's next Metro picture will be a special dramatic feature called "The Rose Bush of a Thousand Years." With the completion of negotiations this was announced last week by Milton E. Hoffman, Metro production manager. The story was written by Mable Wagnalls.

"The Rose Bush of a Thousand Years" was selected as a story extremely suited to Miss Dana. A cast of the same excellence as those which have supported her in all her Metro pictures thus far will be chosen and production begun as soon as Miss Dana has completed her present picture, "Angel Face Molly," now in the process of production under the direction of Oscar Apfel.

To Show Author of Novel

Whitman Bennett, producer of "The Leavenworth Case," which is being released by Vitagraph, will introduce one of the most interesting novelties in the film that has been offered to exhibitors. After the main title there will be a hundred feet of Anna Katharine Green, the author of this famous detective mystery story. Miss Green is now seventy-seven years old and is still actively engaged in writing.

No writer of today boasts the immense following won by Anna Katharine Green. Expert librarians have estimated that more than ten million persons have read "The Leavenworth Case" alone and she is the author of a score of other novels.

Musical Score Is Tried Out

In order that the musical score of "Puritan Passions," the Film Guild picturization of Percy Mackaye's "The Scarecrow," might be perfectly synchronized to the picture, the W. W. Hodkinson Corporation obtained the Cameo Theatre last Tuesday night after the performance and engaged a prominent organist to test the cue sheet.

The musical score for the picture was written by Frederick S. Converse, one of the foremost composers in America. His grand opera, "The Pipe of Desire," was the first American composition produced at the Metropolitan Opera House, New York City.

Cast Named by Lasky for Melford Film

Jesse L. Lasky has announced that the featured players in George Melford's Paramount production, "Flaming Barriers," will be Jacqueline Logan, Antonio Moreno, Walter Hiers and Charles Ogle.

The cast will also include Robert McKim, Luke Cosgrave and Warren Rogers. The scenario was prepared for the screen by Harvey Thew, from the original screen story written by Byron Morgan.

"Held to Answer" Completed

"Held to Answer," the second Metro Premier Feature production of the 1923-1924 Metro program, is now completed and a print of it is now on the way to New York from the Metro Hollywood studios. It is a picturization of Peter Clark MacFarlane's great novel of the same name and was produced under the direction of Harold Shaw.

"Held to Answer" has the following cast: House Peters, Evelyn Brent, John Sainpolis, Grace Carlyle, James Morrison, Lydia Knott, "Bull" Montana, Gale Henry, Thomas Guyse, Robert Daly, Charles West and Charles Mailes.

"Held to Answer" still is one of the best sellers of the day. It is considered Mr. MacFarlane's best work.

Winifred Dunn made the adaptation for the screen and it was photographed by Georges Rizard.

Novel Written for Fox Exploitation

In releasing "The Silent Command," a dramatic picture of the U. S. Navy, with a powerful plot based on international intrigue, William Fox has had a 15,000 word novelization written, adequately illustrated with photographs and drawings, for release to newspapers.

The original story by Rufus King deals with a navy captain who frustrates a plot to destroy the Panama Canal.

New Leading Lady in "Big Dan"

Charles Jones has a new leading lady, Marian Nixon. She supports him in his latest William Fox production, "Big Dan," an original story by Frederick and Fanny Hatton, directed by William Wellman.

Miss Nixon, who comes from Minneapolis, plays the part of Dora Allen.

Forman's Next

Tom Forman who recently completed the Preferred Picture version of "The Virginian," is busy preparing for the filming of George Agnew Chamberlain's novel, "White Man," in which Kenneth Harlan has the leading part. The director is scouring the environs of Los Angeles in quest of a jungle hunting ground that might serve as a background for a thrilling elephant hunt that is one of the most important sequences in this spectacular adventure story.

Mix at Work

Tom Mix lost no time after getting back from his visit to New York in starting work on a new picture at the William Fox Coast Studios. It is called "Eyes of the Forest" and was written by Shannon Fife. The scenario is by Leroy Stone. Pauline Starke will play opposite the star.

"Maytime" His Best, Gasnier Announces

Gasnier, Preferred director, arrived this week in New York for a brief vacation before beginning the filming of Robert W. Service's novel, "Poisoned Paradise," which will be his next production to be made under the supervision of B. P. Schulberg. Prior to his departure from Los Angeles he completed the cutting of "Maytime," the screen version of Rida Johnson Young's play upon which he has been working for the past few months. He is highly enthusiastic over the results obtained.

"I feel confident," says Gasnier, "that 'Maytime' is going to be far the best picture I have ever seen made, both from the angle of artistic qualities and box office values. With a play that has established its dramatic powers through seven consecutive years of stage presentation, it was hard to go wrong. 'Maytime' has one of the most poignant love stories ever written. Its costume prologue gave us some rare opportunities for beautiful pictorial effects and its modern episodes depicting present day jazz contain action as well as a continuance of the love element that brings about the story's unusual ending."

Production Increasing at Paramount Studio

Fall production activities at the Paramount Long Island studio are on the increase. Four companies are working and preparations are being made for other pictures to be started soon. Glenn Hunter is nearing the end of his work in "West of the Water Tower," Homer Croy's popular novel, which Rollin Sturgeon is producing. Allan Dwan is progressing rapidly with his new production of Rex Beach's story, "Big Brother," adapted by Paul Sloane, and Sidney Olcott is busy casting for Gloria Swanson's next Paramount picture, "The Humming Bird," which Forrest Halsey adapted from Maud Fulton's play.

Alfred E. Green and Thomas Meighan, who recently came from the Coast, are busy editing and cutting "Woman-Proof" while preparing to film "Pied Piper Malone," Booth Tarkington's original story, which will be Meighan's next vehicle. George Ade, who wrote "Woman-Proof," is helping to put his story into final screen form.

The studio scenario department under the direction of E. Lloyd Sheldon is making preliminary preparation for Glenn Hunter's next picture.

"Columbus" Seen by Distinguished Throng

At the Yale Club, New York City, Thursday evening, Oct. 4, were assembled as distinguished leaders in American literary, journalistic and public life as ever gathered together at one place at one time to see a motion picture.

The occasion was a pre-view of the Yale University Press production of "Columbus," which Pathe has announced for general theatrical release on Oct. 7—the first of the series of 33 Chronicles of America, visualizing the great dramatic episodes marking four hundred years of discovery and the building of a great nation, which will be released at intervals of about four weeks.

Wide interest in these pictures has been created by the announcement that each of them is produced under the supervision designated by Yale University. George Parmly Day, treasurer of Yale, and president of the Yale University Press, is the active head of the Chronicles of America picture producing organization.

"Tiger Rose" Stills for University Libraries

The recent request of the National Geographical Society, who expressed a desire to possess a set of exterior stills from the Warner's screen adaptation of David Belasco's "Tiger Rose" for a permanent exhibit in the Congressional Library, has prompted the Warner Brothers to make another step in an educational way.

A beautifully bound book of stills is being prepared by the Warner organization showing scenes in Yosemite Valley, taken in association with "Tiger Rose," and each one of these books will be presented to the library of the following universities: Cornell, Yale, Harvard, Princeton, Michigan, Columbia and Minnesota. Other institutions of learning can secure these books upon request.

"The Living Past" Progressing

Production on "The Living Past," the Metro film version of William J. Locke's famous novel, "The Tale of Triona," is rapidly progressing at the Metro Hollywood studios under the direction of Harold Shaw. "The Living Past" should be completed within the next month.

"The Living Past" boasts of a group of the finest players of the films. In addition to Enid Bennett, Harrison Ford and Mary Alden there are also Alec Francis, Arline Pretty, Harry Northrup, Lorimer Johnston, Lionel Belmore, John Sainpolis, William Humphrey and D. R. O. Hatswell.

Lubitsch Praises

The belief expressed by B. P. Schulberg and Al Lichtman, executives of Preferred Pictures Corporation, that they have a really superior production in "The Virginian," is being reinforced strongly by picture men who have previewed it in Los Angeles. Ernst Lubitsch, famous European director who was responsible for Pola Negri's first pictures and who recently completed "Rosita" with Mary Pickford, has expressed the highest admiration for the manner in which Tom Forman has transferred Owen Wister's novel to the screen.

Baxter With F. B. O. for Another Year

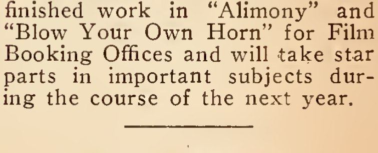
Warner Baxter, F. B. O. star, has been signed by P. A. Powers for another year. Baxter has just finished work in "Alimony" and "Blow Your Own Horn" for Film Booking Offices and will take star parts in important subjects during the course of the next year.

At the Rialto

"The Broken Wing," the latest Tom Forman production to be released by Preferred Pictures, opened Sunday, October 7, at the Rialto Theatre for its Broadway premiere. The picture is an adaptation of the play by Paul Dickey and Charles W. Goddard which was one of the outstanding stage successes in New York two seasons ago. In its cast are Kenneth Harlan, Miriam Cooper, Walter Long and Miss du Pont.

Noel Smith Directs

Noel Smith, comedy director, has returned to the William Fox lots and will commence production immediately on Sunshine comedies at the big William Fox West Coast Studios.



Warners and F. B. O. in Big Deal

Gus Schlesinger, general manager of Warner Bros.' foreign department, who left for England September 1, has cabled the news to the home office that the Film Booking Office, Ltd., has obtained the franchise for the Warners' eighteen Classics of the Screen for the season of 1923-24. The deal was consummated with Arthur Clavering, managing director of the Film Booking Office, Ltd., in London, and the cable states that Mr. Schlesinger procured the biggest advance ever paid in a film deal in England, the amount running well into six figures.

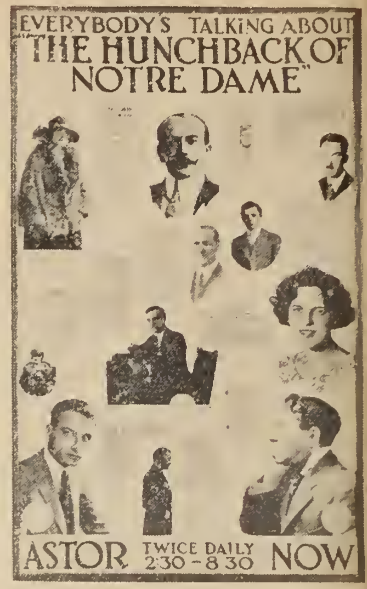
Mr. Clavering declared that he has absolute confidence in all of the Warner product, and this is attributed to the great success which was accorded the six Warner productions purchased by the Film Booking Office last year.

Reviewers "Mugged" to Exploit the "Hunchback"

Marc Lachmann, exploiting "The Hunchback of Notre Dame" at the Astor Theatre, New York City, conceived an idea for a lobby frame. A three sheet, with the heads of the reviewers on the New York dailies, and their reviews mounted and giving the impression of coming from the mouth of the reviewer is the stunt.

Many of the people in this town have read the reviews, know the reviewers by name but have never seen them in person. The attractiveness of the stunt is shown by the crowds that gather at the theatre to view this three sheet.

Lachmann is following the tactics that were used on "Merry Go Round" and is having the town plastered from one end to the other with paper, cards and snipes. While the picture is still selling out at box-office, Lachmann has not forgotten that the public is ever changeable and that to assure success one must keep the subject he is exploiting before them at all times.



Marc Lachmann's Critic Display for the Front of the Astor Theatre Where "The Hunchback of Notre Dame" is Playing

"Going Up" Sets New Records at Granada

John S. Woody, general manager of Associated Exhibitors, is jubilant over a telegram which he received a few days ago from Jack Partington, of the big Granada Theatre, in San Francisco. And it's because Mr. Partington, who, as Mr. Woody puts it, is "an exhibitor who knows," characterizes this production as the speediest laugh-producer ever and a matchless money-getter. Here's the telegram in full:

"I wish to congratulate you on your latest release, 'Going Up,' which we are featuring at our Granada Theatre this week. Never in my experience have I seen as fast a closing reel as the last part of this picture. That last reel has more laughs than any feature length comedy, not excluding Lloyd or Chaplin. It is far better than 'The Hottentot' or 'Twenty-three and a Half Hours' Leave,' both of which were sensational for Douglas MacLean.

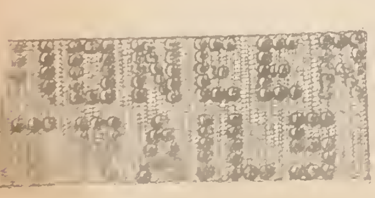
"This picture is deserving of presentation at the best houses throughout the country and should duplicate its successful run at the Granada in any locality. Due to the fact that it has been picturized from the musical comedy, 'Going Up,' we were able to present it with a prologue featuring the song and dance hits. This helped put over one of the most successful artistic and financial weeks in the Granada's history.

"You have a winner in this season's big pictures and I wish to extend my heartiest congratulations to you and Douglas MacLean."

Hal Roach Film Does Well at the Cameo

"The Call of the Wild," Jack London's famous dog story which has been graphically transferred to the screen by Hal Roach, is said to have demonstrated clearly its universal appeal during its two-week visit at the Cameo Theatre, New York, where it drew big audiences at every showing. The remarkable features of this Pathe picture plus clever exploitation are both responsible for the unusual attendance.

The public approval was confirmed by the cordial and glowing reception accorded the picture by the reviewers in the New York dailies. Evening Sun said: "The Cameo introduces this week a very effective picture version of Jack London's 'The Call of the Wild." Evening Post: "A stirring series of pictures of the bleak wastes of snow and ice of the frozen North. Has many American: "The picture follows with commendable closeness the plot of Jack London's finest story." The Evening Mail: "'The Call of the Wild' is an excellent picture."



MacLean's "Going Up" Gets High Praise

For the first time in its history, the Metropolitan Theatre, in Los Angeles, one of the finest picture houses in the country, has booked an attraction other than those of Famous Players-Lasky.

The big feature which has induced the owners to violate their own rule is the Associated Exhibitors super-offering, Douglas MacLean in "Going Up," which is booked for a week's run starting October 13th. The superior merits of "Going Up" were brought impressively before the Los Angeles theatre managers at the time of the preview before the Writers' Club of Hollywood, when stars, directors, critics and authors united in lauding it as one of the outstanding attractions of the year.

During its run at John H. Kunsky's Madison Theatre, Detroit, last week, the Douglas MacLean production maintained the high popularity pace which it had set at the Grand, Pittsburgh, the week previously. The Detroit Free Press said of it:

"It is not often that a screen player is able to follow one smashing success with another equally as good, but Douglas MacLean has done this in his latest comedy, 'Going Up.' It is just as good as 'The Hottentot.' Those who saw MacLean in 'The Hottentot' will realize that this is high praise. 'Going Up' has all the thrills that characterized his other great comedy, and is filled from first to last with comedy of the most infectious sort."

The Detroit News said: "There is much amusing by-play, and MacLean's facial expressions, registering fear, surprise, relief and other emotions, readily score their points. The sub-titles also help a lot."

Said the Norfolk, Va., News Ledger: "If the size of the audiences witnessing Douglas MacLean in 'Going Up' at the Wells continues to increase as it has for the past two nights, capacity house will be recorded at that theatre tomorrow."

Capacity Houses on "Midnight Alarm"

"The Midnight Alarm," the thrilling melodrama produced by Vitagraph, brought capacity houses to the Colorado Theatre, Denver, last week. This house has the largest capacity of any theatre in the state, having 2,500 seats. The management used no exceptional exploitation stunts but arranged one of the most striking advertisements ever used in a newspaper. A strip six inches deep and eight columns wide comprised of five stills in which the stars, Percy Marmont, Alice Calhoun and Cullen Landis, appeared, was inserted at the top of the amusement pages of all Denver newspapers. Accompanying the cuts was a bottom caption describing "The Midnight Alarm" from the special campaign book issued by Vitagraph.

Not only is this spectacular photodrama proving a gold mine for metropolitan exhibitors. Giles Master, proprietor of the Strand Theatre at Gallup, New Mexico, after showing the film wrote to Vitagraph:

"'Midnight Alarm' played this house and went up against the stiffest competition and we played to one of the best houses we have ever had and believe this is the best audience picture that this house has ever shown. Everybody was more than satisfied and any exhibitor who cannot put this picture over and please them all is dead from his neck up. Allow me to congratulate you on this picture. It is a sure winner."

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Showmen Tying Up with Navy Day by Heavily Booking "Navy Blues"

Educational Film Exchange Inc., points to the heavy bookings on the Educational Christie Comedy "Navy Blues" for October 27, as evidence that exhibitors of the United States are not slow to take advantage of exploitation possibilities on short subjects as well as features.

October 27 is the day designated by President Coolidge as "Navy Day" in connection with the entire week which is Navy Week, during which special stunts all over the country calling attention to the work of the Navy will be put on under the auspices of the Navy League.

"Navy Blues" was made almost entirely aboard the U. S. S. California, the flagship and pride of the Pacific fleet. Twenty-one days were spent aboard this big electically driven man-of-war in cooperation with the Navy department and the finished comedy is announced as bearing the approval of the department. Officers, sailors and marines assisted in the scenes, and added interest is given by showing the latest invention in anti-aircraft guns and special appliances for launching seaplanes in mid-ocean, as well as in the big guns.

It is stated that many exhibitors are arranging exploitation and ballyhoo stunts with the aid of local Navy Recruiting offices and others will take advantage of the widespread publicity given Navy Day, by hooking up with the event in their newspaper ads and exploitation.

Educational announces that "Navy Blues" contains more good "Navy Stuff" than any other current release and is therefore especially appropriate for Navy Day.

Century Announces New Schedule of Fifty-Two Two-Reel Comedies

Plans announced by Century Film Corporation indicate that the new out-put which has just been scheduled will be the best in the history of that company. There will be fifty-two two-reel comedies based on adapted or original stories, made by high class directors and presenting well-known and popular comedies.

The list includes six to eight Baby Peggy Comedies, twelve Buddy Messinger "Real American Boy" comedies, twelve Century Follies Girls comedy revue comedies, twelve with Pal the new dog star and ten with Jack Earle supported by Roscoe Karns.

In all, twelve Baby Peggy comedies have been completed, but, some will not be marketed until 1924. Others are ready for release and include "Nobody's Darling," "Little Miss Hollywood," "Hansel and Gretel," "Peg O' The Mounted," "Miles of Smiles" in which she has a dual role, and "Such is Life."

Six of the Buddy Messinger comedies are ready: "Buddy at the Bat," "So Long Buddy," "She's a He," "Bringing Up Buddy," "Play's the Thing" and "A Regular Boy." Stories of the others are in preparation.

Three of the Follies Girls comedies are ready but have not been definitely titled. It was originally intended to have Jack Earle appear with Billy Engle, but unforseen circumstances prevented this and Earle, a seventeen year old giant, will appear in his own starring vehicles. The first will be "A Corn Fed Sleuth."

Pal, the clever dog will appear in a series which will show off his ability to advantage. They include "Lots of Nerve," "Don't Scream," "The Water Dog," "My Pal," and "Any Old Port."

"Little Red Riding Hood" will head the list of Baby Peggy comedies.

Waite of Pathe Back from Tour Optimistic Over Comedy Outlook

Never before has the exhibitor exercised such care in the selection of his comedies says Stanley B. Waite, sales manager of Pathe's two-reel comedy department, who has just returned from a tour which included Albany, Buffalo, Rochester, Cleveland, Detroit, Chicago and Milwaukee. The strongest contributing factor to this situation, says Mr. Waite is the improved tone of the features being shown and the conviction of exhibitors that their comedies must measure up to the feature standards. To back up the accuracy of his observations, Mr. Waite points to the tremendous demand for Pathe's two reel comedies which include the "Our Gangs", Will Rogers, "Spat Family" Stan Laurel, Mack Sennett and Ben Turpin series. First-run bookings were arranged in all the cities visited. In such houses as the Strand in Syracuse, Albany and Troy, Kornblete and Cohen chain in Binghamton, Shea's Hippodrome in Buffalo, Eastman in Rochester. Allen in Cleveland, Pantheon in Toledo, Kunsky's Madison in Detroit, Asher and Lubliner and Trinz circuits in Chicago and Mid-West Theatres in key cities in Indiana and Illinois.

Mr. Waite reports a strong tendency on the part of exhibitors toward careful reviewing and selection of their comedies and an unwillingness to gamble with this part of the program. Exhitors in the smaller houses are also showing greater interest in the subjects being booked by the larger cities and in the manner in which they are being presented and exploited.

"The expected revival of interest in better 'movies' has already manifested itself in the remarkable business now being enjoyed in the several cities I visited. This is proof that we have ahead of us the most successful year that the industry will have experienced up to the present."

Timely Two-Reeler

The Rialto Theatre, New York, is taking advantage of the interest in the World's Series baseball games by showing the Educational-Mermaid comedy, "Three Strikes." This Jack White production is a baseball comedy, which makes it exceedingly timely.

Hammons Returns

E. W. Hammons, president of Educational Film Exchanges, Inc., sailed from England October 3, on the Majestic, for New York.

Mr. Hammons has been in Europe for six weeks, having his annual conference with his London associates and negotiating for greater distribution for Educational's Short Subject product abroad.

Roach Broadcasts His Opinions

By special arrangement with Hal Roach, WOR Station, Newark, N. J., broadcast Mr. Roach' picture message at 9:20 o'clock on Wednesday evening, Septembe 12. Hal is now on a tour of th principal cities of the Unite States meeting leading exhibitor personally and promoting hi ideas of active co-operation in th interest of motion picture patron

Mr. Roach's radio talk set fort his conviction that a constant an abundant supply of good scree comedies is the most important o all agencies in maintaining th general popularity of motion pi tures. The vast army of pictu "fans," he argues, can be mai tained at its full strength only b attracting a constant supply fresh recruits from the ranks children.

One-Reeler Booked

Demand for one-reel Pat comedy productions is indicat by such first-run bookings as t Rivoli, New York; the McVicke Chicago; the Metropolitan, Baltimore, and the Grand, Pittsburgh.

Exchange Moves

Midwest Educational Film change, Inc., the Kansas branch of Educational, is now stalled in its new quarters at 132 West 18th street, Kansas

The exchange occupies an e building especially constructed its use. It is under the mana ment of E. D. Tate.

Books Roland Seri

"Ruth of the Range," R Roland's latest western cha production distributed by Pa continues to be rapidly booked leading houses and circuits.

Among the latest signatories, the Skouras Brothers, of Louis, and Harry Crandall, Washington, D. C., who h signed for the showing of serial over their entire circuits

Read Drama; See Comedy

Although "The Detective" was purchased in dramatic form, it will be brought to the screen as a Century comedy by Al Herman. This is the latest information coming from Julius Stern.

The cast of this new type of comedy has not yet been fully assembled, although Florence Lee, Doris Stone, Roscoe Karns, Jack Earle, Buddy Williams and Jimmy Kelly have been assigned important parts. The leads have been turned over to Jacke Earle, the seven-foot giant, and Roscoe Karns, the newest comedian to join Stern Brothers outfit.

The comedy, when completed, will be the first of the all-star series.

Re-edits Two Films

C. V. Durling, former motion picture editor of the New York Globe, this week completed the re-editing of "A Lover's Lost Control" with Sydney Chaplin and "Only a Messenger Boy" with Ford Sterling, the last two of the first series of twelve Keystone Comedies being released in new edition form by Tri-Stone Pictures, Inc. The Comedies are distributed through independent exchanges.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Aged in the Wood (Pathe)
Done in Oil (Educational)
Don't Scream (Universal)
Going South (Universal)
High Fliers (Pathe)
No Tenderfoot (Universal)
Pathe Review, 42 (Pathe)
Regular Boy, A (Universal)
Simple Sadie (Educational)
Stage Fright (Pathe)
Winner Take All (Pathe)

"Winner Take All"

(Pathe—Comedy—One Reel)

This is an average Paul Parrott comedy. The star in his own characteristic manner after being at a disadvantage finally wins in a field day contest and gets the girl—just as his own wife and kids appear on the scene. It is a comedy which should prove satisfactory to the Parrott fans.—C. S. S.

"Simple Sadie"

(Educational—Comedy—One Reel)

Some ingenious under water sequences are the outstanding feature of this Cameo comedy which otherwise follow along familiar lines. Cliff Bowes is the featured player. He appears as a boob while Ruth Hiatt in the title role is in the same class. The action moves at a rapid pace, and while it should prove satisfactory to the majority of patrons it is not among the best of this brand.—C. S. S.

"Aged in the Wood"

(Pathe—Cartoon—One Reel)

Paul Terry again shows his ingenuity and wonderful imagination in this cartoon which shows the cat drinking home brewed hootch and imagining that he is traveling through space visiting the stars, moon, etc. Considerable of the material resembles this cartoonist's earlier issues, but it is clever and humorous just the same and will please almost any type of patron.—C. S. S.

"No Tenderfoot"

(Universal—Western—Two Reels)

Average entertainment is offered in this subject which utilizes an old idea without original touches. While most of it is obvious, there is sufficient action in the riding and rodeo scenes to make it an adequate number where short Westerns are in demand. It is the story of a feud between two ranches in which the hero (Edmund Cobb) wins in spite of being double-crossed.—M. K.

"Don't Scream"

(Universal—Comedy—Two Reels)

Pal, the Century dog, does some unusually interesting stunts in this. His part in the comedy should mean success for the picture on almost any program. He proves an invaluable valet to his master, performing every sort of service from stealing a dress suit for the ball to rescuing him from a gang of thugs. It offers excellent entertainment.—M. K.

"Going South"

(Universal—Comedy—One Reel)

Nervy Ned and his valet find themselves in society once more, when they accept an invitation to a strangers' banquet so as to make thirteen at the table. Their table etiquette includes some amusing stunts among which is a get-a-way with the guests' jewels. This is a good Bert Roach and Neely Edwards number with a clever ending.—M. K.

Exhibitor Fills House with "All-Educational" Program

Another instance of a house increasing patronage by means of an occasional "all-short-subject" program is reported by Educational in the case of the Fal Opera House, Fal, Louisiana, a small lumber town.

For sometime Fred H. Downs, manager of the house has been running a program one night a week made up entirely of Educational Film Exchanges Inc., releases and in addition on another night a Mermaid comedy on the program.

These "all-Educational-short-subject" programs are usually made up of one of the "Adventures of Sherlock Holmes" series and Christie, Mermaid or Hamilton comedies. Mr. Downs reports that these programs are filling his houses and he intends to keep on using them.

Our Gang in "Stage Fright" on Pathe's October 21 List

Another of the immensely popular series of "Our Gang" comedies heads the Pathe release list for October 21. It is "Stage Fright" and presents Hal Roach's little rascals headed by Mickey (Freckles) Daniels in an amateur theatrical performance. What the kids do to the show and the laughs they get out of it can be easily imagined.

With the introduction disposed of, the new Ruth Roland serial "Ruth of the Range" starts out on a fast pace of thrills and interest in the second episode "The Seething Pit." The single reel offering is "Winner Take All," starring Paul Parrott. The action takes place at a country club on field day and many comedy opportunities are offered the star as a golfer, swimmer, etc.

The current Aesop Fable "Aged in the Wood" enables cartoonist Paul Terry to ingeniously show the result of two-much home brew. Pathe Review 42 contains more of the beautiful and artistic "vacation memories," how macaroni is made, a picturesque study of quaint sunbonnets worn by French peasants and a section showing wonderful animal life in shallow water. Topics of the Day and two issues of Pathe News conclude the program.

Stern Brothers to Visit Key Cities

Julius and Abe Stern, executives of Century Film Corporation, are preparing to tour the country together in the interest of Century comedies. They will co-operate with Universal exchanges and theatres showing this brand and will also confer with prominent exhibitors to get a line on audience likes and dislikes in the line of comedies.

Loew Books Three Educational Dramas

Three of the two-reel Selig-Rork photoplays released by Educational, "The Ne'er to Return Road," "The White Mouse" and "The Northern Trail" have been booked over the Loew circuit, New York, for a minimum of one hundred and thirty-four days to accompany the showing of Harold Lloyd's feature comedy, "Why Worry?" The casts include such players as Lewis Stone, Wallace Beery, Ethel Grey Terry, Margaret McWade and Walt Whitman.

"Done in Oil"

(Educational—Comedy—Two Reels)

There is considerable slap-stick in this Christie Comedy of the oil fields and like other comedies of this brand there is a definite plot. It concerns the manner in which a girl was cheated out of an oil well which the star, Jimmie Adams, helps her to recover. There is the familiar chase which takes Adams to the top of a well where he does some human fly stunts. There are also several humorous situations and it is a comedy that should find favor with the average audience.—C. S. S.

"High Fliers"

(Pathe—Cartoon—One Reel)

Once again Cartoonist Terry comes forward with a clever and amusing idea in his series of Aesop's Fables cartoons which consistently maintain a high standard of interest and amusement. This time the various barnyarn animals devise ingenious flying machines and enter a cross-country flight. The cat wins, but it is the mouse that furnishes the motive power and eventually gets the glory.—C. S. S.

"A Regular Boy"

(Universal—Comedy—Two Reels)

Various contrivances for minimizing labor, as invented by a small boy are exploited here. Buddy Messenger has scattered his electrical inventions throughout the house, somewhat to the discomfort of his mother's guests. It counts to his credit however when he thinks up a successful scheme for removing the goldfish lodged in the back of his mother's gown. Children especially should like this Century comedy.—M. K.

"Stage Fright"

(Pathe—Comedy—Two Rels)

While this "Our Gang" comedy will probably not be considered as one of the best of the series, still there is a lot of laughs, especially after the part which gives it its title is reached. The action on the kids as actors in a Roman drama with the fat boy as Nero is not only very funny but very true to life. The earlier sequences do not move at such a rapid pace, but the trouble is that several of this series have set a standard of comedy that it is hard to always maintain. Almost any audience will enjoy this comedy nevertheless.—C. S. S.

"Pathe Review 42"

(Pathe—Magazine—One Reel)

This issue of Pathe Review maintains the usually high standard of interest created by previous issues because of the truly beautiful and artistic photographic section. There is also an interesting section showing how macaroni is made in a big factory, a quaint study of sunbonnets worn by French peasants and another section showing the numerous types of lowly marine life found in shallow water ponds and pools.—C. S. S.

PROJECTION

EDITED BY F. H. RICHARDSON

Information Wanted

John L. Cummings, St. Louis, Missouri, writes:

I have under consideration the purchase of a building in a small town, or perhaps it would be well to say a small city, as the population is 9,000, in Southern Illinois.

This building is well constructed and thoroughly fireproof. It is three stories high, the second floor containing offices and the upper one apartments. The ground floor has four store rooms, each 25 feet wide and 18 feet from floor to ceiling. There is a basement, eight feet from its cement floor to the lower edge of the floor timbers.

What I want to know is could this lay-out be transformed into an acceptable theatre? If so what would you suggest?

P. S.—I forgot to say the front to back depth of the store rooms is 82 feet 6 inches, inside measurement.

Looks all Right

Always provided there is no local or state law prohibiting the operation of a theatre in a building containing living appartments, there seems to be no reason why you could not metamorphize two of the store rooms into an acceptable motion picture theatre auditorium, provided the construction of the building is such that a partition wall between two of the store rooms can be removed without the necessity of supporting pillars or other objectionable form of support. Pillars would be impossible. I can see no possible method of carrying two stories of a masonry wall (if it is masonry), without them.

Assuming this phase of the matter to present no insurmountable obstacle, I would drop the front end of the floor down sufficiently to get a proper slope, and would make the projection room nine feet front to back, by nine feet wide, with a seven foot ceiling. This will allow you about ten feet clearance underneath it, which is ample. At one end of the projection room I would allow for a room large enough for the motor generator, if you propose using one.

As to general construction information with regard to the projection room construction and equipment, I would refer you to the Bluebook of Projection, pages 293 to 361. Should you desire any further information let me know and I will try to supply it. The whole thing seems to hinge on the practicability of removing the wall.

Wrong Practice

C. B. Zeigler, projectionist, Louisville, Kentucky, recently ordered a Bluebook—a handbook. He now says:

Received the Bluebook all right. Am highly pleased with it. I have been a professional projectionist for some time, but have learned more from the Bluebook during the past week than I did under practical working conditions in all that time. Kindly accept my sincere appreciation for your contribution to the profession.

And now I would like a bit of information. Have you a lens chart for condensing lenses which will enable the projectionist to distinguish one condensing lens from another—to determine with accuracy whether a condensing lens is a 6½ a 7½ or what it is?

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

Heretofore I have been governed by the proven rule that a 6½ condenser will give excellent results at any projection distance, provided the projection lens has sufficient diameter to pick up the entire beam—also that every ⅛ inch spread of condenser lenses shortens distance from converging lens to aperture by ¼ of an inch.

Just Begun to Study

It is evident, brother Ziegler, that you have but just begun to study, you are already making headway. Your "rule" may or may not work just as you say it will. I don't know, but I do know that obtaining results that way is equivalent to throwing good money to the little birdies.

The fly in that particular pot of ointment is found by examining figure 40, page 170, of the Bluebook, in which you see the beam projected by a plano convex lens, with the arc in ordinary working position as you will observe. The beam diverges, hence it is apparent that every added separation of the two lenses of a condenser causes the front (converging) lens to pick up less light. But that is not all, for the added separation changes the focal length of the condenser as a whole, compelling the alteration of the distance of the crater from the face of the converging lens, which brings into operation the law you will find illustrated on page 162 of the Bluebook, an examination of which will disclose what a light waster it may be.

JUST OUT

A Brand New

LENS CHART

By

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming this fall.

Price $1.00

Postpaid

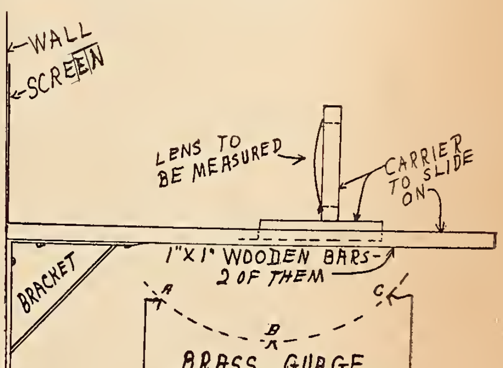
Chalmers Publishing Co.

516 Fifth Avenue New York City

There is no "chart" which will enable you to distinguish a 6½ from a 7½ condensing lens, but you may measure an ordinary plano convex lens in either of two ways, and arrive at a very correct result. Examine page 151 to 154, inclusive, of your Bluebook and you will then know how to measure your lenses. For the benefit of those who have not a Bluebook I will describe the process briefly here.

Measuring Focal Length

To measure the focal length of a plano convex lens, pin a sheet of white paper on the wall opposite a window and then darken the room all you can by pulling down the blinds of all the other windows if any there be. Hold the lens in one hand and a ruler in the other. Select some object—a tree for instance, preferably not less than one hundred feet away (half that distance will do but results will not be so accurate) and with the flat side of the lens next the paper, holding the lens as nearly as possible so that its flat side is equi-distant at all its points from the screen (paper), carefully bring the object into as sharp focus as possible (being certain the lens is perfectly clean before beginning operations) and measure the exact distance from flat side of lens to paper. Next turn the lens so that the curved side is next the screen and repeat the operation. Add the two measurements together and divide them by two. The result will be the focal length of the lens, as nearly as it is possible to measure it optically.



Remember, however, that the lens MUST be clean, and the object focused as sharply as you can get it before measuring. For myself I would make a lens carrier to slide on bars of wood attached to the wall, as per illustration. This could be installed in any projection room which has a window from which a view of a distant object may be had. It would enable the comparatively ccurate measurement of lenses, without trouble.

Another Way

Another way is to have a gauge, such as is shown below the diagram of the measuring bench in the illustration. One of these gauges must be made for every standard size lens you propose using. The six and a half plano convex lens is made to a curvature of a circle 6½ inches in diameter, the seven and a half lens to a curvature of 7½-inch circle, etc. You therefore have only to make gauges the measuring points A. B. C. of which shall correspond exactly to the circle of the lens you desire to measure and, if it fits the lens, is what it is supposed to be. If the points of the gauge do not touch at all points of the curved surface of the lens, then the lens is not what it is supposed to be. The disadvantage of this is that, while the gauge will tell you the lens is right or wrong, if it is wrong it will not tell you exactly what it really is. For further information with relation to lenses see the Bluebook, which you have.

Requests Publication

Local Union 236, I. A., Birmingham, Alabama, requests publication of the following:

Local Union No. 236 has signed a new contract with all theatres in Birmingham district, with an increase of eighteen per cent. over the old scale. The new contract is for two years.

The contract committee was compared of President J. H. Sapp, Vice-President F. E. Walker and Business Agent R. A. Root, the latter acting as chairman.

That is good. I hold that increased remuneration, within reason, will in the end more than repay its cost by either compelling the present men to improve themselves, or by attracting to the business men who will make themselves worth the increased remuneration.

To local 236 I would merely remark that it is the duty of the union and its membership to increase their knowedge and improve their service, since a higher priced article is always presumed to be of better grade than the same sort of thing at lower price. Unless it is, the lower priced article will, in the end, win out.

From New Zealand

A. S. Collins, projectionist People's Theatre, New Plymouth, North Island, New Zealand, orders two lens charts—one for himself and one for a brother projectionist, and says:

Just a few lines to thank you for the valuable aid I have had from your third edition handbook. Will be sending for the Bluebook soon.

Am working in a small town of 12,000. have two theatres here and do a fair business, using 1916 Simplex, which I consider as being a most excellent projector. Use fifty amperes, with a 70-volt arc. Current from an 80-80 D. C. generator. Project an 18-foot picture. My optical train consists of two 7½—meniscus—bi convex combination. Projection lens diameter (outside) ⅝ inches. Working distance 2¾ inches. stance condenser to aperture 17 inches. ur table calls for two 6½ condenser enses, but I am unable to obtain them here.

Am getting excellent screen results, except for faulty cratering now and again, which seems to be caused by some fault in the making of the carbons, or perhaps dampness. I am not certain. Use Speer 7/8 positive and ⅝ negative. My trouble is that the core burns away too quickly, causing a dark spot in center of screen. Only some of the carbons give this trouble. Others give excellent results. Is there anything I could do to remedy it? Have tried drying them in the lamphouse, but it seems to have no effect.

Nothing, I think. The fault is in the carbon itself, if thorough drying has no effect in removing it. Better try some other carbon until the trouble is remedied.

If you found value in the Third Edition I think you will find much more than twice as much in the Bluebook. The trouble with your two 7½ lenses is that it places your light source an unnecessary distance from the face of the collector lens, which is very wasteful of light. Think you must be in error about the arc voltage. It is pretty high for fifty amperes. Ought to be sixty to sixty five.

Empty Seats

My summer home is at Point o' Woods Beach, South Lyme, Conn., which is only ten miles from New London. Frequently I point the nose of Nancy Hanks, the Go-Devil, in the general direction of that thriving city, intent upon viewing a show.

When it is Moving Pictures only I want to see, I invariably go to the Empire, since there I am sure always to find brother Bliven putting on a clean-cut show, insofar as propection goes, but at another large theatre, one of the Poli houses, if I am not in error, there is a combination bill of excellent vaudeville, a news reel and a feature picture, both of which latter are put on very well, by a projectionist whose name I cannot recall at the moment.

Performance Marred

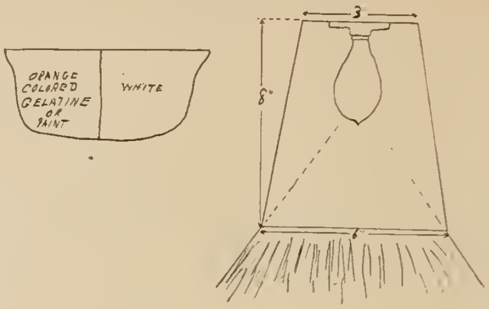
But there is one trouble which sadly and entirely unnecessarily mars the perforance and undoubtedly adds somewhat to the number of empty seats, of which there are always many—at matinees at least.

I have spoken of this matter to the manager, but he seems to be not much impressed. Here is the trouble: Just back of the boxes, on either side, is a stairway leading down to an exit which passes under the stage. It is, of course, necessary to have the entrance to this stairway lighted, and fairly well lighted, too. To accomplish this there is a bowl fixture of white which fits over an incandescent of considerable power up against the ceiling. There are several of these fixtures on either side, one over the stair and the others over the boxes. The ones over the stairway are in plain view of the audience, and form terrific glare spots when the house is darkened for the pictures.

I cannot say how many people remain away from the theatre because these lights hurt their eyes, as they do mine, if they move back to a place where there is a good view of the picture. The practice is to sit down front until the vaudeville is over, and then move back for the picture, but when one gets back far enough to get the right picture view those !?*:&%',.! lights glare into the eyes, so it is a choice between having a rotten view of the picture, with some eyestrain in consequence, or moving back and getting a good screen view and having the eyes badly strained by the lights. Many do as I do (when I brave the conditions and go to that theatre) and stay down front. I asked two different men, seated next me, why they did not go back and get a better view of the picture (there are always lots of empty seats at the rear) and this was the reply of both, though not their exact words: "I would, but for some reason the pictures hurt my eyes when I sit further back."

They did not know that it was the lights and NOT the picture which "hurt their eyes." It is amazing how phenomenally dumb the public is when it comes to realizing the fact that a glare spot sets up eye strain, and that it is glare and NOT "the pictures" which hurt their eyes.

I am not writing this entirely for the benefit of the New London manager, but for many other managers who do not and seemingly will not study matters of this sort. The remedying of the condition is childishly simple, and will not in any way affect the lighting of the stairway. In the illustration we see, at the left, the sort of bowl now on the ceiling. If the manager will either paint the half of the bowl next the audience, or line its interior with orange colored gelatine, leaving the side next the boxes and the wall white, the condition will be fairly well met, but the right way is to have a metal shield made, such as is shown at the right painting its interior white, except for about two inches of its lower end, which should be painted some dark color. The dimensions shown are suggestive only. The lower end of the shield is open, of course. The depth of the shield and the diameter of its lower edge will depend entirely upon how big a circle of light he desires on the floor.



The white bowls could even be left and used for ornamentation when the house is lighted, the lights being extinguished when the picture is on and the lights in the metal shields lighted. This is NOT theory, but just plain practical and, if I may coin a word, commonsensical.

I do not mean that the elimination of these glare spots will fill all those empty seats, but anything which makes viewing the show, or any considerable part of it, more comfortable, will certainly fill some of them.

Visits England

Thomas Butler, projectionist Ideal Theatre, Jackson, Michigan, says:

I was in England and Scotland for five months and visited many "Cinema Houses," as they call them. The propectionists get almost as much pay as we do here in Jackson. Twenty to thirty dollars a week, but no theatres open on Sunday.

Over there are always two men in the projection room, even though there be one projector. Where two projectors are used there is one man for each projector and one to rewind the films. At one Cinema I found the projection room manned by two projectionists, one chief and a man to rewind the films—four men in all. All films are received in rolls—not on reels.

The lime lights, or "spots" as we call them, are on the stage, one at either side. They certainly do put on good road shows.

Dubs There, Too

They have some just as awful dubs in theatre projection rooms over there as we can show on this side. One chap thought it necessary to drive nails in the screen when the picture showed tendency to jump.

Have myself long wished to visit England and a few other European countries, and examine matters propectional. I guess, though it is not to be. Can't get time, to say nothing of the expense. Used to have an occasional letter from English projectionists. What's the matter with you all? Has the war made paper and ink so scarce that you can't afford to write?

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San Francisco's Thousand Seat Cameo Is a Credit to Universal

IN the Cameo Theatre, Universal's latest moving picture house, San Francisco has a distinctive addition to her long list of amusement places, and one of which she can justly be proud. This house is on the site of the former Frolic Theatre, but bears no resemblance to that house, either in appearance or in policy. The four walls and roof of the old building were used in the reconstruction work, but all else is new and even the front has been altered. The Cameo might easily be called a "Gem of a Theatre," but the management has seen fit to designate it "The Temple of Contentment," which patrons agree expresses in a measure the restful atmosphere of the place.

The theatre has a seating capacity of 1,000, of which about 200 seats are in the balcony, making possible that intimate effect so much sought in places of amusement. It is small enough to make it really comfortable, yet sufficiently large to get real money returns when a picture is offered which pleases the public. Although a Universal house, other than Universal pictures will be shown at times, and the theatre has been opened with a long-run policy in view.

Moorish and Egyptian Motifs

The decorative scheme of the Cameo Theatre is different from that of other Golden Gate houses. It follows Moorish and Egyptian tendencies, and blue, green, pink and gold are harmoniously blended in the foyer and in the auditorium. The decorative work was handled by the Robert E. Powers Studios, of San Francisco and Los Angeles, with the draperies installed by the Drapery Shop.

The ceiling of the lobby is much lower down than that of the old house, giving it a wider effect, and the marble and tile employed gives the entrance a rich appearance. The lighting of the lobby is an interesting feature, being indirect and connected with a Ward Leonard flasher system. When desired, colored lights here and there under the marquis, flash on at intervals, producing delicate pastel effects. The inner lobby is carpeted in dark brown and the upper walls and ceiling are painted in Oriental tints.

Steel Furniture Company Seating

Seats of the same type have been installed throughout the house, but the installation of about sixty fine loge chairs is being considered. The Steel Furniture Company's opera chairs are used, the installation having been made by Hall-Glockler & Co. They are set further apart than in most theatres and form an important part of the contentment feature which distinguishes the house.

A very efficient heating and ventilating system has been installed, with blowers installed by the Kittle-Cashel Co. Steam heat is secured from a public service corporation, doing away with the need of installing a furnace. No serious problems are met with in either heating or cooling theatres in this city, the climate making the use of apparatus for either purpose unnecessary much of the time. Frequently many winters pass without the temperature dropping as low as freezing, and it is very rarely the case that the ninety degree mark is reached in summer. However, the Cameo Theatre is equipped for any emergency that might arise.

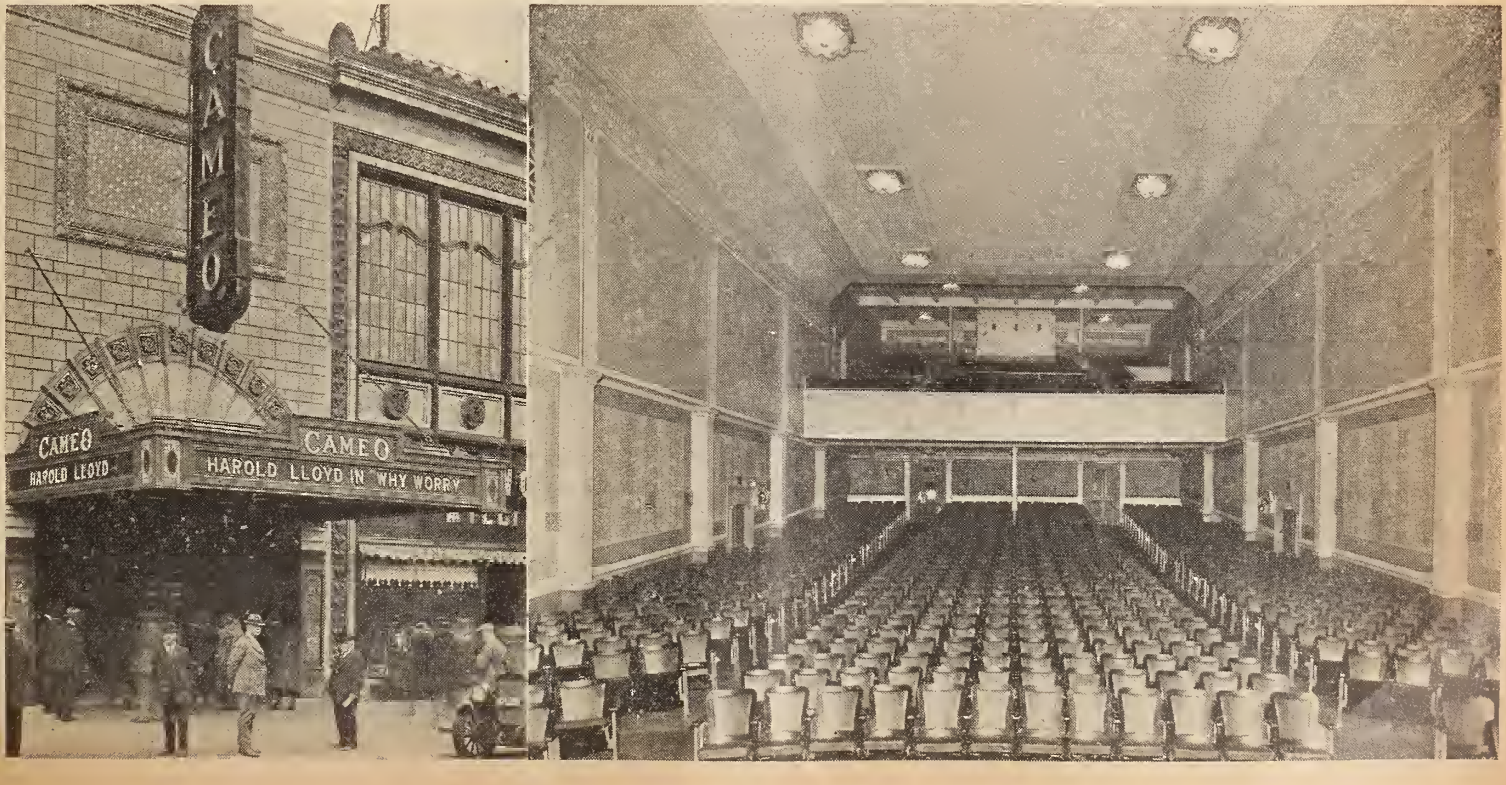
Two Power Projectors Used

The projection room is located at the rear of the balcony, and here are installed two Power 6B projectors, a stereopticon, a spotlight and a rewind cabinet. The throw to the screen is ninety-five feet. The resistance equipment is installed on the roof outside the projection room, an arrangement which assists in keeping the booth cool at all times. W. C. McCollom and C. E. Jones are the projectionists in charge.

The men's smoking room is located on the mezzanine, near the office, while the women's waiting room, with a matron in attendance, is on the main floor. This room is furnished with mirrors in abundance and is made cosy with wicker furniture finished in dull gold. Should milady wish to smoke she may find a place here in private where her pastime will not be frowned upon.

Usherettes Are an Added Attraction

The Cameo Theatre has a corps of usher-



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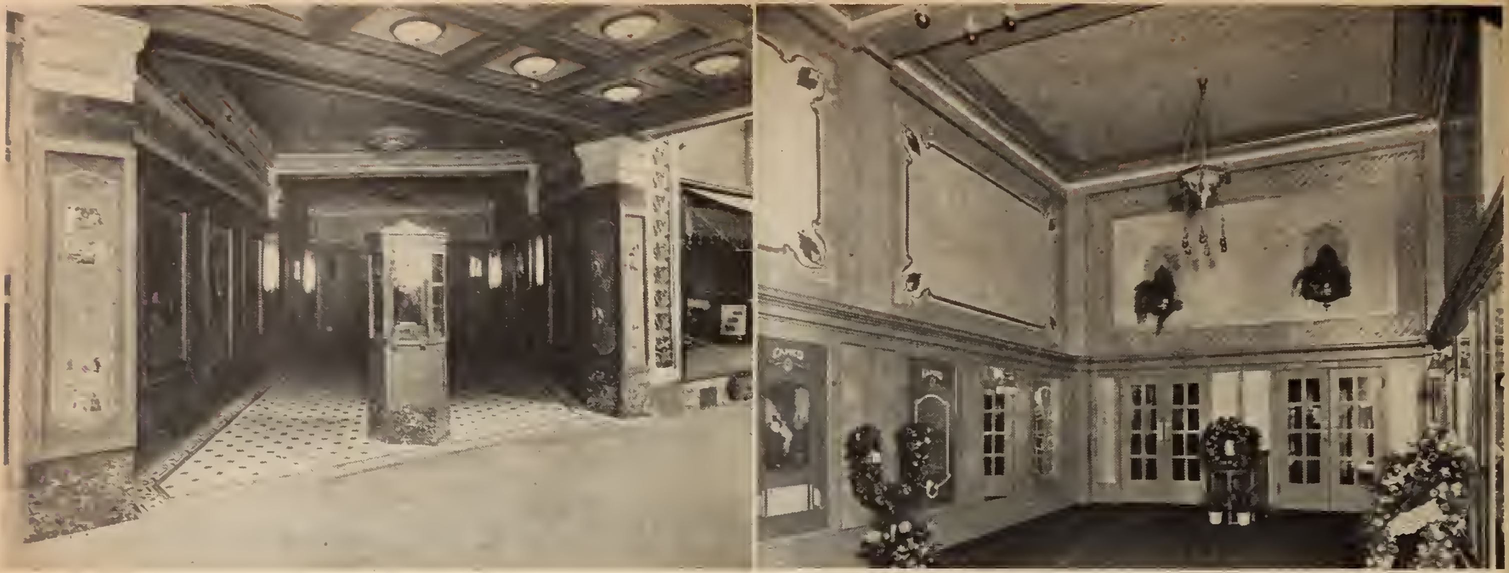

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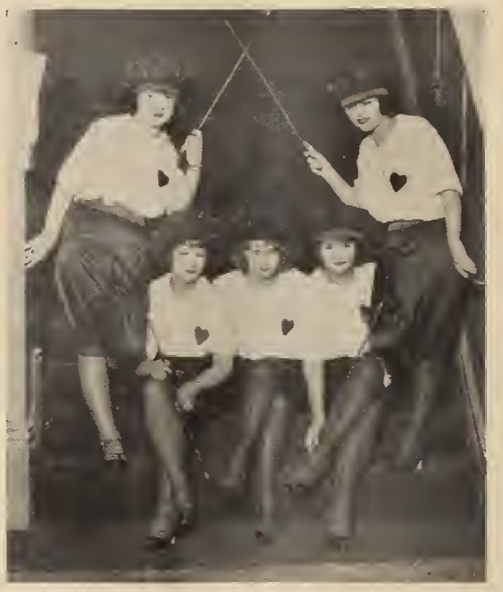
ettes drilled under the direction of Miss Vivian Sites, and every effort is made to give patrons perfect service. A striking costume has been adopted, suggesting that of Gibson's Fencing Girl, with a blouse of white silk, black satin knickers with trimmings in red, black silk hose and black oxfords with red heels. Tam o'Shanters in black satin, with red pom-poms, adorn the head. A red heart sewed on the left breast of the silk blouse adds an interesting touch and is intended to dispel the illusion that usherettes have no heart. The Cameo Theatre usherettes have, and, what is more, they display them. A swagger stick completes the costume.



THE FENCING GIRL USHERETTES

Standing, Frances Lennon, Diane Lewthens; seated, Marie Duncan, Vivian Sites, Pauline Smith.

Music is furnished by a $25,000 Robert-Morton organ and an eight-piece singing orchestra conducted by George Bradley Ritter. The stage is equipped for special presentation effects and a feature will be made of these.

The rebuilding and furnishing of the theatre was carried on under the direction of M. H. Newman, Western division manager of Universal Theatres, and the house management has been turned over to Jack Howard, formerly of Los Angeles.

The theatre is almost a duplicate of its namesake in New York, but the scale of admission prices is much lower, 50 cents being the top price for evening performances and 35 cents for matinees. Shows are continuous from 10:30 A. M. to 11 o'clock P. M.

The Week's Record of Albany Incorporations

Motion picture companies chartered by the secretary of state during the week ending October 6, and entering business in New York state, showed the following directors and capitalization:

Augustus Pitou Production Company, $25,000, Augustus Pitou, J. E. Brady, W. I. Baron, New York City; Capitol Hill Theatre Corporation, $5,000, S. M. Heinmann, M. R. Weinberger, Joseph P. Bickerton, Jr., New York City; Harfan Amusement Co., Inc., $2,000, B. H. and Fanny Lightstone, Brooklyn; Jacob Friedman, New York City; Rapthal Amusement Corporation, $10,000, Max Levinthal, Joseph T. Higgins, Sol H. Eisler, New York City; Tangier Studios, Incorporated, $500, Ralph Ince, John E. Williamson, New York; John E. D. Meador, Great Neck, L. I.; R. K. Bartlett, Incorporated, $500, D. R. Dills, Pelham; F. H. Towsley, Allwood, N. J.; William J. Bold, New York; Parkerread Features, Inc., $20,000, Isabel Kaplan, Pearl Cohen, J. P. Read, Jr., New York.

Harmer, Inc. Moves

On October 15 there will be a new tenant at 209 West Forty-eighth street.

Harmer, Inc., Sun-Light Arc, having outgrown its quarters at 1540 Broadway, will occupy an entire floor at the former address in conjunction with its City Service Station, at present located in Long Island City.

This will put the entire Harmer organization under one roof.

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Theatres Projected

JASPER, ALA.—Work is progressing on new Johnson Theatre. House will have seating capacity of 800 and cost $35,000. Policy will be pictures and vaudeville.

SAN FRANCISCO, CALIF.—Mandarin Theatre Company plans to erect theatre, store and hotel building at Grand avenue and Pacific street, to cost $100,000. Company is composed of Chinese.

ORLANDO, FLA.—H. T. Boylen has contract to erect concrete theatre, 40 by 137 feet, with seating capacity of 600, on Church near Terry street, for William Beardall and William Metinger, to cost $10,000.

PENSACOLA, FLA.—J. H. Baylers and associates are interested in construction of theatre.

CHICAGO, ILL.—West Englewood Construction Company, 6237 Ashland avenue, has contract for three-story brick theatre, store and office building, 125 by 125 feet, to be erected at 3149-59 West 63rd street, for Fitzpatrick-McElroy Company, 202 South State street, to cost $200,000.

*SPRING VALLEY, ILL.—R. Redshaw has contract to erect one-story brick and stone moving picture theatre, 70 by 130 feet, for W. A. Campbell and J. Palmer, to cost $40,000.

ELKHART, IND.—H. E. Lerner, lessee and manager of Bucklen Theatre and associates, plan to erect new theatre on North Main street, to cost $500,000.

FORT WAYNE, IND.—James Keenan, head of the Keenan Hotel Company, has purchased Trinity English Lutheran Church property at Clinton and Wayne streets as site for large and attractive theatre and hotel building. Site represents an investment of $171,000. Property has frontage of 185 feet on Wayne street and 150 feet on Clinton.

ALLEN, KANS.—Ira Stonebraker, who operated moving picture theatre in Swonson Building, recently burned, plans to erect new building on opposite side of street.

AUGUSTA, KANS.—D. Bisagnio contemplates erecting two-story brick and stone moving picture theatre and office building, 50 by 125 feet, on State street, to cost about $150,000.

WICHITA, KANS.—R. T. Ingells, 710 Schweitzer Building, contemplates erecting two-story brick and reinforced concrete moving picture and vaudeville theatre, to cost $15,000.

RICHMOND, KY.—Burton Roberts and Joseph Harris have plans by John W. Moore, McClelland Building, Lexington, for moving picture theatre, to cost about $50,000.

NEW ORLEANS, LA.—Ground has been broken for new moving picture theatre to be erected by Sobel-Richardson-Shear Company at St. Bernard avenue and Dorgenois street, to cost $50,000.

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BOSTON, MASS.—City will erect municipal open-air theatre. Address Park and Recreation Department, James B. Shea, chairman, 33 Beacon street.

TAUNTON, MASS.—Donavon Amusement Company, Court street, has plans by Sawyer & Cummings, 1440 Somerset street, for two-story brick moving picture theatre, store and office building, 176 by 100 feet, to be erected on Broadway, to cost $100,000.

LANSING, MICH.—Blackstone Theatre Company plans to erect new theatre at Allegan street and Capitol avenue.

PIPESTONE, MINN.—Jacob De Belser has converted his store property into moving picture theatre.

TWO HARBORS, MINN.—Arthur La Force has plans by Arthur Hanford, 212 Sellwood Building, Duluth, for one-story brick and tile theatre, 30 by 88 feet, to cost $12,000.

TISHOMINGO, MISS.—New moving picture theatre is under construction for S. A. Jordan.

CHILLICOTHE, MO.—Howard Warner plans to open moving picture theatre in Harry Miller Building on East Jackson street.

CONWAY, MO.—N. R. Clinton has converted store building into an up-to-date moving picture theatre. It will be known as the Empress. Joseph Warden will be assistant manager.

SENECA, MO.—Reported that old Willams Hotel will be converted into-up-to-date moving picture theatre.

SIKESTON, MO.—John Miller, of Illmo, has contract to erect moving picture theatre, site 106 by 257 feet, on Kingshighway, near front street, for R. M. Hilleman, to cost $40,000.

NORTH PLATTE, NEB.—Keith Nerille and W. H. Hawley contemplate erecting one-story brick moving picture theatre, with balcony.

NEW YORK, N. Y.—Thompson-Starrett Company, 49 Wall street, has contract for 16-story brick and limestone moving picture theatre, 200 by 200 feet, to be erected at 1493-1505 Broadway, for Famous Players-Lasky Corporation, 485 Fifth avenue, to cost $4,000,000. Lessee, 1503 Broadway Corporation.

NEW YORK, N. Y.—Martin Beck, 1564 Broadway, has plans by G. A. Lanburg, 247 Park avenue, for theatre to be erected on 46th street, near Sixth avenue, to cost $100,000.

NEW YORK, N. Y.—K. M. T. Construction Company, 531 Green avenue, Brooklyn, has contract to erect two-story brick moving picture theatre, store and office building at 310-16 First avenue for Gramercy Park Photo Corporation, 121 Christopher street, to cost $35,000.

CORRY, PA.—Corry Theatre Company will soon have its new moving picture theatre on North Centre street completed.

MAHANOY CITY, PA.—Chamberlain Amusement Company, of Shamokin, has plans by William H. Lee, 1505 Race street, Philadelphia, for one-story brick and stone moving picture theatre, 75 by 160 feet.

RENOVA, PA.—Hyde-Murphy Company, Ridgeway, has contract to erect one-story brick theatre, 50 by 120 feet, for J. J. McFadden, to cost $30,000.

ST. MARYS, PA.—Hall, Kaul & Hyde have plans by Howard & Hatcher, Deposit National Bank Building, Du Bois, for two-story brick and tile theatre and store building, to cost $50,000.

CHEHALIS, WASH.—St. Helen's Theatre Company plans to erect theatre on Market street, to cost $100,000.

MARLINTON, W. VA.—Marlinton Hotel Company has plans by Knapp & Haviland, Charleston, for three-story brick and tile theatre and hotel building to be erected on Main street, to cost $30,000.

WARD, W. VA.—Malcolm E. Williams, care Tug River National Bank, Iaeger, W. Va., has contract to erect two-story brick theatre, 66 by 96 feet, for Linkens, Murphy & Strickler, to cost $30,000.

WEIRTON, W. VA.—Steve Manos has plans by Peterson & Clark, Steubenville Bank Building, Steubenville, for six-story brick and terra cotta trim moving picture theatre, 60 by 180 feet, to cost $100,000.

WILLIAMSTOWN, W. VA.—B. H. Gorrele has purchased site on Pike street for erection of moving picture theatre, to cost $10,000.

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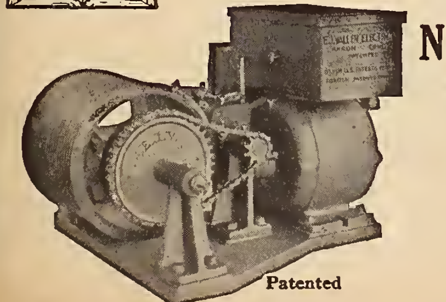

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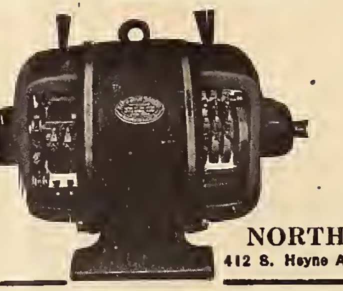

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Picture Houses Opened

LOCKSBURG, ARK.—Harold Pope has leased and opened New Theatre.

STEPHENS, ARK.—New Majestic Theatre has opened.

TUCKERMAN, ARK.—Princess Theatre has reopened.

HARTFORD, CONN.—Lyric Theatre, a moving picture house, with seating capacity of 1,500, has opened under management of Jack Sanson.

PEORIA, ILL.—Apollo Theatre has reopened.

SIOUX CITY, IA.—Plaza Theatre has reopened with first-class picture program.

ELLIS, KANS.—Gus Kuhn, manager of Airdome on Washington avenue, is arranging to reopen old Crystal Theatre.

GARDEN CITY, KANS.—Gabriel & Austin have opened New Garden Theatre. House has seating capacity of 388.

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GREENLEAF, KANS.—Mr. and Mrs. J. A. Quincey have reopened their theatre.

LEON, KANS.—Isis Theatre, closed during the Summer months, has reopened.

MOUND CITY, KANS.—Moving picture theatre has opened under management of T. I. Lauck.

EAST GRAND FORKS, MINN.—New State Theatre has opened with picture and vaudeville.

CHILLICOTHE, MO.—Empire Theatre has reopened with pictures.

CLARK, MO.—Claud Sheres has reopened his theatre.

GORIN, MO.—E. R. Harker has reopened Colonial Theatre.

BROCK, NEB.—Lyric Theatre has reopened.

STAMFORD, NEB.—L. E. Naden and associates have organized company to operate Stamford Picture Theatre.

STRATTON, NEB.—Lyric Theatre has opened under auspices of Stratton High School.

ASTORIA, N. Y.—Broadway, a new moving picture theatre, located at northwest corner Broadway and Third avenue, will have its formal opening on October 11. Theatre was erected by Joseph Kneer Amusement Company and represents an investment of $125,000. A. J. Garing, formerly associated with the Hippodrome, Manhattan, as musical director, has been engaged to arrange musical program, supplemented by large pipe organ. House has seating capacity of 1500. Pictures will be shown afternoon and evening, including Sundays.

MANSFIELD, O.—New Lorain-State Theatre has reopened under management of J. M. Greenbaum.

EL RENO, OKLA.—J. W. Hines, of Mangum, plans to open new moving picture theatre at 107 North Bickford street.

COLUMBIA, PA.—Alto Theatre has reopened with pictures.

McMINNVILLE, TENN.—Dixie Theatre, a new moving picture house, with seating capacity of 400, and located on East Main street, has opened.

KINGSVILLE, TEXAS.—B. O. Sims, Jr., has opened an airdome on Seventh street.

NACOGDOCHES, TEXAS — Grand is name new theatre opened in Justice Building on East Main street.

PORT ARTHUR, TEXAS—Garden Airdome at Eighth street and Waco avenue, with seating capacity of 3,000, has opened.

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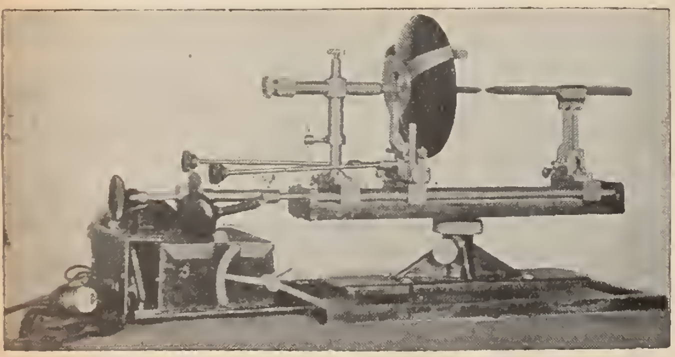

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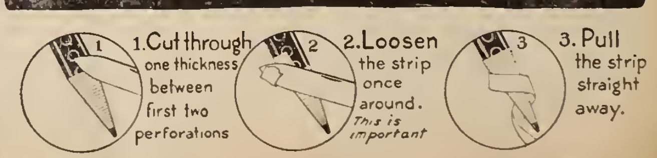

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Moving Picture WORLD

THE NEW YORK PUBLIC LIBRARY
ASTOR, LENOX TILDEN FOUNDATION

Vol. 64, No. 9 October 27, 1923 PRICE 25 CENTS

IN New York, "The Spanish Dancer" is the only picture on Broadway packing them in at every performance.

At Grauman's Rialto, Los Angeles, it's been playing to S. R. O. for two weeks.

That's demonstrated evidence that Pola Negri's latest and greatest American picture is a box-office hit.

The cast includes Wallace Beery, Kathlyn Williams, Robert Agnew, Gareth Hughes, and Adolphe Menjou.

Adapted by June Mathis and Beulah Marie Dix from "Don Caesar de Bazan," by Adolphe D'Ennery and P. S. P. Dumanoir.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor presents

POLA NEGRI

in a HERBERT BRENON production

"The Spanish Dancer"

with ANTONIO MORENO

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

"I defy anyone to guess, even after six of the seven reels have been run, who did kill Andrew Prentice"

—Los Angeles Times

YOU'LL NEVER KNOW UNTIL
THE FINAL FADEOUT OF

The Acquittal

from the play by Rita Weiman
as produced by Cohan and Harris.

A Brilliant cast headed by
CLAIRE WINDSOR - NORMAN KERRY
(COURTESY OF GOLDWYN PICTURES)
Barbara Bedford - Richard Travers

Presented by CARL LAEMMLE NATIONALLY ADVERTISED IN THE SATURDAY EVENING POST Directed by CLARENCE BROWN

A UNIVERSAL SUPER JEWEL ONE OF THE BIG TEN

Presenting

The Year's Screen Sensation ~The

The

Thrills, Beauty, Drama, Tense Appeal—There You Have "The Green Goddess"! It Grips and Fascinates! Each Detail, Each Episode, Each Scene, the Final Smash Mark a New Era in Motion Picture Production! Two Years on Broadway as a Stage Success! Now "The Green Goddess" Triumphs Again. It is Supreme Art! It is Magnificent Entertainment! It is the Biggest Picture Hit New York Has Ever Known!

A DISTINCTIVE PICTURE

Greatest Box Office Success of The Day

GEORGE ARLISS

In the pictured version of the great role which he made famous for three years on the spoken stage

GREEN GODDESS

with **ALICE JOYCE**

DAVID POWELL & HARRY T. MOREY

Adapted by Forrest Halsey
from the famous stage play by William Archer

Directed by **SIDNEY OLCOTT**

New York Times

"Every player in the cast has done his bit to make this the best photoplay of its kind that has ever been produced...Here is a photoplay that shows the dawn of a new era in the motion picture world."

New York American

"Thrills, beauty, drama and tense appeal predominate in 'The Green Goddess'. It is a magnificent production and the sort that is at its best on the screen....It is a vital, gripping play."

New York Daily News

"A motion picture production outdoing by far anything that has come before in the screen careers of George Arliss, the inimitable, and Alice Joyce, the beautiful."

New York Tribune

"'The Green Goddess' on the screen is much more effective, it seems to us, than ever it was on the stage...We found the direction without a flaw... The cast is perfect."

New York Evening Post

"It is a delight to watch him, for even though there really are a few good actors before the camera to-day, George Arliss easily tops them all."

New York Herald

"There is one glorious moment that is calculated to pull the audience out of its seats wherever 'The Green Goddess' is shown."

New York Journal

"'The Green Goddess' is a film that might be called an epic of photoplays...Every scene had its thrill....Mr. Arliss proves he well deserves the praise lavished upon his acting."

James W. Dean,
N. E. A. Syndicate

"'The Green Goddess' is a superb photoplay. It is my humble but unreserved opinion that Arliss is the greatest living actor."

New York Morning Telegraph

"One of the most thoroughly worthwhile pictures that has been given to us this year."

DISTINCTIVE PICTURES CORPORATION
presents

GEORGE ARLISS *in*
THE GREEN GODDESS

with **ALICE JOYCE**
DAVID POWELL & HARRY T. MOREY

Adapted by Forrest Halsey
from the famous stage play by William Archer
Directed by **SIDNEY OLCOTT**

A DISTINCTIVE PICTURE

Distributed by
Goldwyn-Cosmopolitan

Adolph
Zukor
presents

POLA NEGRI

IN A
HERBERT BRENON
PRODUCTION

"The Spanish Dancer"

WITH
ANTONIO MORENO

FOUR theatres now showing "The Spanish Dancer" report:

Rivoli, New York: "Broke 'Manslaughter' record at opening. Turning them away every performance."

Plaza, Sandusky, O.: "Opening very big despite rain. Going strong."

Grauman's Rialto, Los Angeles: "S. R. O. every performance. Newspaper critics wild about the picture."

Paramount-Empress, Salt Lake City: "'The Spanish Dancer' jamming them in day and night. Forced three times to stop ticket sales."

Screen play by June Mathis and Beulah M. Dix from "Don Caesar de Bazan," by D'Ennery and Dumanoir.

A Paramount Picture

SUPPORTED BY
WALLACE BEERY,
KATHLYN WILLIAMS,
ROBERT AGNEW,
GARETH HUGHES
and ADOLPHE MENJOU

"It is a Scream"

C. S. S. in
MOVING PICTURE WORLD

"Poodles" does good work, including some clever acrobatic work * * * His attempts to hang a hammock should cause a young riot with the average audience. It is a scream.—

"One Comedy No Exhibitor Can Afford to Overlook"

Roger Ferri in
MOTION PICTURE NEWS

"Poodles" Hannaford, for years one of the most famous mimics that clowned at the New York Hippodrome, has finally invaded the screen, and the latter can be thankful that he has, for he is an artist in every sense of the word. Tuxedo Comedies signed him for a series of two-reel comedies that Educational will release. "Front!" is the first. And it is a wow. It is one of the truly funniest comedies it has been the pleasure of this writer to see. Here is a clown who can be funny without the utilization of age-worn tactics. He is original. Any comic who can have his back turned to his audience for a couple of hundred feet and hold attention is worthy of being watched, for he is a comer. "Poodles" does just that.

Clowning on the stage and screen are two different things. But "Poodles" is funnier on the silver sheet than he was back of the footlights, and if you know "Poodles"—and who is there who doesn't?—you can draw your own conclusions as to his maximum value as a comedian. In "Front!" Hannaford * * * does every bit with a finished artistry that puts him in a class by himself. This writer just roared with laughter all through the unreeling of "Front!" And as we write these lines, bearing in mind some of the stunts that we enjoyed so immensely, we cannot keep a smile off our face. "Poodles" doesn't overlook an opportunity. He is surrounded with a good cast. The chap who plays the clerk—we wish we had his name—is superb. He is a Frank Bacon—Lightnin' Bill type. When he and "Poodles" get together, hilarious stunts follow that make you laugh until your sides ache. Here's one comedy that no exhibitor can afford to overlook.

"Don't Let It Pass"

FILM DAILY

A thoroughly entertaining number * * * it's a very good comedy and will bring the laughs. You can bank on this one to send your folks out smiling. Don't let it pass.

Trade-Paper Critics Agree on

"FRONT!"

Bringing

"POODLES" HANNAFORD

Famous Hippodrome Clown

To the Screen for the first time

BOOK THE WHOLE SERIES OF SIX

Tuxedo Comedies

Every One a Scream

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

Educational Pictures
"THE SPICE OF THE PROGRAM"

D. W. GRIFFITH

presents

The WHITE ROSE

And

Jules Mastbaum

Says

Form 1201

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Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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Telegram	
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Night Letter	N L

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PHILADELPHIA RETURNS UNANIMOUS VERDICT IN FAVOR OF YOUR SUPERB AND HEART TOUCHING PICTURE THE WHITE ROSE WHICH OPENED MONDAY OUR AUDIENCES LAUGHED AND WEPT YOU HAVE AGAIN EXPOSED A VIVIDLY ACCURATE CROSS SECTION OF THE HUMAN HEART FOR THE WHITE ROSE IS BUT A PAGE FROM THE BOOK OF LIFE TRANSFERRED TO THE SCREEN WITH A REALISM THAT CALLS FORTH UNGRUDGING TO YOUR WIZARDRY I CONGRATULATE YOU WE ARE HOLDING THE PICTURE OVER ANOTHER WEEK

JULES E MASTBAUM 10AM

NOW BOOKING
UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS - PRESIDENT

Graham Wilcox Productions, Ltd.

present

MAE MARSH

in

"Paddy-the-Next-Best-Thing"

By Gertrude Page

"Paddy-the-Next-Best-Thing"

Mae Marsh Becomes a Comedienne in Allied Producers Comedy Drama

Reviewed by Beatrice Barrett

Mae Marsh, the wistful, appealing girl who has brought tears to the eyes of the audience so often, is forgotten in this production, and instead we have a new Mae Marsh, a vivacious, hoydenish girl who will be every bit as appealing to an audience and keep them laughing and intensely interested for fear they will miss one of the bright, quickly moving fun filled scenes she is creating for them on the screen.

There are no idle moments in "Paddy-the-Next-Best-Thing." It is good, clean fun, irresistibly funny, with one event coming so quickly on top of another that the audience will be carried along with the verve and rush and fun of the thing. And coupled with the splendid acting of Mae Marsh and the excellent support given by George K. Arthur, Darby Foster and Lillian Douglas, as well as the rest of the well picked cast, each of whom make their own bit worth while, is some of the most exquisite photography ever put on the screen.

Good, light entertainment—which will really entertain—is this production. The story is a sketchy affair with just enough plot to carry the various interesting incidents, but it is the life and swing and fun of the action which will make the great appeal to the audience.

To give a little more weight to the story they have introduced a melodramatic ending with Paddy wandering in the marsh and being caught in the deadly clutches of the quicksand. Here those who must have thrills with their pictures to be fully satisfied will find them in abundance, with a little glimpse of the more familiar Mae Marsh in the more tragic role.

—From M. P. World

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office located in every United Artists Exchange

Associated Authors, Inc.
Frank Woods AA Elmer Harris
Thompson Buchanan Clark W. Thomas
present

"RICHARD THE LION-HEARTED"

A Frank Woods Production

Based on Sir Walter Scott's novel, "The Talisman"
with Wallace Beery as "King Richard"
the role he created in "Robin Hood"

A Picture Big in Every Way With a Big Audience Appeal

A Frank Woods production that is proving tremendously successful from a box-office standpoint, with a cast that pulls everywhere.

Wallace Beery as King Richard, the role he created in "Robin Hood."

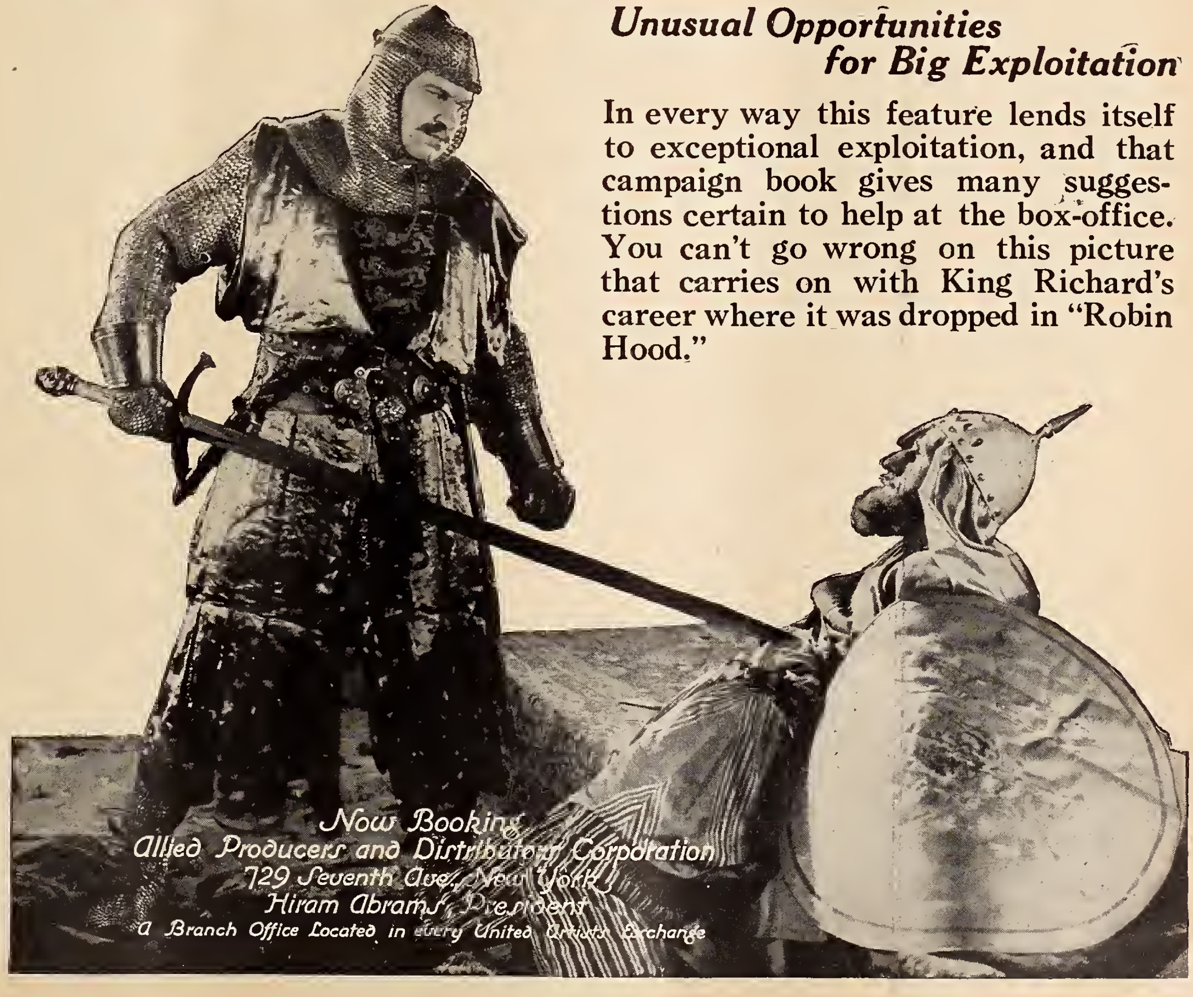
The beautiful love story of history's most popular monarch and a Queen so capricious that she nearly wrecked a kingdom.

A plot that holds the spectator; adventure that thrills young and old; intrigue and conspiracy that mystify and grip.

Everything a picture can have for any audience anywhere.

Unusual Opportunities for Big Exploitation

In every way this feature lends itself to exceptional exploitation, and that campaign book gives many suggestions certain to help at the box-office. You can't go wrong on this picture that carries on with King Richard's career where it was dropped in "Robin Hood."



Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located in every United Artists Exchange

"ON THE BANKS

OF THE WABASH"

J. STUART BLACKTON PRODUCTION

[By Arrangement with Edgar Selden]

They're all folks you know from your own town! Lovable, familiar faces, with joys and sorrows and laughter and tears—just plain, everyday folks, baring their hearts to you—in the greatest human heart interest story ever filmed!

With the most stupendous, awe inspiring flood catastrophe ever filmed!

SEE the "Sarah Jane" steamin' down Main Street!

MARY CARR

BURR McINTOSH

MADGE EVANS

VITAGRAPH

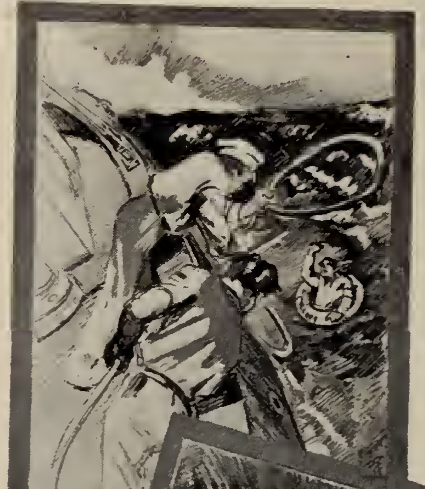
ALBERT E. SMITH PRESIDENT

Posters for "BEASTS of PARADISE"

starring **WILLIAM DESMOND** and **EILEEN SEDGWICK**

Directed by Wm. J. CRAFT

24 SHEET

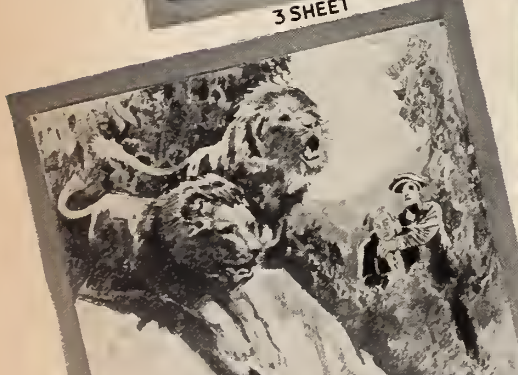


1 SHEET

3 SHEET

6 SHEET

3 SHEET



6 SHEET

6 SHEET

6 SHEET

15 Episodes

Universal's Extraordinary Thriller

"A mighty good box office asset"
Trade Review-

LOUIS B. MAYER
Presents

THE REGINALD BARKER PRODUCTION

THE ETERNAL STRUGGLE

From the
G.B. LANCASTER *novel*
"*The* LAW BRINGERS"

Directed by
REGINALD BARKER

Adapted by J.G.HAWKS *and*
MONTE M. KATTERJOHN

Chief Photographer
PERCY HILBURN

A Metro Picture
REG U.S. PAT OFF

With a NOTABLE CAST *including*
EARLE WILLIAMS, RENEE ADOREE,
BARBARA LA MARR, PAT O'MALLEY
and WALLACE BEERY

Jury Imperial Pictures Ltd., Exclusive
Distributors thruout Great Britain
Sir William Jury, Managing Director.

WASHINGTON HERALD

A VIVID ROMANCE ON PALACE SCREEN

Reginald Barker Offers Thrilling Romance and Melodrama of Canadian Northwest, With Exceptional Cast

A THROBBING melodramatic romance of the North country that teems with action and runs the gamut of emotional appeal is "The Eternal Struggle," the Reginald Barker production for Metro that is presented at Loew's Palace this week as the chief feature

"The Eternal Struggle" represents Mr. Barker's picturization of C. B. Lancaster's stirring novel, "The Law Bringers," and it derives its chief force and appeal from the conflict between love and duty experienced by two members of the Royal Northwest Mounted Police—the conflict between their love for the same girl and their duty to the law which the girl seems to have violated most grossly.

Of particular interest to the discriminating photoplay enthusiast is the fact that Director Barker has assembled, in the production of this picture, what is easily one of the most remarkable casts of the current season. The chief roles of the story are enacted by Earle Williams, Rene Adoree, Barbara La Marr, Wallace Beery, Pat Harmon, George Kuwa, Josef Swickard and others.

Few productions offered the screen this season are so inherently dramatic as this great love epic of the Canadian snows, while it is also particularly distinguished for its visualization of nature in her wilder moods—a startling series of scenes filmed on the very locale of the story, showing a great ice-jam, a terrific buffalo stampede and other incidents that thrill with their superb action and breathless force.

The Washington Herald said:

The

LOUIS B. MAYER *presents*

The REGINALD BARKER PRODUCTION

ETERNAL STRUGGLE

THE CRITICS WROTE THIS AD

"An attraction of considerable merit. It has an elaborate story that provides for many tense scenes.—Celebrated names in cast.—Strong dramatic scenes aplenty."—*Savannah, Ga., News.*

"The shooting of the rapids by the lovers in a canoe deserves particular mention as a picturesque and hair-raising episode. Renee Adoree fascinating. Exquisitely lovely snow scenes."—*Exhibitor's Trade Review.*

"Reginald Barker has turned the trick. Renee Adoree bursts into stardom. Race of the canoe through rapids is thrilling. Magnificent views."—*Los Angeles Express.*

"Miss Adoree lends considerable charm and vitality to the role of the heroine and deserves such assignments in the future. Fine exteriors. Thrills attending canoe incident."—*Motion Picture News.*

"The picture was actually made on a Canadian location. There is a new tang in the very air of some of the scenes that stimulates you. Miss Adoree is the life of the party. She has some marvelous scenes."—*Los Angeles Times.*

"Marvelous series of scenes showing the hero and heroine shooting down rapids in a canoe. Best thing of this sort we have ever seen. Renee Adoree is charming."—*Morning Telegraph.*

CAPACITY AT THE CHICAGO

This Reginald Barker production packed 'em in at the windy city's big cinema palace. "The big lobby was well filled with standees Wednesday midevening and the five thousand (seating capacity) within when the writer saw the picture gave every indication of approval," said the critic of Exhibitor's Herald.

Jury Imperial Pictures Ltd. Exclusive
Distributors thruout Great Britain
Sir William Jury Managing Director

A Metro Picture

REG. U.S. PAT. OFF.

"Best Feature at the Capitol this Season"

TIMES SQUARE DAILY

B'WAY PICTURES

"Strangers" at Capitol Best There This Season

Following on the heels of "Scaramouche," Metro looks to have another winner at the Capitol this week with "Strangers of the Night," the screen adaptation of "Captain Applejack." The film is a Fred Niblo production, presented by Louis B. Mayer and releasing through Metro.

Niblo has turned out an excellent piece of work with this vehicle, that ranks with or surmounts any feature the Capitol has housed so far this season. Not only is the production of decided note, but the work of the cast marks a combined effort that augments a picture which will have that most valuable means of advertising—by word of mouth.

That the picture will create talk seems certain if the manner in which it was received by yesterday's matinee audience is a criterion. The house figuratively ate it up to the extent it must be classed as one of the best mystery-comedies ever registered upon celluloid.

A Metro picture in the Capitol is unusual enough and it did go in and "clean" with a resounding send-off.

It marks about the best effort Matt Moore has ever donated to the camera. Enid Bennett and Barbara La Marr are not far behind in personal honors. Others include Robert McKim, Mathilda Brundage, Emily Fitzroy, Otto Hoffman and Thomas Ricketts.

It's there.

LOUIS B. MAYER *presents*

The FRED NIBLO PRODUCTION

STRANGERS OF THE NIGHT (CAPTAIN APPLEJACK)

WALTER HACKETT'S
International Stage Success

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain, Sir William Jury, Managing Dir.

Adapted by
BESS MEREDYTH

With
**BARBARA LA MARR, ENID BENNETT
MATT MOORE, ROBERT McKIM
THOMAS RICKETTS & EMILY FITZROY**

A Metro Picture

REG U S PAT OFF

PIONEER TRAILS

AN EPIC of the golden West when brave adventurers blazed paths to new homelands through virgin prairie and unmarked mountain wilderness.

A DRAMA of sun-scorched plains when cruel Indians in vivid warpaint overwhelmed caravans of prairie schooners and wreaked horrible vengeance on innocent women and children with scalplock knife and tomahawk.

A STORY of youth's fair love, rising above the hardships and perils and treachery of frontier life, sustained by a girl's unfaltering faith in the man she adored.

A David Smith Production

VITAGRAPH
ALBERT E. SMITH PRESIDENT

52 EXHIBITORS HERALD October 20, 1923

SPECIAL CAST IN

PIONEER TRAILS

(VITAGRAPH)

Here is what the exhibitor is looking for and the public too,—good, sound screen entertainment, full of human interest, a delightful love story and the whole enacted among the most picturesque settings imaginable. Written and directed by David Smith. Seven reels.

Here is really an excellent picture of the days of the great gold rush in 1849. It has everything the exhibitor is looking for, love interest, human interest, and melo-dramatic situations. The scene of the wagon train attacked by Indians, the settlers defence of their property and lost fight are at once impressive and show exceptional directorial knowledge. Another thrilling bit of action is the runaway stage coach down the steep mountain road and the checking of the lead horses in their mad dash by the hero. A final stirring incident was the escape of Jack Plains from the court room when things looked darkest.

A splendid picture and one that ought to make good in any house.

PIONEER TRAILS

A David Smith Production

INDIANS ATTACKING PRAIRIE SCHOONERS IN VITAGRAPH'S STIRRING PICTURE OF THE EARLY WEST

Greatest of all Race Track Romances

JOHNNY HINES in "LITTLE JOHNNY JONES"

from the celebrated play by
GEORGE M. COHAN

Directed by Arthur Rosson

The story of a famous Derby won—and the heart of a pretty girl along with it. A stirring adventure of the Turf, filled with life, action and romance. Bigger and better in every way than the famous stage play in which George M. Cohan scored so notable a success.

A Warner Bros.

WARNER BROS
Classic of the Screen

Warner Bros. "Classics of the Screen"

"The Gold Diggers"
"The Age of Innocence"
"Lucretia Lombard"
"Being Respectable"
"The Tenth Woman"
"Tiger Rose"
"The Country Kid"
"Daddies"
"Cornered"
"Conductor 1492"
"Lover's Lane"
"Beau Brummel"
"Broadway After Dark"
"The Printer's Devil"
"How to Educate a Wife"
"Geo. Washington, Jr."
"Babbitt"
"The Marriage Circle"
"Where the North Begins"

"Classic of the Screen"

A Great Stage Play by a Master Producer–

DAVID BELASCO

An Even Greater Motion Picture by a Master Director

HARRY MILLARDE

Who Staged "OVER THE HILL" AND "IF WINTER COMES"

WILLIAM FOX *presents*

The Governor's Lady

By Alice Bradley

20 YEARS OF PROGRESS FOX FILM CORPORATION

FOX INDEPENDENCE & STRENGTH

WILLIAM FOX *presents*

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

William Fox presents

Tom Mix

in

MILE-A-MINUTE ROMEO

With TONY

The Wonder Horse

Adapted from
"The Gun Gentleman"
BY MAX BRAND

DIRECTED BY
LAMBERT HILLYER

PEP, PUNCH AND
BOX OFFICE "PULL"

20 YEARS OF PROGRESS
FOX
INDEPENDENCE & STRENGTH
FOX FILM CORPORATION

WILLIAM FOX presents
"IF WINTER COMES"
MIGHTIER THAN THE BOOK

Samuel V. Grand *Presents*

BRYANT WASHBURN

and an All-Star Cast
in

"TRY AND GET IT"

Directed by
CULLEN TATE

Adapted by Jules Furthman *from* Eugene P. Lyle Jr's. Saturday Evening Post Story *"The Ring Tailed Galliwampus"*

Produced by
BRYANT WASHBURN PRODUCTIONS *Inc.*
Photographed by
KENNETH McLEAN

NOW IN PRODUCTION
for Release by

GRAND

1432 Gower Street
Hollywood Calif.

Samuel V. Grand *Presents*

ELLIOTT DEXTER

and an All-Star Cast
in
An R. William Neill Production

"THE WAY MEN LOVE"

Directed by
R. WILLIAM NEILL

Produced by
ELLIOTT DEXTER PRODUCTIONS *Inc.*

Story by
ADAM HULL SHIRK

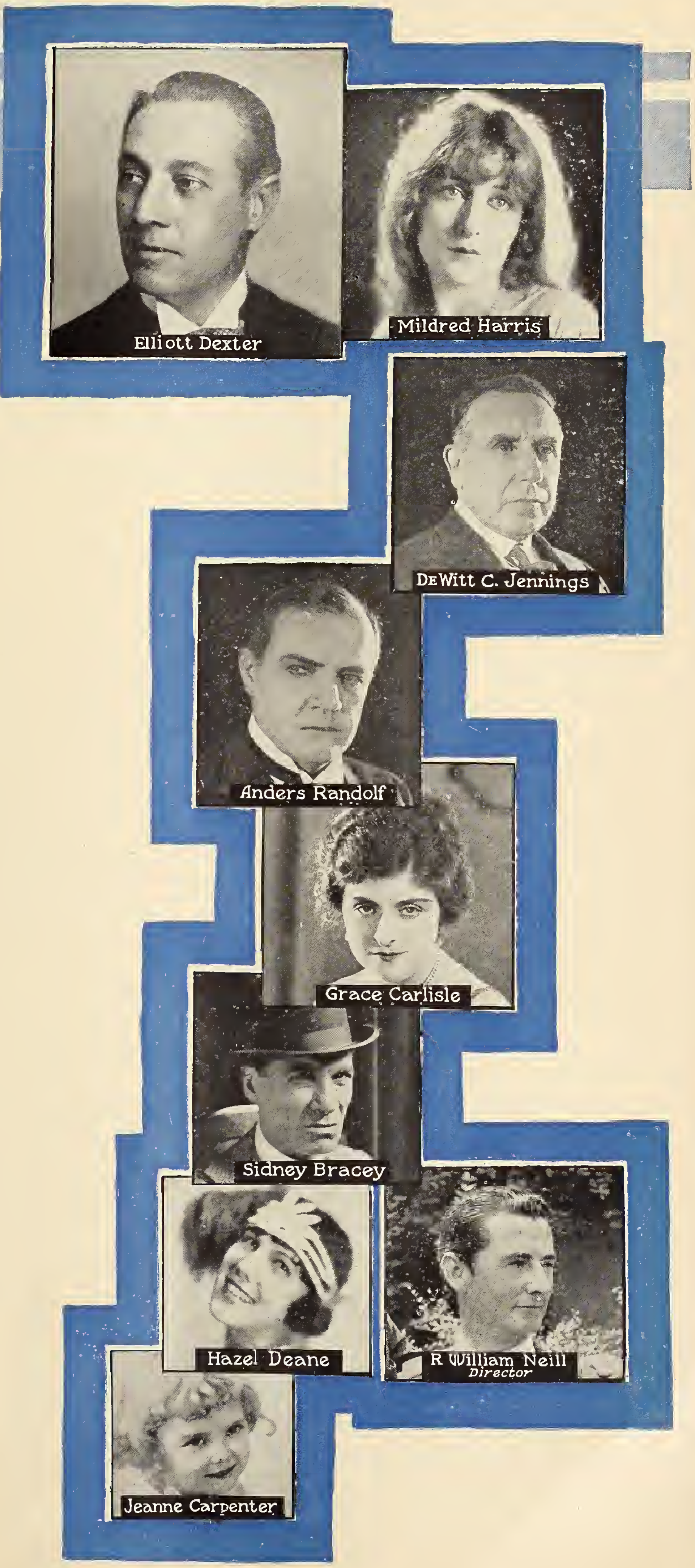
Adapted by
FLORENCE HEIN

Photographed by
RAY JUNE

NOW IN PRODUCTION
for Release by

ASHER

15 West 44*th* Street
New York City, N.Y.



from the very beginning the Grand-Asher Distributing Corporation set a standard of feature production which will always act as complete and final assurance of superlative value.

The elements of this new standard are the following:

That Grand-Asher features shall be produced only by men who have already proven their abilities.

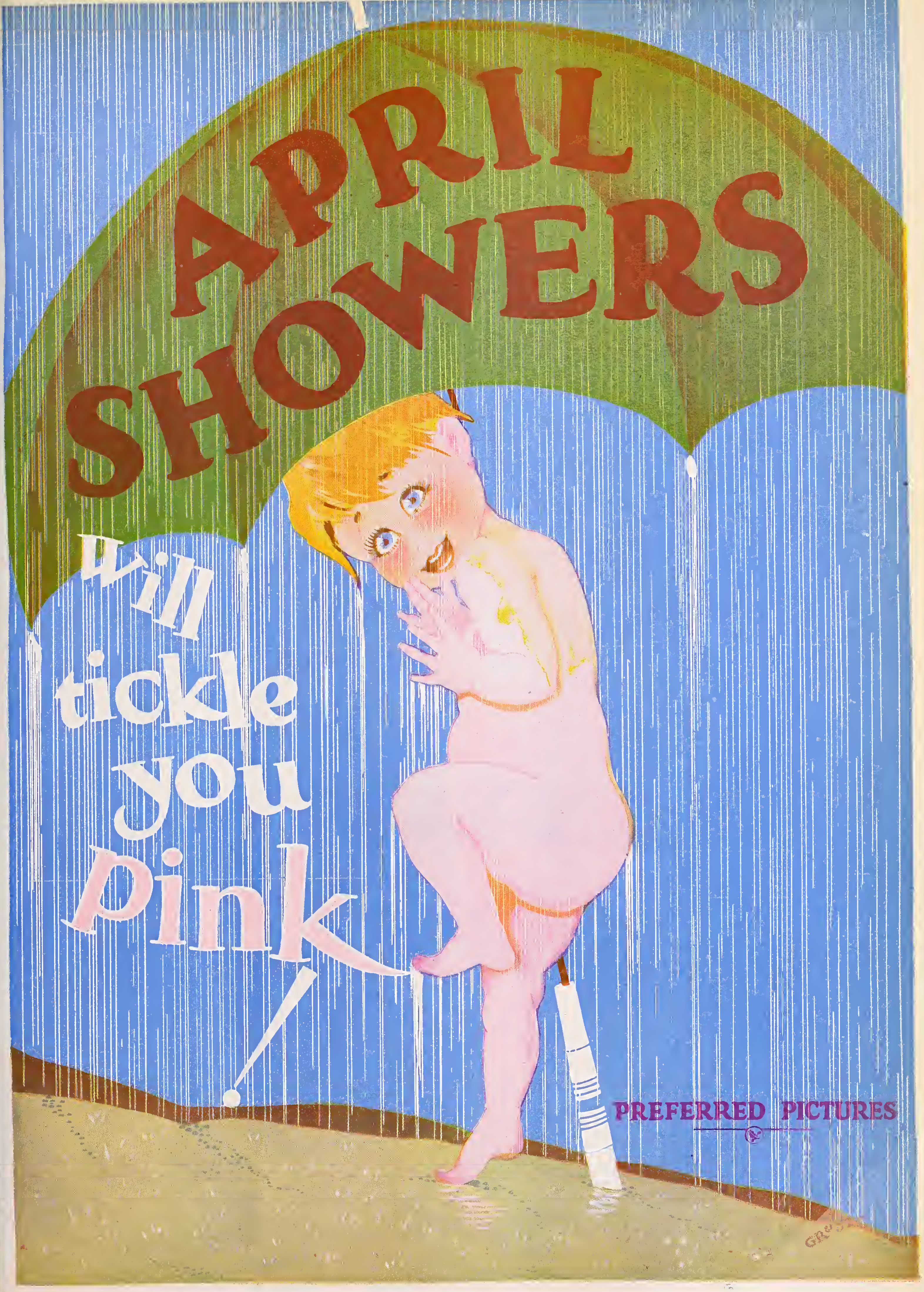
That the actors employed shall be of established box-office worth.

That no absurd amount of money be spent on unimportant details. In other words, while no money or effort will be spared to create fine pictures, yet lavish and gaudy spectacles of little importance to the story will be avoided. This is as much for our protection as it is for the exhibitor's.

That no picture shall leave the Grand-Asher studios of which the producers are not proud.

In the first productions of Elliott Dexter and Bryant Washburn for the Grand-Asher Distributing Corporation this standard will be in evidence. And it will be maintained as long as the Corporation exists. Remember, then, that when you hear of a new Grand-Asher release, you may be certain that the picture will be as good as any you have seen.

THE MARK OF A GRAND PICTURE


APRIL SHOWERS
Will tickle you pink!
PREFERRED PICTURES
GREY

B. P. SCHULBERG *Presents*

COLLEEN MOORE and
KENNETH HARLAN
Supported by RUTH CLIFFORD
in

APRIL SHOWERS

A TOM FORMAN PRODUCTION

THIS PICTURE will take people back to the springtime of their own lives,—make them cry a little, laugh a good deal, and go away telling their friends how good it is.

It's a love story of the tenements, and in contrast there are such scenes as the astonishing cabaret, "Davy Jones' Locker," with fifty dreamy mermaids. And there's the big prize-fight scene that's worth the price of any ringside seat.

COLLEEN MOORE is wonderfully charming as the brave heroine; KENNETH HARLAN is great as the lad who wants to be a policeman, and Ruth Clifford is excellent as the bored debutante.

"April Showers" is out of the ordinary. It's real, it's human, awfully funny, and just sad enough.

It's six reels of happiness for everybody who sees it.

The story was written by Hope Loring and
Louis D. Lighton and its praises
will be sung by millions.

PREFERRED PICTURES

Distributed by
PREFERRED PICTURES CORP'N.
AL LICHTMAN ~ President
1650 BROADWAY NEW YORK CITY

ASSOCIATED EXHIBITORS

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE.
PRESIDENT.

Physical Distributors
PATHE EXCHANGE, INC.

FOOLISH PARENTS

Mother and Dad neglected their kiddie for society and house parties and sports until—

They reached the end of their financial rope and were "sold out." Then—

A friend who had more time for children offered to take the youngster off their hands—for $25,000!

What follows forms another chapter—it's told in the picture—and it plays a tattoo on the heart-strings—

A Thrilling Moving Gripping Drama
That Strikes Home

A S S O C I A T E D

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE

ARTHUR F. BECK
presents

LEAH BAIRD

Leah Baird Scores Again

ANOTHER fine audience picture in which the black-eyed beauty of the screen has a role that touches the heart of every woman in every walk of life.

Here is a fighting drama of the United States Air Patrol Service with a thrilling expose of the traffic in souls by California's Barbary coast smugglers.

Miss Baird is supported by an unusual box office cast including:

George Walsh	**Mitchell Lewis**
George Nichols	**Edith Yorke**
Edythe Chapman	**Richard Headrick**

Direction by W. S. VAN DYKE

NOTE:—Leah Baird, who is without a rival among screen stars as a platform speaker, is making a limited number of personal appearances with "The Destroying Angel" and "Is Divorce a Failure" before returning to Hollywood to begin work on her next series for Associated Exhibitors.

XHIBITORS

PRESIDENT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

n "The Miracle Makers"

ook Out! *Women are on the Jury!*

AMERICAN women through the box office have given their verdict for the Leah Baird type of motion picture.

hey are being attracted to the screen in ever in-
asing numbers because of the miracle making
men whose gripping life stories are daringly and
cinatingly portrayed in all Leah Baird films.

he gifted star has never had a greater story of
enture and romance and sacrifice than is furn-
ed by her new photoplay, "The Miracle Makers."

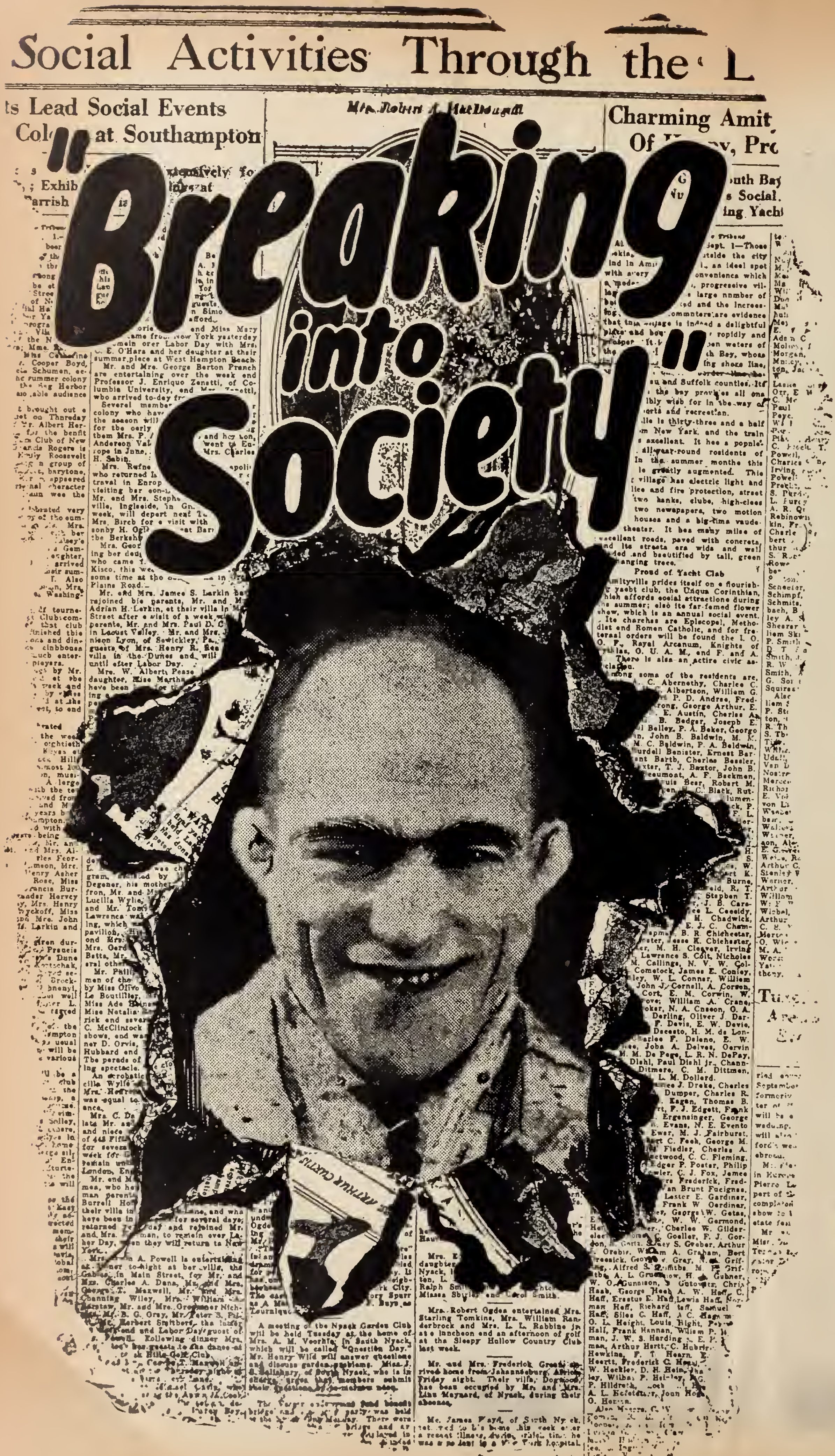
It is another of those stirring pictures that made Fred S. Meyer of the Palace Theatre at Hamilton, Ohio, report to Exhibitors Herald:

> "After five days of starvation on 'The Three Musketeers,' along comes this Leah Baird picture and does a mighty good business for the next two days of the week. Box office returns simply show we don't know a thing about pictures when we see them. GRAB IT!"

Exhibitors everywhere are learning about Leah Baird's drawing power.

Ask Cornwell of the Del Monte, St. Louis.

Ask Libson, of the Lyric, Cincinnati.



Here's BULL MONTANA

In His Greatest Success

Produced Under the Personal Supervision of

HUNT STROMBERG

Gentlemen, here's a riot of laughter in a super special comedy production that's going to make comedy history.

Not alone that the picture is there in AAA1 style but F. B. O. has put behind this picture the most novel, most unique, business getting exploitation and advertising yet conceived in the trade.

Ask your nearest F. B. O. exchange for copies of the novel little "Rule Books" on "HOW TO BREAK INTO SOCIETY." These little booklets properly distributed to your community will guarantee capacity business for you.

You've never seen such novel posters, nor ads and other accessories as F. B. O. has put behind this comedy special.

Ideas galore in the Press Book showing you how to put this one across with a wallop.

Not just one or two or three weak little wishy washy ideas that the average press sheet shows but a dozen giant crashes that will arouse any and every community to go and see this picture.

Here is your chance to make some money with a laff-getting super special that means profits in juicy gobs for you.

Ask to see the picture. Ask to see the Press Book. Ask to see the little rule books. Then book and boost to the limit.

F. B. O.

723 Seventh Ave.
New York, N. Y.

EXCHANGES
EVERYWHERE

Sales Office, United Kingdom
R-C Pictures Corporation
26-27 D'Arblay St., Wardour St.
London, W. 1, England

MORE THAN TEN MILLION AMERICANS

HAVE READ

"THE LEAVENWORTH CASE"

ADAPTED FROM

ANNA KATHARINE GREEN'S MYSTERY MASTERPIECE

A WHITMAN BENNETT PRODUCTION

WITH

SEENA OWEN, MARTHA MANSFIELD, WILFRED LYTELL, BRADLEY BARKER

and other notable artists

THIS IS NOT A BLIND GAMBLE BUT AN ASSURED SUCCESS

"THE LEAVENWORTH CASE"

was first published in 1878, and still has a regular sale at $2.00 per copy. During these forty-five years it has been published as a book in many different editions; has been repeatedly syndicated, and has been twice dramatized. It has also been translated and successfully published in virtually all modern languages.

SCENARIO BY

EVE STUYVESANT

DIRECTED BY

CHARLES GIBLYN

DISTRIBUTED BY

VITAGRAPH

Watch—

for next week's issue of

Moving Picture World

¶ Full and complete announcement of F. B. O.'s line up for the coming season.

¶ Special editorial features.

¶ Appearing exclusively in Moving Picture World.

¶ Next Week—issue dated November 3rd.

A Mighty Epic of the Days When Men Were Men

Watch for

"The Birth of the West"

Presented by

Frank J. Carroll

* * *

¶ Pulsating Human Drama of the Golden Trail to the Glorious West—Living Pages from a Nation's Imperishable History Depicted in Gigantic Spectacle—Tears, Throbs, Thrills and Terrific Punches Staged in the Wide Spaces That Gave Birth to a Nation.

COLORADO PICTURES CORPORATION
DENVER - - COLORADO

M·C·LEVEE
presents
A MAURICE
TOURNEUR
PRODUCTION

"JEALOUS HUSBANDS"

From the story by
Fred Kennedy Myton
featuring
Jane Novak ★
Ben Alexander ★
Earle Williams ★
Bull Montana ★
Directed by
Maurice Tourneur.

Tourneur makes another that hits the mark-

There's no question as what sort of picture can be always depended upon, provided it is well made, to please the majority of movie fans.

The picture that hits some phase of our every day life, at home, at work, or at play—whether it be in the city, country or abroad, sure gets them every time.

Maurice Tourneur has picked in "Jealous Husbands" a story that will make them sit up and take notice.

His very dramatic and beautiful treatment of a situation that exists in thousands of homes makes one of the most powerful and gripping pictures he has ever made, proving conclusively, that Tourneur is one of the best box-office directors of the day.

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

FIRST NATIONAL PICTURES

A FIRST NATIONAL PICTURE

Bared ~ the innermost secrets of modern society life !

"FLAMING YOUTH"

Will go down in screen history as one of the greatest sensations ever put on film.

A First National Picture

Associated First National Pictures. Inc., presents

"FLAMING YOUTH"

from the story by Warner Fabian

featuring

COLLEEN MOORE

Supported by an all star cast comprising Milton Sills, Elliott Dexter, Sylvia Breamer, Myrtle Stedman and Ben Lyon··· From the novel by "Warner Fabian"··· Presented by Associated First National Pictures, Inc.,··· directed by John Francis Dillon

Foreign Rights Controlled by
Associated First National Pictures Inc
383 Madison Avenue New York

Never a book more fearless! Never a picture more startling!

A First National Picture

I keel ze man ziz morning,
Heem call me dirty crook.
I keel some more ziz noontime
And steal ees pocketbook.
Perhaps I'll keel me one—two more—
Before zat day she through,
For I'm HOLBROOK BLINN as

"THE BAD MAN"

presented by
EDWIN CAREWE

FIRST NATIONAL PICTURES

A First National Picture

EDWIN CAREWE

"THE BAD M

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

FIRST NATIONAL PICTURES

A First National Picture

RESENTS

AN"

by PORTER EMERSON BROWNE
WITH

HOLBROOK BLINN

AND AN ALL STAR CAST
DIRECTED BY EDWIN CAREWE
SCREEN ADAPTATION *by* JOHN LYNCH
SCENARIO *by* FINIS FOX
PHOTOGRAPHY *by* SOL POLITO, A.S.C.

Another Worthy Achievement for the Screen

To Edwin Carewe must go the highest praise for his remarkable adaptation to the screen of this great stage success. All the delightful humor and stirring dramatic bits of Porter Emerson Browne's play has been wonderfully preserved.

It is a glorious achievement for motion pictures.

Holbrook Blinn, recognized today as one of the most polished actors the screen has ever seen, carries the role of Pancho Lopez, the character he made so famous on the stage, to heights of glory that will stamp him as a box-office drawing card of the highest type.

This picture will get them. Human, refreshing, unexpected in its twists of plot, thrilling, with a sparkling, chuckling strain of fun popping up all the way through, "The Bad Man" will please them everywhere.

It will add prestige to your house to say you have booked "The Bad Man."

"Sure I break the whole ten commandments in one day without muss the hair."

"It is not what you want. It is what I want. I am ze law 'ere!"

"I do not like you. Nobody like you. Alive you are no good. Dead you make two people I love 'appy."

A First National Picture

New York Critics Strong for "The Bad Man"

HARRIET UNDERHILL in the N. Y. TRIBUNE said: "Those who did not see it as a play will be delighted with it and those who did see it will not be disappointed in the picture. Yes 'The Bad Man' might be called a screen triumph."

QUINN MARTIN in the WORLD said: "It attracted bumper crowds and it sent them away almost unanimously happy. 'The Bad Man' in pictures is one of the best examples of sane transference of a stage play to the screen which we have seen, and the picture is distinctly worthy of the large patronage which it apparently is going to enjoy."

JEAN HENRY in the N. Y. EVENING JOURNAL said: "A joyous bit of whimsey is 'The Bad Man.' It is a new note entirely. Holbrook Blinn plays the role with an almost Gallic humor and so much charm that many a young man would like to visualize himself as the death-dealing, knife-eating Pancho Lopez of his interpretation."

NEW YORK TELEGRAM said: "Just as absorbing as the play. Edwin Carewe has made a good job of the film production."

DON ALLEN in the EVENING WORLD said: "We'll wager that when the film critics of the country make their selection of the 'ten best pictures of the year' 'The Bad Man' will be in the money."

SUN and GLOBE said: "We can recommend 'The Bad Man'."

It will add to your bank balance to play "THE BAD MAN."

FIRST NATIONAL PICTURES

A First National Picture

The

MOVING PICTURE

WORLD

Founded in 1907 by J. P. Chalmers

The Editor's Views

LET'S get down to bed rock. Here's the way it strikes us:

The picture that costs from a half million and up and shows every cent of its cost in story, direction, cast and spectacle, has won its place.

The picture that is produced for a sum approximating one hundred thousand dollars and that offers a real story plus exploitation angles—this picture, too, has its own definite position.

But the question mark enters somewhere in between. The picture costing in the neighborhood of three hundred thousand dollars, presenting a story possibly no better in any way than the hundred thousand dollar attraction, falling short in spectacular effectiveness of the bigger pictures—where is its place?

It is the "in between" picture that brings loud groans from the exhibitor when he hears the rental asked; it is the "in between" picture that requires herculean selling efforts to avoid the red ink mire.

* * *

THESE seem fundamental facts; unless memory is tricky they are axioms as well known a year ago as they are today.

Yet we find the new season a deadlock; it is hard to say whether the producer or the exhibitor is doing the most grumbling; and all because people apparently overlooked fundamentals.

Isn't it about time to realize that picture production—and, it necessarily follows, picture selling to the exhibitor and to the public—has divided into two widely divergent fields?

At either extreme there is no more than a reasonable business hazard; in between, there is the struggle of desperation.

There are those who believe that there is a definite field for the thirty or forty thousand dollar production. Men of experience are able to make out a good case for this belief. For our own part we are approaching the conviction that unless the forty thousand dollar picture has a hundred thousand dollar idea—or a million dollar one, if you are lucky—its position is precarious.

You can convince everybody except the small exhibitor that his patrons have a strong desire for "just good entertainment." He knows that they read the same photoplay columns and fan magazines that the Broadway patron scans—and "just entertainment" never benefits by the creation of an advance desire.

* * *

WHY are we rambling on with random thought about "the whichness of the why" in picture production?

Because the situation is becoming increasingly irritating that finds the exhibitor yelling on the one side, "We can't pay the prices; we can't take in that much money"; and the producer on the other side declaring, "You will have to pay the prices because that's what the pictures are costing me."

Isn't it about time to realize that no manufacturer in any line can justify his position unless, before he lays down his factory policy for the year, he honestly answers this question:

"Will the market pay the price for my goods?"

Surely, except in the case of life's necessities, the answer to this question is always a seller's problem—and not the buyer's.

* * *

SOMEONE is going to write us a letter now saying that good present-day pictures can't be made for one hundred thousand dollars—that they will run to one hundred and fifty. Someone else will cite two hundred and fifty thousand dollar negatives that made big profits.

And in those thoughts you have the responsibility for many of our industrial mistakes—inability to discern a fundamental truth through a maze of accidental and exceptional happenings.

One man hears that "Robin Hood" has passed the two million and a half mark, and the road-show and long run figures on "The Covered Wagon" are so great he can't say them in one breath. That's enough inspiration for him to attempt anything.

Another man hears a fine set of figures and makes them the basis of his spending policy—without ever a thought to the fact that there are selling organizations—and other selling organizations.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheremoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

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WORLD

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This Week

Reading some of the trade papers would give you the idea that a new national exhibitor organization was being started every other week in every other state in the Union. But each announcement seems to be just "another one of those things." Not at all like the very definite and cheering harmony story issued this week jointly by Sydney Cohen and the Theatre Owners' Chamber of Commerce. Altogether, prospects for National Moving Picture Day are bright, very bright.

Andrew Callaghan steps forth with Monogram Pictures. Fifth Avenue offices, two production units already at work—and so on.

Callaghan also presents some convincing ideas. "We know what the State rights market wants in story and picture," he says, "and we are going to give them that—then go a big step forward and give them quality of settings and casts beyond anything they ever expected."

If stills mean anything—and they certainly display settings and atmosphere—then Callaghan's first Fred Thomson production is going to live up to his promise. The cast speaks for itself. All in all, we are going to watch Andrew Callaghan and Monogram with unusual interest.

Emory Johnson has been in town. Busy days around F B. O. The director who put the "B" in box office is certainly a popular boy. Deserves it, too, say those who have come in contact with his unassuming, likeable personality.

Al Lichtman vacationing in the wilds. New plans ready on his return. We didn't like to hear of a break in the triumvirate of "Bachman, Schulberg and Lichtman." Somewhat of a shock. But business is business, and progress is change.

George Kann has resigned as foreign and Canadian manager for Goldwyn. George plans to take his infectious smile into a business of his own along about the middle of November.

Here's good news: Abe Warner left the hospital this week and is sojourning at the Ambassador, Atlantic City. Incidentally, any of the boys who expect to be in that neighborhood should drop in and help the convalescent while away the time. Mebbe—a pinochle game can be stirred up, huh?

Our old Broadway friend, Bert Ennis, is putting over a more than interesting column in the Los Angeles Herald these days. "Them Were the Good Old Days" is the heading, and the material the sort that brings up memories for the old-timers in this fillum game.

It seems to be contagious around the M. P. World office. Alfred Chalmers stepped into the ranks of the Benedicts just a few weeks ago—and tomorrow Ben Grimm strides down the aisle to the altar. Blanche Whitenack is the young lady who has seen in Ben those same qualities of popularity that his many friends in the picture game long ago recognized. We know that the industry joins us in felicitations to Mr. and Mrs. Grimm. And our warning to Ben that the days of "Grimms' Fairy Tales" are over.

Expansion days at the Ernest Shipman offices. Much new office space taken over and plans in whirring shape. Shipman now set to divide his production year between the North and the South. Long Island for the North—and, maybe, Florida for the South.

And the program further discloses to a palpitating world that "H. M. Ritchey" has all along hidden "Henderson M. Ritchey."

Frank J. Carroll—remember "For the Freedom of the World?"— is back in town from Denver with enthusiastic whispers about "The Birth of the West." Some title—and from a few of the things Frank has to tell, there will be plenty to back up the title.

The program of the Michigan exhibitors' convention this week is just about the most elaborate and comprehensive resume we have yet seen of such an affair. In addition to an intelligent schedule of events, there is convincing evidence of what organization has done for the theatre owners in the past year.

Arthur Krock, formerly of the Louisville Courier-Journal, has resigned from the Hays organization to become assistant to Ralph Pulitzer, of the New York World. Didn't stick around long enough for us to become acquainted.

Next week: F. B. O.'s big season announcement in Moving Picture World. Worth watching for—and we know a lot of "Westbound Limited" and "Human Wreckage" exhibitors who are watching. It's exclusive in The World, too.

Gosh, for two weeks we've been intending to tell you—and forgot—about a very charming young lady named Miss Johnston. Now we've forgotten the star's first name. But at least we can tell you that the ingenue is a new arrival in the home of Mr. and Mrs. William A. Johnston. Shake—Bill!

We have read some enthusiastic advertisements in our time. We have been under the spell of many a convincing testimonial. But for sheer compelling faith and power—did you read the telegram Sidney R. Kent sent Adolph Zukor on "The Ten Commandments?" Appeared in all the trade papers last week. We started reading it as "just another publicity blurb." The next thing we knew we were racing headlong with each word. "The Ten Commandments" may be all that and more—we dunno, yet. But we do know that we'd hate to have S. R. Kent turned loose to sell us something that we really didn't want to buy.

R. E. W.

Albert E. Smith Goes to Look Over Conditions in Europe

ALBERT E. SMITH, president of Vitagraph, sailed on the Berengaria on Tuesday on his annual trip to Europe. This trip, which will keep Mr. Smith abroad for about a month, is almost a business one. He will first visit London, where he will arrange for the housing of the two present Vitagraph offices under one roof, and he will go from there to Paris where his company has greatly increased its activities and is now producing.

Upon his return to New York the Vitagraph president immediately will go to the West Coast studios at Hollywood where all of that company's producing will be done during the coming winter.

Before sailing Mr. Smith said that upon his return he would have an important announcement regarding a deal with one of the best known English authors. The greatly increased business in Great Britain is one of the reasons for the Vitagraph president's making the trip.

In Paris Mr. Smith will look over general conditions.

Mr. Smith will go to Hollywood almost immediately upon his return to New York. He will be accompanied on the trip West by J. Stuart Blackton, who will have completed "Let Not Man Put Asunder," the new special based on the story by Basil King, with Pauline Frederick and Lou Tellegen in the leading roles. Mr. Blackton will make his productions at Vitagraph's western studios during the coming winter.

Colleen Honored

Colleen Moore was accorded a signal honor last week when the veterans of California's famous division, the Ninty-first, unanimously selected her as their godmother.

The occasion was the annual concention of the division, which will precede the general mobilization of the American Legion in San Francisco.

Anderson Buys from Hampton Great Authors Productions

IT was announced this week by Anderson Pictures Corporation that Carl Anderson, President of the organization, had purchased outright Great Authors Productions, one of B. B. Hampton's enterprises. This gives Mr. Anderson the ownership of seven successful features. In addition, he secures the rights to several outstanding stories and scenarios which have never been screened and which, it is understood, will be used by various production units now established under the Anderson plan.

Martin J. Heyl, Vice President of Anderson Pictures Corporation, who has been in New York for the past week, is returning shortly to Los Angeles to resume supervision of all of the production activities.

Among the features which pass to Mr. Anderson as a result of his negotiations are: "The Westerners," seven reel feature, based on a story by Stewart Edward White, and featuring Roy Stewart and Robert McKim; "The Sage Brusher," by Emerson Hough, Roy Stewart and Marguerite De La Motte are the featured players.

Others include: "The Dwelling Place of Light," from the novel by Winston Churchill. Robert McKim and Claire Adams do great work in this picture. "The Spenders," taken from Harry Leon Wilson's story has Niles Wesch, Claire Adams, Robert McKim and Joseph Dowling. Claire Louise Burnham's "Heart's Haven" is another. This six reeler presents Robert McKim and Claire Adams. The list is completed with "The Gray Dawn."

Lesser Returns; Is Satisfied Europe Out for U. S. Cinema

THE Leviathan this week brought back to New York Sol Lesser, vice-president of Associated First National Pictures, Inc. Lesser spent six weeks abroad, making his foreign headquarters in the London offices of Associated First National Pictures, Ltd.

While in England, Lesser conferred with officials of First National on all matters of foreign distribution. The film executive brings back glowing reports of conditions in Europe, stating that the foreign market was served on an average of 85 per cent. with American photo-productions.

"Russia," said Mr. Lesser, "is opening up tremendous opportunities for a great era in motion picture development. Other foreign countries are developing with equal strides. While abroad I established a permanent connection and distribution channel in all European countries for the independent product of Principal Pictures Corporation."

Mr. Lesser conferred with many of the foremost authors in Europe, including Sir Arnold Bennett, Sir Hall Caine and Maeterlinck. He announces that he has practically obtained the consent of all of them to create suitable story material for scenarios and the silver sheet. The film official made an extensive survey of the theatre situation in England, France and other foreign countries, with the result that he had obtained and brought to America many Parisian novelties which he will place in operation throughout the West Coast Theatre, Inc., of which he is vice-president. These European innovations will be at the disposal of brother exhibitors throughout the country after having proven successful in the West Coast chain.

"Big pictures are in a great demand abroad," claims Lesser. "European exhibitors and fans are equally as hungry for them as they are in the United States."

Lesser made no comment on the subject of sending companies of players to foreign lands for production purposes. The film executive's European trip was cut short due to the pressure of business at the West Coast and to the fact that his presence was desired at the semi-annual meeting of Associated First National executives at West Baden. Directly following the convention he and Mrs. Lesser, who accompanied him abroad, will leave for Hollywood, where he will supervise forthcoming productions of Principal Pictures Corporation.

Our Films Dominate England Declares Hays Upon Return

WILL H. HAYS returned to his office Tuesday morning, October 16, after an absence of nearly six weeks, most of which time he spent in England as the guest of Colonel George Harvey, Ambassador to the Court of St. James. After greeting the members of his staff, the dynamic advisor to the motion picture industry plunged at once, in his usual whirlwind fashion, into an accumulated mass of work, using, as is his custom, two secretaries and two telephones all at the same time.

While he was in England, Mr. Hays observed with great interest motion picture conditions over there, and he came back filled with enthusiasm over one outstanding fact—that ninety per cent. of all motion pictures shown in England are American made pictures, and that they please the great number of Britons who go to see them.

"Thus it is that the efforts of the motion picture industry in America toward its own continued improvement is of quite as much interest over there as it is here," said Mr. Hays.

"The international understanding by the peoples of the world, each of the other, which will be brought about by the right kind of American motion pictures all over the world, will move us very far indeed in the direction of world peace."

One of the largest functions which Mr. Hays attended in England was a dinner given in honor of T. P. O'Connor, who, in addition to being a distinguished parliamentarian and journalist, is the censor for all motion pictures shown over there. Mr. Hays said he was greatly pleased with the complimentary remarks concerning American-made photoplays, uttered by the famous "Tay Pay."

New York Is in Solid Harmony Behind Motion Picture Day

SYDNEY S. COHEN, president of the Motion Picture Theatre Owners of America, is in the centre of exhibitors in the United States and Canada who have linked themselves into an invincible chain which will enmesh the peak of success on National Motion Picture Day, November 19. The chain of movie men removes any doubt which may have hitherto existed in regard to just how November 19 is going over from the standpoint of the industry.

Mr. Cohen has worked tirelessly. His next to the big goal was achieved yesterday, October 16, when the coup-de-grace was executed and the Theatre Owners' Chamber of Commerce and Motion Picture Theatre Owners of New York were fettered as final and important links to the chain.

Supreme harmony and unison now reign, providing the all-necessary unanimity of action and concrete co-operation. With organization heads so pledged to their following, the vast majority of continental theatre owners are looking forward to the big event with enthusiasm that is without paramount to any similar occasion of the past.

The salient point of the big day is that upon its success, financially, will be determined the exhibitors' attitude toward certain legislation. The donation by each theatre of a portion of the proceeds on November 19 will enable that house in the future to carry into action its sentiment relative to laws in the making, concerning the industry.

National Motion Picture Day, November 19, 1923, was unanimously endorsed by the Theatre Owners' Chamber of Commerce by the following resolution presented by a special committee of fifteen, appointed by the president for the purpose of preparing same, at a largely attended meeting held yesterday at the Hotel Astor:

Resolved, That the Theatre Owners' Chamber of Commerce endorses National Motion Picture Day—November 19, 1923—and urges its members to contribute 25 per cent. of the receipts of their theatres on that day, to a committee to be appointed by the president, to carry out the purpose of this resolution.

The special committee which prepared the resolution met on the previous day and was composed of the following members:

Sydney S. Cohen, Charles L. O'Reilly, William Brandt, Sol Raives, John Manheimer, Hyman Rachmiel, B. Edelhurtz, Charles Moses, Arthur Hirsch, Harry Traub, L. Blumenthal, Sol Brill and Charles Steiner, and thoroughly discussed the purpose of National Motion Picture Day.

The carrying out of this resolution by the members will be of advantage to the industry in general and to the theatre owners in particular. Many prominent exhibitors in the Metropolitan zone were present, as was also Senator James J. Walker.

Addresses were made by the president of the national organization, Sydney S. Cohen, president of the state organization; William Brandt, and by Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce, and many other members.

The gratifying harmony exists, which speaks well for 100 per cent. co-operation in putting over National Motion Picture Day. The following committee has been appointed by the president of the Chamber to carry out the spirit and purpose of the resolution:

BOROUGH OF MANHATTAN: J. Arthur Hirsch, Morris Needles, Louis Schneider, J. Louis Geller, William Landau, Harry Traub, A. J. Wolf, Sol Raives, Jack Schwartz, Benjamin Knoble, J. Alton Bradbury, H. Yaffa, Sol Saphier, Charles Steiner, J. Elpern, Lee Ochs, Max Silverman, Nathan Block, B. Sherman.

BOROUGH OF THE BRONX: Bernard Grob, Joseph Weinstock, Henry Suchman, Charles Goldreyer, Clarence Cohen, Joseph Jaime.

BOROUGH OF BROOKLYN: Samuel Schwartz, Samuel Rhonheimer, John Manheimer, Ruddy Sanders, A. H. Eistenstadt, Philip Rosenson, Max Barr, Arthur Rapf, William Small, Otto Lederer, Abraham Schwartz, Samuel Sonin, Hyman Rachmiel, S. Rinzler.

BOROUGH OF QUEENS: Charles Schwartz, Hy Gainsboro, Sol Brill, J. Goldberg, B. Rossesy.

BOROUGH OF RICHMOND: Charles Moses and Leon Rosenblatt.

NORTHERN NEW JERSEY: Joseph Seider, David Keiserstein, Louis Rosenthal and Joseph Stern.

Movie Day to Be Important Topic of Exhibitors at Rochester on Oct. 31

A MEETING of Theatre Owners of New York State will be held in Hotel Seneca, Rochester, N. Y., on Wednesday, October 31, commencing at 2 P. M. This meeting will bring to Rochester theatre owners from different parts of the state who will consider many problems affecting the welfare of the exhibitor and the industry at large which are now pressing for attention.

Among the features to be discussed will be the move for the repeal of the admission and seat taxes along which lines many important advances have been made by the National Organization.

Other features will embrace National Motion Picture Day and the solidifying of the forces in this state for the purpose of putting over this big event in as successful a manner as possible.

Members of the Board of Directors of the Motion Picture Theatre Owners of America, National President Sydney S. Cohen and other national officers will attend the meeting.

Calls Rochester Meet

Matters of Special Concern to All Will Be Discussed

National President Sydney S. Cohen, of the Motion Picture Theatre Owners of America, has called a meeting of the members of the board of directors for Rochester, N. Y., on Tuesday, October 30. This meeting will be held in the Seneca Hotel in that city and many matters of special concern to the theatre owners in particular and the motion picture industry generally will be discussed.

Among the important elements will be the reports on National Motion Picture Day from the committee having charge of the work and from the national officers and district leaders in all parts of the country.

Reports will also be made on the advances made toward securing the repeal of the admission tax, the development of cheaper theatre insurance plans and also matters affecting national and state legislation. The members of the board of directors and national officers are as follows:

President, Sydney S. Cohen; Vice-Presidents, Joseph Mogler, Martin G. Smith, Joseph W. Walsh, E. W. Collins; Treasurer, William Bender, Jr.; Recording Secretary, George Aarons, and Directors, M. F. Comerford, C. A. Lick, C. E. Whitehurst, W. A. True, Harry Davis, W. D. Burford, G. G. Schmidt, A. Julian Brylawski, A. R. Pramer, Fred Seegert, Glenn Harper, R. F. Woodhull, L. J. Dittmar, John A. Schwalm and Charles T. Sears.

Pennsylvania's Campaign Gets Under Way with a "Bang"

WITH representatives of 700 theatres in attendance, the Motion Picture Theatre Owners of Western Pennsylvania held a giant mass meeting Sunday evening, October 14, at the Davis Theatre, Pittsburgh, to formulate definite plans for National Picture Day on Monday, November 19.

Exhibitors from all over the state listened to an address by Harry Davis, who presided. Mr. Davis is a national director of the M. P. T. O. A. He was followed by former Congressman Hon. James Francis Burk, a prominent legislator for 25 years, discussed legislation. William Bender, national treasurer, M. P. T. O. A., and national chairman of the Motion Picture Day Committee, made a spirited plea for united and concerted support.

The meeting opened with a series of jazz selections by the Mason-Dixon orchestra and a vocal solo by Chauncey Parsons. The meeting unanimously voted to celebrate National Motion Picture Day. The cards were distributed and every theatre owner present, in pledging his support, agreed to turn over 25 per cent. of the day's receipts on November 19 to the Motion Picture Theatre Owners of America.

Harry Davis, chairman of the Motion Picture Day Committee for Western Pennsylvania, had previously called a meeting of 50 theatre owners, representing the district chairmen throughout the territory, which was held on October 6 at Pittsburgh. At that time the M. P. T. O. of Western Pennsylvania voluntarily appropriated any amount of money up to $1,000 for the extra and added exploitation of National Motion Picture Day. This action was unanimously taken, following a motion to approve and indorse the day.

An array of 3-sheets, 1-sheets and snipes are being prepared and plans are maturing for a campaign culminating with the celebration on November 19, which will bring nationwide publicity to the event. This campaign began with the big rally on Sunday night last, which was broadcasted by radio from KDKA, the Westinghouse station. It also was given much space in the Pittsburgh papers and put on the wires, reaching hundreds of papers throughout the country.

It is expected that the idea of a mass meeting of theatre owners will be adopted by other state organizations as a means of stimulating interest in National Motion Picture Day. New Jersey is proceeding along similar lines, and, in addition, the celebration on November 19 is being made a part of a general public service drive. As the purpose of the theatre owners' big day is, among others, to strengthen the spirit of cordial relationship between the theatres and their patrons, New Jersey's idea fits admirably into the plan.

There, the campaign will be taken direct to the public by means of a series of slides. The public will be told what National Motion Picture Day is, what it stands for, what is being done in celebration of the event, and how it can result in greater public service. To secure the public's reaction and ideas, blanks will be used in hundreds of theatres for weeks before November 19, upon which patrons express their preferences in picture entertainment. The theatre owners feel that, in this way, they can check up on the tastes of their patrons and be in a position to give consideration to the wishes of the majority. It is understood that the whole campaign will be tied up to National Motion Picture Day, which will benefit by a tremendous amount of publicity, assuring the success of the big celebration.

Fifty more New Jersey theatre owners have been added to the list of chairmen, in addition to the Congressional District chairmen already appointed and at work. Plans are now being completed toward making the day a huge success in every city and town of the state.

Quake Survivor Here

Tom Cochrane, Famous Manager at Tokio, in New York After Harrowing Experience

Tom D. Cochrane, manager of the Famous Players-Lasky Corporation branch office at Tokio, Japan, who was slightly injured in the earthquake which destroyed Tokio nad Yokohama, arrived in New York Saturday, October 13, to confer with E. E. Shauer, director of the foreign department, regarding plans for the distribution of Paramount pictures, from the temporary offices opened at Kobe immediately following the disaster. While in New York Mr. Cochrane will assist the foreign department in restocking the new Japanese office with films and advertising accessories to replace the supplies destroyed when the office in Tokio was wiped out.

"The Paramount offices in Tokio were totally destroyed, with all of our prints, records and valuable advertising material," said Mr. Cochrane. "Fortunately there were many prints in use outside the earthquake district and these we have been keeping in circulation since the reopening of our offices in Kobe."

Reginald Denny Hurt

Reginald Denny, Universal Jewel star, and widely popular as the hero of "The Leather Pushers" series, was seriously injured several days ago in an automobile accident near Los Angeles, word has reached the Universal home office. Denny will be laid up for some time, and will not be able to enter the ring for many weeks.

Great Growth of Canadian Division Causes Special Meeting for Nov. 1; Cohen Going

THEATRE owners of Canada will assemble at a large meeting which will be held in the King Edward Hotel in Toronto, Canada, on Thursday and Friday, November 1 and 2. This is called under the auspices of the Ontario Division of the Motion Picture Theatre Owners of Canada.

The organization of the Canadian Division of the Motion Picture Theatre Owners of America took place in Montreal at the Mount Royal Hotel on September 6 and 7 and since that time many important additions have been made in the ranks especially in the Toronto district.

It was therefore deemed advisable to hold another meeting in Toronto so as to take into the organization all of the theatre owners in the Dominion. This organization is known as the Canadian Division of the Motion Picture Theatre Owners of America while operating as a seperate unit in the matter of taking care of special national legislation as affects the Canadian Exhibitors at Ottawa is yet joined in any line of activity which concerns the theatre owners as a class.

National President Sydney S. Cohen and members of the Board of Directors of the Motion Picture Theatre Owners of America and other national officers will be present at the Canadian meeting.

Loew Resigns, Brecher Fined; T. O. C. C. Deeper in Film Fuss

By Tom Waller

"ENEMIES of Women" has many other enemies and is wreaking havoc in movie society right and left. As the result of biting into this piece of forbidden fruit Marcus Loew is no longer a member of the Theatre Owners Chamber of Commerce, and Leo Brecher was deposed from his seat in the Board of Directors long enough to pay a fine of no nominal measurement. "Enemies of Women" is keeping the courts busy handing down decisions which so far have savored of nothing finally decisive.

This picture is affording the Chamber of Commerce one of the best entanglements of law which has confronted it in many seasons. Three applications for injunctions restraining various theatres from showing this film have been made by the organization. Each has had in it for the chamber the technical flaw of service of summons and complaint on the wrong party.

Confronting the theatre owners of this association, Secretary Morass declared today, October 17, is the big problem, comprised of all the smaller surrounding intricacies of the situation, as to who really owns this "Enemies of Women."

It has been universally advertised, and, it seems, it was universally understood, that William R. Hearst's Cosmopolitan made this much contracted production. At least, the chamber, so Mr. Morass states, labored under that impression when it first jumped into the Court of Special Sessions and sought to have William Fox's Washington Theatre, New York, enjoined from showing the picture under the new and separate contract with Goldwyn, as the distributing agency. In this respect one report had it that the plaintiff, the Gotham Theatre Company, in this instance, was a foreign organization. The chamber maintained that it had secured an order staying, until final argument on the injunction application, Fox from showing the picture at this particular house. Then, the chamber added, due to the lateness of the arrival of the prohibition writ, the organization had decided that in due courtesy to Mr. Fox they would let him run the picture rather than darken the theatre of a feature picture.

Then followed other violators of the T. O. C. C. resolution to ban "Enemies of Women" until the validity of contracts made by Famous Players, as its first distributing center, was established. In its quest for restraining orders the Chamber of Commerce, so Mr. Morass states, struck the present snag when the court demanded to know the real owner of "Enemies of Women."

"Mr. Hearst has such a multiplicity of organizations, some incorporated and others unincorporated, that so far we have been unable to discover who really owns 'Enemies of Women,'" Mr. Morass commented. It was made rather understandable that until this point is uncovered the T. O. C. C. will find it difficult sledding for an official ruling to compel Goldwyn contract holders to give precedence to Famous signatures possessed by two exhibitors in the same theatrical jurisdiction.

The T. O. C. C. held its regular weekly meeting yesterday, October 16, at which time the organization sustained the findings of its Board of Directors in respect to fining Director Brecher for his bite in the movie apple. At that time the resignation of Mr. Loew, tendered by him personally to the Board of Directors at a previous executive session, was accepted.

Mr. Morass emphatically denied a report that Mr. Loew had resigned because he had found that the organization "meddled" in his personal business. On the contrary, the chamber secretary said, Mr. Loew issued with his resignation a long statement in which he is credited with having stated that the stand by the T. O. C. C. against him was perfectly justified, but that business interests in which he was involved caused him to act accordingly. He is said to have closed his statement by admitting that he had no defense to offer.

On their alleged violation of this resolution Messrs. Fox and Moss are scheduled to appear before the executive board on October 25.

The chamber terminated its October 16 session by unanimously endorsing National Moving Picture Day, as inaugurated by Sydney Cohen, president of the Motion Picture Theatre Owners of America.

Pathe Men Advanced

Pathe announced this week three important appointments, effective October 8. Charles Henschel, formerly branch manager of Pathe's Philadelphia office, has been promoted to the Eastern District managership. W. A. V. Mack, formerly branch-manager at Buffalo, succeeds Mr. Henschel as branch manager at Philadelphia. Mr. Mack's place as manager of the Buffalo office has been filled by the appointment to that post of Basil Brady, who has covered the Rochester and Buffalo City territories for Pathe during the past six years. All three appointees have had extensive experience in the sales division of the film business and are well known in their respective territories. The Philadelphia office under Mr. Henschel's direction recently won first place in the Pearson Pennant Race.

After Theatre Chain

John Hamrick and Goldwyn-Cosmopolitan are dickering over a proposition whereby the distributing concern would obtain a 50 per cent. interest in the exhibitor's theatre chain in Washington and Oregon upon an initial payment of $100,000 and a further payment of $150,000, holding the leases as collateral security. So far as the Blue Mouse theatres of Seattle and Tacoma are concerned, the transaction has gone through, it is said. Howard Dietz, for Goldwyn-Cosmopolitan, said his company has no statement to make.

Paramount Names 50 Houses in Accord with New Policy

AFTER weeks spent in sorting out applications, the Distribution Department of Paramount has selected approximately fifty leading theatres in the United States, located in cities ranging in size from New York down to some possessing a population of only twenty thousand, as demonstration centers for Paramount pictures under the plan announced by the company six weeks ago. Additions now under consideration will bring the list up to about one hundred theatres, some of them located in cities as small as ten or fifteen thousand population.

The only change in the original plan, Paramount states, is in the number of theatres chosen, the list being much larger than was at first contemplated. This change was brought about by the large number of insistant requests from exhibitors in towns of all sizes to have their houses designated. Thirty-five of the theatres on the final list will be located in so-called key cities, with the remaining fifty-five or sixty in smaller cities where local conditions are such as to justify their selection for the tests.

Immediately following the policy announcement in the trade press and daily newspapers the Famous Players-Lasky offices were deluged with requests from exhibitors to have their houses designated. Within one week nearly five hundred applications were made by telegram or letter, with the result that General Manager S. R. Kent and the other executives of the Distribution Department have had a most exacting task to work out. Careful examination had to be made of every condition of exhibition entering into consideration. The result is that the theatres chosen represent as widely divergent conditions as are possible, not only as regards population but as to the character of their audiences and their tastes in entertainment, in order that they might best serve their purposes as the leading and only factor in establishing an equitable price in their respective territories for the pictures shown.

As the first step toward carrying out the announced provision for an adequate exploitation and advertising campaign for each picture, Claud Saunders, Director of Exploitation, left several weeks ago on a trip which will take him to practically every one of the demonstration centers, going over the plans of campaign with the exhibitors and the members of the field force of his department.

Through the advertising department big display advertisements are being placed in the local newspapers in all the demonstration towns, calling upon the local public for cooperation and informing them that this is the first time the responsibility of signifying just what they want or do not want in the way of motion picture entertainment has been put directly up to them. This local theatre advertising ties up directly with the national announcements concerning the new demonstration policy run in the Saturday Evening Post.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 762.

EXCLUSIVE!

THE GREAT INTERNATIONAL $100,000.00 RACE

PAPYRUS VS. ZEV

A TWO-REEL SPECIAL

Pathe has acquired the exclusive motion picture rights to the great International horse race between Papyrus and Zev at Belmont Park on October 20th.

The newspapers are filled with stories on this great race. The interest is intense. You never had such advance exploitation on any picture. There is no question but what this Two Reel Special will be the true feature of your show.

EVERY MAN, WOMAN AND CHILD IN THE COUNTRY WILL WANT TO SEE THIS RACE!

All Eastern cities will be able to show the pictures Sunday, October 21st, since

PRINTS WILL BE SHIPPED ON THE NIGHT OF THE RACE

Here is your opportunity to do big business with a real showman's picture.

ORDER NOW!

PATHEPICTURE

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Balaban & Katz Theatre Stock Selling on Chicago Exchange

The securities of the new Balaban & Katz Corporation, organized to consolidate various Chicago picture theatres and enterprises, are being traded in on the Chicago Stock Exchange. There were 28,476 shares of preferred stock of $100 par value and 264,000 shares of common of $25 par value. Of the common stock 50,000 shares were bought and have been offered for subscription by a Chicago syndicate. The balance of the common stock will be used on an exchange basis to acquire the stocks of the various Balaban & Katz enterprises.

The syndicate offering of 50,000 shares at $47.50 a share has been far over subscribed, some reports being that total subscriptions were ten times the number of shares offered. The shares sold one day last week on the Chicago curb market as high as $66 on a "when issued" basis.

The new corporation represents a capitalization of more than $11,000,000 with theatre properties, etc., valued at nearly $9,800,000. The component companies operate the Chicago, Roosevelt, Tivoli, Central Park and Riviera theatres. The corporation expects to pay dividends of 25 cents a month, or $3 annually, on the common stock. Net earnings for the current year are expected to be about $5 a share on the common stock.

Manager Sam Atkinson of the Calo Theatre believes in giving his patrons plenty of good singing. During a run of "The Midnight Alarm," in addition to the organ recitals he had Miss Lauretta Giles put over some of the new song hits.

The ushers and attendants at the McVickers Theatre blossomed out in new red and blue uniforms last week.

The run of "Monna Vanna" ends at the Harris Theatre this week and the house will be turned back to legitimate plays.

Aaron Jones has booked "Rosita" to follow "The White Rose" at the New Orpheum Theatre. A big exploitation campaign will be put on by Ralph Kettering.

The Zenith Amusement Company has been organized by F. F. Munson, A. W. Slater and W. H. Richards to establish and manage picture theatres, with headquarters at Urbana, Ills. The new company has a capital stock of $60,000 and offices at 312 West Railroad street.

Morris Goldman and Sigmund Greenbaum have bought the Madlin Theatre property, consisting of the Madlin Theatre of 1,000 seats, a hotel and four stores, at the northwest corner of Madison and Lincoln streets, from Louis Marks for a reported $117,500.

Field men of the Internal Revenue department from the local office are still at work in southern part of the state checking up on the amusement tax returns, and it is expected that several weeks will be required to complete the job.

The Grand Theatre at Lincoln, Ill., which has been closed for several months, has been reopened under the management of S. A. Marcus, who will play both pictures and vaudeville.

Elmer Brient has resigned as manager of the Hall Amusement Company of Centralia, Ills.

J. G. ("JACK") BURCH

After nearly 20 year's as manager with Jones, Linick & Schaefer he has been retained by Paramount as manager of the McVickers Theatre, Chicago. His sunny disposition has made him a host of friends.

The Gayety Theatre at Middletown, Ills., has been taken over by G. M. Wendle, who will improve the house.

The Star Theatre at Dubuque, Iowa., which has been closed for a few months, has been reopened for the fall season.

One of the best weeks the McVickers Theatre has had this season was last week when Rin-Tin-Tin, the police dog, made a personal appearance in connection with the showing of "Where the North Begins." The newspapers gave the dog some wonderful press notices that brought out the crowds.

Charles Raymond is handling exploitation for the McVickers Theatre these days, while Ed Olmstead continues to hand out the publicity to the newspapers.

W. M. Beadell has left the Capitol Theatre at Whiting and is now connected with Fisher's Theatre at LaSalle, Ills.

M. Rudolph has bought the Emmett Theatre at 4338 Wentworth avenue from Brunhilde and Young and will make some changes in the house and improve the programs.

Walter Strassheim has resigned his connection with the Lubliner and Trinz circuit and accepted the position of manager of the Ben Hur Theatre at 306 South Cicero avenue

Jack Moss of the Logan Square Theatre is playing vaudeville as well as pictures these days, and in addition is boosting business by turning Tuesday and Wednesday night shows into jazz nights. This brings the young folks from all over the northwest side to the house.

It is reported that efforts are being made by Jones, Linick and Schaefer to regain the lease that Universal has on the Randolph Theatres and that $100,000 was offered to return the house to the old management. The lease has about four years to run yet, according to the information. The Randolph has been a good business getter for the Universal pictures under the efficient management of J. L. McCurdy.

Fred Hoffman has plans for a new movie theatre to cost $100,000 and be erected at 1939 Monterey avenue. The new house is to be brick and terra cotta construction.

Manager M. B. Slott of the Stratford Theatre at 715 West 63rd street put on a fashion revue last week in connection with his regular bill and had to hang out the S. R. O. sign all week.

Lester Murray has charge of the successful run at the Woods Theatre of "Scaramouche" and Chester Smith is in charge of the musical direction.

The New Orpheum Theatre had the premiere last week of "The White Rose" and played to good business. There was more or less controversy over the picture, but it got by the city hall censor.

Balaban & Katz Get Temple Theatre

BALABAN & Katz scored another hit in Chicago amusement circles when they outbid the Orpheum interests for the new Temple Theatre to be erected on the site of the Colonial Theatre on Randolph Street, between State and Dearborn Streets, by the Masonic Temple Association. The new theatre will be included in the $5,000,000 Masonic Temple to be erected on the property, and will seat 3,500.

The Orpheum interests, it was reported, were after the new theatre for a huge vaudeville house to replace the Palace Theatre on Clark Street, which was to be turned into a legitimate house, but Balaban and Katz overbid them at such a great advance that they were left at the post. It is stated that the annual rental for the new house will be $327,000 or $16,350,000 for the fifty-year term that the theatre has been leased by the Balaban & Katz interests. Every seven days the rental will amount to about $6,288.

It is supposed that the new house will take the place of the Roosevelt Theatre when the lease expires on this State Street house. It also is reported that Paramount wants a larger house than the McVickers, which they recently subleased from Jones, Linick & Schaefer for a period of years, and the Orpheum interests will secure another site in the loop district for their new house.

Another new Loop theatre is projected for the Colonial bookings, so the merry race continues for new theatres to supply the amusement demand of the Chicago theatre goers.

Robinson Dies Suddenly as He Returns to Boston Home

George K. Robinson, an old-time actor, stage director and, of recent years, motion picture manager and exploitation man, in this part of the country, and widely known as well all over the United States, died suddenly last week at his home, the Hotel Puritan, Boston, less than four hours after he had reached there with his wife, following a trip from Maine. He was seized on the train with a heart affection and failed rapidly.

Many men and women well known in theatrical circles, as well as a large number of representatives of Boston's film district and theatre owners and managers from all over New England, attended his funeral at Waterman's Funeral Chapel at Coolidge Corner, Brookline. The body was then taken to Worcester, his old home, where burial services were held in Hope Cemetery.

Mr. Robinson was a native of Worcester, where he was born 58 years ago, and from a youth had been engaged in theatrical work in various branches. In the old "rep" days none was better known than he in New England and the Eastern states, for he trouped it with the leading repertoire queens, playing week engagements in all the medium-sized cities of the Eastern part of the country.

After the advent of moving pictures, which took over many of the New England theatres, he went in for permanent stock, playing season engagements in many New England cities. He was associated with Louis B. Mayer as Mayer's resident manager at Haverhill, and later in the Boston distributing agency, when he left the legitimate end of the business to take up the moving picture game. Later he became an efficiency man in the industry, traveling over a wide territory in the East, supervising improvements in the theatres and in the general picture field.

He had been employed by the Gordon chain of theatres in this section, by the Paramount Film Corporation, the Fox Film Company, First National Pictures, and others. He managed a theatre at Newark, N. J., did some excellent exploitation work for Fox in Chicago, and last June was sent by the Fox interests to Denver, Colo., to take charge of the Fox circuit, with headquarters in Denver.

The high altitude of the Colorado city did not agree with him, however, and he returned to Boston early last September. He then entered the employ of William Gray, proprietor of the Gray circuit of picture houses, and at the time of his death was manager of the Empire Theatre at Lewiston, Maine, one of the Gray chain.

He was affiliated with the Elks and the Masons, both at Worcester. He is survived by his wife, who was on the stage with him for many years and was well known in vaudeville, stock and repertoire.

Patrons of the Alhambra Theatre and of the Quincy Theatre, formerly the Kincaide Theatre, both of Quincy, are much pleased with the innovations that greeted them at these two houses with the opening of the fall season. A large new organ has been installed in the Alhambra and has proved a most pleasing addition to the theatre's equipment. The Quincy was entirely renovated and redecorated during the summer and is bright, clean and homelike in appearance. Both theatres are under the management of William DeWolf and Fred Murphy, and they are giving the Quincyites excellent programs of pictures and other entertainment.

Daniel Finn, for five years manager of Gordon's Olympia Theatre in Lynn, has resigned to accept the management of the Loew houses in Lynn, Haverhill, Lowell and Portland, Maine. Recently he was tendered an appreciation party and dinner in Smith's Banquet Hall in Lynn, at which many friends gathered, and a diamond stick pin was given him. Finn has been succeeded as manager at the Olympia Theatre by Rene Bouillarde, a former Scranton, Pa., newspaper man, who recently has been managing a theatre in Worcester.

Boston's picture theatres responded nobly to the appeal of the American Red Cross for its Japanese Earthquake Relief Fund, and Director S. H. Stone of Boston Metropolitan Chapter has just announced total contributions of $9,511.59 from this source. The response was regarded as unusually satisfactory. The contributions were sent in by the following: Keith's Theatre, $2,958.72; Scollay Square Olympia Theatre, $1,026.73; Capitol Theatre, $1,013.14; Washington Street Olympia Theatre, $1,011.04; Bijou Theatre, $467.51; Codman Square Theatre, $408.53; Upham Corner Strand Theatre, $394.68.

A. G. Pearson, who has presented Pearson's Perfect Pictures at the City Auditorium at Melrose on Saturday nights for several years, has taken over the management of the Melrose Theatre. He declares that he intends to give the people of Melrose and vicinity the best possible pictures obtainable, with features, comedy and news pictures.

Eugene L. Perry has been appointed New England manager for the William F. Gray chain of theatres, with offices in the Social Building in Boston. He comes highly recommended from the Famous Players' offices in Oakland, Cal.

Two exhibitors from the wilds of Maine, W. V. Howe of the Upper House at Presque Island, and R. A. Flora of Power's Theatre at Caribou, have just visited the Boston film district and laid in their year's supply of screen offerings.

Leon Gorman, who gained considerable valuable experience as a salesman in the Boston film district, has been managing a small chain of picture houses, with headquarters at Old Orchard, Maine.

The Princess Amusement Company of Boston has been incorporated with a capital of 500 shares without par value. The incorporators are: Nathan W. Gordon, Boston; Ernest H. Horstmann, Marblehead, and Charles W. Hedgdon, Wakefield.

A new concern recently granted articles of incorporation in this state is Calvert, Inc., Manhattan, to engage in a pictures and theatres business. The capital is $1,000. The incorporators are: Samuel W. Rose, Louis Cohen, Abraham C. Cohen.

Fields Corner Olympia Company, Boston, has been granted articles of incorporation to engage in the exhibiting business. The capital is $25,000. The incorporators are: Edward Clayton, Nathan H. Gordon and Max Shoolman, all of Boston. Mr. Gordon is the head of the Gordon Olympia circuit of theatres throughout New England.

Harding Resident Manager of New Norwich, Conn., Theatre

With William H. Harding as resident manager, A. A. Spitz of Providence, R. I., opened the new Palace Theatre in Norwich, Conn., on October 15 with "Ashes of Vengeance" as the main feature. The balance of the program was made up of Will Rogers in "Jus' Passin' Through," news weekly, concert numbers and selections on the pipe organ.

The New Palace Theatre site, first acquired by Mr. Spitz and Charles H. Stedman, now deceased, is one of the most centrally located tracts of real estate under one management and covers approximately 16,000 square feet of land. It is surrounded on all sides by open ways.

Mr. Spitz invited the people of Norwich to have a part in the project. As the president and general manager of the Palace Theatre Corporation, he has for the last seven months given much of his time in planning and supervising construction of the Palace.

Besides Mr. Spitz the other officers of the corporation are: Secretary and attorney, Edwin W. Higgins; treasurer, Herbert M. Lerou. Mr. Stedman was treasurer and upon his death Mr. Lerou took over the office.

The capacity is 1,400 and all seats are on the main floor. The Palace has a large stage. The appointments and furnishings throughout are most modern. The schedule is as follows: Matinee, 1:30 P. M., admission, 25 cents; evenings, 6:30 to 10:30 P. M., admission, 40 cents. The children's tickets are 15 cents.

The other theatres in Norwich are the Strand and Broadway, under the direction of Abraham Davidson, and the Breed Theatre.

The management of the Olympia Theatre in New Haven has effected a co-operative stunt with a garage near the theatre whereby patrons coming in automobiles may leave their machines in the garage at a reduced price, the only requisite being that they notify the garage men that they are going to the Olympia. A film trailer makes the announcement.

For the first time since the sensational fire in the Rialto Theatre in New Haven, some of the theatres in that city soon will commence to operate under a city license. After a thorough inspection, the following theatres have been recommended to Chief of Police Smith as having complied with the orders to make alterations so that they may be reasonably safe from fire hazards: Lawrence, Poli's Bijou, White Way, Majestic, Winchester, Garden, Alpine and Life.

Three of the largest theatres in New Haven, the Globe, Gordon's Olympia and Poli's Palace, have been given until October 22 to complete the changes ordered. The San Carlino and Lyric theatres, neighborhood houses, also will have to be furnished by the same date.

The board of building examiners is said to be planning drastic action against the managements of the Dreamland and Cannon's theatres, if work on the alterations is not started immediately. The Crystal, a small downtown theatre, has until October 16. The DeWitt was the only one ordered closed.

Manager Dziadik of the Derby Theatre in Derby made a big flash for "Tea—With a Kick" and he showed it for the first time in Connecticut.

Manager Raffile of the Globe Theatre, New Haven, entreats his patrons to attend the matinees, as since he has changed his policy to week runs of first run features, his 500-seat house is capacity virtually all of the time between 10 A. M. and 11 P. M.

Bill Cotter, manager of Poli's Theatre in Meriden, has given $50 in gold away every Monday for the past several weeks. A week or so ago Manager King of the Community Playhouse, also in Meriden, told his patrons that he would give a similar amount away and urged them to "change their luck" by coming to the Community on gift night. Incidentally, Manager King presented "Circus Days" with Jackie Coogan most effectively. He had five circus acts in conjunction with the film.

Beckerich Celebrates Buffalo Theatre's Second Anniversary

Buffalo's Loew State Theatre is celebrating its second anniversary this week. It is also the second anniversary of Al Beckerich as manager of the big house. That the theatre has been phenomenally successful in the two years of its existence is a generally known fact. And to Mr. Beckerich should go much credit for this success.

One of the features that has made the State popular with Buffalonians is the adoption of a plan by Mr. Beckerich to encourage the attendance at matinees of mothers with their children. Whereas it is the desire of many theatre officials to keep the so-called "squawking" youngsters out of places of amusement, these little folks are specially invited to Loew's and frequently "Al" himself can be found playing with the "kids." It is just part of the plan to bring the family to the box office, says Al.

Loew's State was opened to the public on October 17, 1921. Included in the endeavor of the management is the purpose of exploiting local talent whenever the opportunity presents itself. In connection with the birthday program, Mr. Beckerich put over a two-page display in one of the local newspapers in which many local merchants cooperated in an advertising way.

A bond of $3,500 has been furnished by Harry Abbott, former manager of the Garden Theatre, who surrendered to the United States marshal in answer to an indictment charging fraud. William Vail, proprietor of the Garden and owner of other shows in Cleveland, was arrested in Cleveland and faces indictments both here and there. The indictment alleges that Abbott and Vail concealed information from the internal revenue department in making admission tax returns. The bond was furnished by Simon Cohen, ?31 Main street. Mr. Abbott now is manager of the Criterion Theatre.

"Pioneer Trails" has been booked for early presentation by the entire Associated Theatres, Inc., circuit of nine houses in western New York, by the Bellevue, Niagara Falls, by the Shattuck Opera House, Hornell; by houses in Fulton, Clifton Springs and other cities.

Manager Howard J. Smith has booked "The Birth of a Nation" for an indefinite run at the Palace Theatre, Buffalo.

Harry Gilbert of the Regent Theatre, Syracuse, was called before the Film Board of Trade's arbitration committee a second time last week because the board was unable to get at his case on his first visit. But in order to make Harry feel well the board promised to pay all expenses. Accordingly at the end of the session, Harry put in a bill for thirty-five iron men. After the members of the committee had been revived with a pulmotor, they asked Harry to explain the high expense sheet, inasmuch as the fare from Syracuse and return is about $18 and the meals for the day would amount to about $5. "Well, my time—" began Harry.

There is some sunshine in the life of a distributing executive. Clayton P. Sheehan, brother of "W. R.", general manager of the Fox Film company, and himself district manager for the company, has received three letters from exhibitors praising the Fox product. Victor Allen Warren, manager of the Strand, Massena, N. Y., has written Mr. Sheehan telling him how good he thinks the Imperial comedies are. Fred A. Rice of the O-At-Ka Theatre, Warsaw, N. Y., pens that "The Lone Star Ranger" is the cat's whiskers, and Ned Kornblite of the Strand, Binghamton, backs up Mr. Rice by penciling the same stuff.

W. R. Sheehan, general manager of the Fox Film Corporation, came "home" last week end to attend the wedding of his sister, Estelle Sheehan, and heard that Shea's Hippodrome, Buffalo; Empire, Syracuse; Piccadilly, Rochester; Park, Utica; Strand, Binghamton and Strand, Elmira, have booked "If Winter Comes" for early presentation. The production opens at the "Hipp" early in November.

Albany and Troy Orchestras to Give Symphony Concerts

Beginning on November 3 and continuing each Saturday morning throughout the entire winter, the combined orchestras of the Mark Strand Theatre in Albany, and the Troy in Troy, will give a series of symphony concerts between 10:30 o'clock and noon, at an admission of 30 cents. The combined orchestras, numbering about thirty musicians, will be directed by Julius Boxhorn, of New York City, who recently came here to head the Mark Strand musicians. The idea of giving symphony concerts at a picture theatre, and combining the orchestras, is brand new to this section of the state, and is the outgrowth of an idea on the part of Uly S. Hill, managing director of the two big houses.

A report to the effect that the Griswold Theatre, owned by the Proctor interests in Troy, and which has recently been operated as a picture house by Benjamin Apple, the lessee, would be taken over by Oscar Perrin, of Albany, and run in conjunction with his two other houses, the Clinton Square and Leland, was denied by Mr. Perrin this week. The Griswold now is dark.

The Avon, the largest picture theatre in Utica, has just been designated as a demonstration theatre for Paramount in central New York, a deal having been engineered between the Albany exchange and Nathan Robbins, owner of the theatre.

The State Theatre in Schenectady, N. Y., scored a big beat this week when it completed arrangements whereby the WGY orchestra of twenty-five pieces will play at the theatre each Sunday from now on, in connection with the pictures being shown.

The many friends of Edgar Weil, manager of the Strand in Syracuse, will regret to learn that he has suffered another nervous breakdown and has gone to Little Rock, Arkansas, to recuperate. Mr. Weil has been an indefatigable worker, and as a result his house ranks as the leading theatre in the Salt City.

Ben Apple, owner of the American Theatre in Troy, is a red-hot baseball fan, and naturally enough he was reported out of town all last week. Mr. Apple was in New York attending the World Series.

Harry McNamara, who runs the picture theatre in Valatie, N. Y., is a pretty shrewd showman. When Mr. McNamara learned that his village was buying dirt to fill in a low section, he suggested getting the same in the rear of his house. Naturally a hole appeared, and this hole now constitutes the foundation of a new picture theatre which Mr. McNamara is erecting and which will seat 400 persons. He will close his old house when the new one opens.

The Robbins-Eckel Theatre, Syracuse, entertained 500 orphans last Saturday morning. The boys and girls were brought to the theatre on automobile trucks and street cars, donated for the occasion. They saw "The Three Ages."

Myer Schine, of Gloversville, head of one of the fastest growing and most important circuits in New York State, has just closed a deal with Charles Walder, manager of the Goldwyn exchange in Albany, to handle Goldwyn pictures over the chain.

Admission prices of 25 and 40 cents once more prevail at the State Theatre in Schenectady. The management of the house discovered that they could not give the pictures desired at any lower prices. When the house first opened, 25 and 40 cents prevailed, but with poor business, the admission dropped to 25 cents and later jumped to 35 cents.

Nathan Robbins, of Utica, owner of several theatres in northern New York, will be asked to interest himself in the construction of a new house on the north side of Watertown. This section of the city has a population of several thousands, but is without a picture theatre of any sort.

"Six Days" played to a record-breaking business at the Albany Theatre in Schenectady last week.

Indiana

The Consolidated Realty and Theatres Company, which owns and operates picture theatres in several Indiana cities, recently added three more to its list. The newly acquired ones are the Pantheon, Alice and Sun, all at Vincennes.

The Pantheon, recently built, cost $225,000 and is regarded as one of the most attractive in Indiana. With the three new enterprises the Consolidated company now owns the Liberty in Terre Haute, Victory in Evansville, Capitol in Clinton, Park in Indianapolis, and theatres in Richmond, Kokomo and Fort Wayne.

The acquiring of the Vincennes theatres is the result of negotiations carried on between F. H. Gruneberg, Sr., president of the Consolidated company, and Fred H. Gruneberg, vice-president, with Louis A. Wilkerson and Adler M. Lyons, president and secretary of the Wilkerson-Lyons Enterprises, which controlled the theatres. The Pantheon was formally opened under the new management with "Circus Days" and vaudeville.

Burglars recently broke into the office of the Liberty Theatre, Terre Haute, and escaped with cash and securities to the value of about $3,500. They overlooked diamonds to the value of $3,000, about $100 in War Savings Stamps and $35 in silver.

Ben Van Borssum, proprietor of the Crescent, Savoy and Majestic theatres, Terre Haute, is devoting much of his spare time to golf, now that the Terre Haute baseball season has closed.

George Jacob, manager of the Grand Theatre, Terre Haute, has facilitated ticket service through the installation of another box office at the front of the lobby facing Seventh street.

Fred E. LeComte, manager of the Liberty at Terre Haute, Mrs. LeComte and Allen Carter, manager of the Capitol at Clinton, motored to Vincennes this week to attend the opening of the Pantheon.

Crowds were so large at the performances of "The Covered Wagon" at English's Theatre, Indianapolis, last week, that the engagement has been extended for another week. The same was true of "Why Worry," which was shown at the Apollo.

New Jersey

Michael Hoffman, who recently controlled the Astor Theatre, Philadelphia, has taken a ten-year lease on the Clifton Theatre, 750 Main avenue, Clifton, N. J.

San Francisco Capitol Opens With Record Scale of Prices

The Capitol Theatre on Ellis street, near Market, opened under the Rothchild-Curran-Shubert banner on the evening of October 7, the screen offering being "The Hunchback of Notre Dame." A new policy for presentation in this city has been inaugurated with the reopening of the Capitol Theatre, the scale of prices being the highest ever set here, ranging from 50 cents to $1.50. The public is advised that this production will not be shown in this city at lower prices for at least one year.

The Herbert L. Rothchild Entertainment, which conducts the California, Granada, Imperial and New Portola theatres, has joined with Homer Curran and the Shuberts in reopening the Capitol Theatre, and offerings will include pictures and stellar stage attractions. The policy of the house is being directed by J. A. Partington, general manager for the Herbert L. Rothchild interests, with Sol Pincus in immediate charge.

The Industrial Accident Commission of California has announced its intention of drawing up special safety orders to apply to theatres in small communities where adequate municipal ordinances are lacking. Commissioner John McGilvrary states that the orders will not be intended to cover the theatres of the larger cites, which are now fully regulated by ordinances, but will be intended to apply to the smaller houses in communities where safety supervision is now almost entirely lacking.

Samuel Frankel, of Frankel & Hoorich, owners of picture theatres at Hayward and San Leandro, Cal., was instantly killed on the highway near the former city on the night of October 8. His car stalled on the road and he was investigating the trouble when he was struck by a passing machine, the driver of which did not see him in the dark.

Work on the redecorating and refurnishing of the Coliseum Theatre at Ninth avenue and Clement street, San Francisco, has been completed and this house again is in fine shape. Many new fixtures have been installed, new draperies hung, a new organ put in and a new color scheme adopted for the entire house. The prevailing colors on the walls are rose and orchid, with relief work in polychrome effect. The brown hangings have been replaced by a deep Burgundy. Work on the theatre proper had just been completed when a fire occurred in the operating room, destroying some film and doing considerable damage. The operating room is now being rebuilt to conform to the high standard set in the rest of the house. The Coliseum Theatre is conducted by Managing Director E. N. Ayer and House Manager George C. Rhodes.

The Lincoln Theatre, Oakland, Cal., has been purchased from Allen E. King by the T. & D. Junior Circuit, which includes Eugene H. Emmick, M. A. Naify, Robert A. McNeil and J. C. Hunter. The same interests recently took over the Palace Theatre of Mr. King in Oakland. This exhibitor still owns two small theatres in that city and plans to retain them.

The Warfield Theatre, San Francisco, recently presented Mae Murray on the stage in person and on the screen in "The French Doll," at the same time offering a fashion show put on by the Sidney Kahn Company.

Adolph Ramish, treasurer of West Coast Theatres, Inc., was a recent visitor at San Francisco, from Los Angeles, to see how the Northern California division was coming along. He got an eyeful of activity.

The Kehrlein interests, which recently disposed of their theatre at Oakland, Cal., have since sold their houses at Fresno, where they have operated for many years. These houses, the Kinema, Liberty and Strand, have been taken over by Frank Purkette and associates.

Jules Smith, of the Butler Theatre, Tonopah, Nev., has returned home from a stay at San Francisco, but plans to visit the Coast metropolis again to complete his bookings for the season.

Mrs. T. H. Dixon, of Knights Landing and Woodland, is putting a roof on the airdome that has been operated in the latter city and plans to run this during the winter season.

The Palace Theatre on Union street, San Francisco, has been closed for extensive rebuilding operations made necessary by the collapse of the roof.

Gus Geick has sold the Photoplay Theatre at 2833 Twenty-fourth street, San Francisco, to E. C. Fraser.

Bids are being invited for the construction of the new Paramount Theatre at Sacramento, Cal., a 2,000-seat house that will represent an investment of $600,000.

Among the recent visitors on San Francisco's Film Row have been Harry Poole, of the Liberty Theatre, Klamath Falls, Ore.; Mark Leichter, of the Spot Theatre, Stockton, Cal.; Henry Heber, of the Sequoia Theatre, Sacramento, Cal., and Ed Stark, of the Opal Theatre, Hollister, Cal.

The new G. & S. Theatre at Santa Rosa, Cal., will open about Thanksgiving. It is being built by John Greeott and E. Strobino and will seat 2,500. A long lease on the house has been taken by the King-Reavis Amusement Co., which now operates the Cline Theatre in that city.

Frank Parker, well known theatre owner of Stockton, Cal., announces that a theatre seating 2,000 will be erected in that city shortly, options having been taken on three suitable sites.

Wineland Shows Versatility as Seattle Manager-Musician

Meet Samuel K. Wineland, the only manager and orchestra director of a picture theatre in the entire Pacific Northwest. Mr. Wineland has a host of musical accomplishments to his credit and draws a mean bow when it comes to leading and directing the Strand's big concert orchestra. But he combines the hard sense of a business man with his musical accomplishments, and through his past interest in exploitation stunts and other managerial duties as a side line, was selected to fill the vacancy left by Manager H. B. Wright, when the latter recently stepped down to Los Angeles to manage the Kinema Theatre, by Manager J. G. Von Herberg of the Greater Theatres Company.

Mr. Wineland continues to lead the concert numbers and take an active part in the conducting in the orchestra pit. Saturdays, Sundays and holidays he is seldom in his office except on call. He is making good in his new manager-director job, and is, if anything, more popular with audiences than heretofore.

Dame Rumor had everyone in Portland all excited for several days with the story that Jensen & Von Herberg had sold their Portland houses to Famous Players-Lasky. Coupled with the fact that both Mr. Jensen and Mr. Von Herberg were in the East, the excitement continued to grow, until someone telegraphed Mr. Jensen for confirmation. When his answering wire was received they all went back to work.

SAMUEL K. WINELAND

At a meeting held in Seattle last week, W. Flint of Arlington, owner of the American Theatre, was named temporary president of a newly organized exhibitor body to be known as the Motion Picture Theatre Owners of Washington. Permanent organization is to be effected at a meeting of exhibitors to be held here November 7 and 8.

The Majestic Theatre, Portland, did such splendid business with "The White Rose" that it was necessary to hold the picture over for a third week. This is unusual with Portland, where two weeks is a long run. The picture is now in its second week at the Seattle Strand, with a possibility of a third week here also. Coincidentally, "The Birth" had several Seattle runs during the showings of "The White Rose," one being at the Colonial, a big downtown house.

J. G. Beckman of the Rialto Theatre, Wenatchee, Wash., was in Seattle last week.

John Noble and Robert Marsden, Jr., who own and operate the Blue Mouse and Noble theatres at Marshfield, Oregon, and Dennis Hull, who runs the Liberty, a small house in North Bend, three miles distant, have combined forces under the name of the Coos Bay Amusement Co., and will build a 900-seat modern house in North Bend which will be called the Liberty. The old Liberty will be closed upon completion of the new.

Friends of Al Rosenberg, popular manager of DeLuxe Film Exchange, are mourning with him the loss of his beautiful wife, Dorothy L. Rosenberg, who died of pneumonia at Swedish Hospital on her twenty-fifth birthday. Mrs. Rosenberg was the daughter of Isidor Lachman, wholesale jeweler, and was a graduate of the University of Washington. She was exceedingly popular. She leaves her husband and 2-year-old son, Robert.

Manager Frank Edwards of the Winter Garden Theatre, has returned from three months' trip abroad, visiting his family in England and crossing to the continent.

Madame Paul, owner of the Bijou, Marysville, Wash., has sold out to Mrs. E. Spjurt.

Seegert Sees Immediate Need for United Exhibitor Front

"Exchange men, through their recently organized Film Boards of Trade, are becoming so powerful that it behooves the small exhibitors to unite now as never before in order to protect themselves."

This is the warning sounded by Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin, in an appeal to exhibitors throughout the state to give his organization their financial and moral support.

"Heretofore, exchanges which had grievances with exhibitors settled them individually and were inclined to be lenient," he declared. "Now, through their new organization, which boasts a united front of exchanges, they realize that they hold more power and as a result are making theatre men toe the line."

The New Modjeska, being erected on Milwaukee's South Side for the Saxe Amusement Enterprises and which its owners claim will be the finest outskirt house in the city, will be ready for formal opening in January. It will be part of a million dollar building and will contain 2,000 seats, being to the South Side what the Milwaukee is to the North Side.

According to James Keough, general manager of the Saxe offices in Milwaukee, the stage will be fully equipped for presentations of any nature. A large orchestra is one of the features being considered for the new house. The Saxes have not yet selected the manager.

Arthur Durlahm, who several months ago succeeded James I. Keough as general manager of the Saxe Amusement Enterprises in Milwaukee, has left the organization and has in turn been succeeded by Mr. Keough. Just what prompted the move has not been revealed. Mr. Keough, since leaving the Saxe organization, has been in the movie business in Chicago.

A federal tax lien, totaling $6,710, has been filed in the federal court in Milwaukee against the Strand Theatre of Kenosha, Wis., for alleged admissions from January, 1922, to April, 1923. The owners of the theatre are listed in court as Kuchina Bros. and Woitowich.

Lewis Newhafer, general manager of the Ascher Bros. organization of Chicago, was a Milwaukee visitor on Oct. 8. He stopped off to see Roy C. MacMullen, manager of Ascher's Merrill, while en route to Chicago from Manitowoc, where he conferred with the manager of Ascher's Capitol Theatre.

The Parkway Theatre, one of Milwaukee's finest outskirt houses, celebrated its second anniversary during the middle of October with a special program of musical numbers to bolster up the regular entertainment. E. W. Van Norman, one of the most widely known exhibitors in the state, operates the house.

Philadelphians Will Dine Peacemaker Oscar Neufeld

The spirit of the City of Brotherly Love shown during the past year by the Arbitration Board of the Film Board of Trade, of which Oscar Neufeld, of the DeLuxe Film Exchange, is the moving spirit, will be recognized at the testimonal dinner to be given him on November 15 at the Majestic Hotel.

But there was during the week another development which exemplifies the fraternity and co-operative relationship between exhibitors and exchange houses. It is proposed to zone the city so that in equity to both exchange men and exhibitors the long existing contention over priority rights in first, second and third run films may be dissipated. A committee of film men and exhibitors will co-operate in the zoning of the city along geographical lines.

At the meeting the following officers were elected to serve during the coming year: President, Oscar Neufeld; vice-president, P. A. Bloch; treasurer, Ben Amsterdam; secretary, F. B. Willis. The following were elected to the Arbitration Board: J. S. Hebrew, Fox Film; William G. Humphries, Hodkinson; John Bethel, Vitagraph. Mr. Neufeld is chairman of the Arbitration Board.

Furtherance of the National Moving Picture Week plan, and in connection with it, a similar featuring by the film of the accomplishments of the United States Bureau of Education, was considered during the week by the Board of Managers of the M. P. T. O. A. of eastern Pennsylvania, southern New Jersey and Delaware, at a meeting held in the Vendig Hotel. Charles M. Rapoport of the Ideal Theatre represented the National Association, while H. J. Schad, of Carr and Schad, Reading, the local association. In joint meeting with the Board of Managers, consisting of Samuel Morris, David Barrist, Lewen Pizor, Boyd Chamberlain, William Butler, W. C. Hunt, George Kline and Floyd Hopkins, they made the following committee appointments to work out the programs in the various sections of the city and state: Chas. Segal, Sam Hyman, Herbert Effinger, Jay Emanuel, S. Morris, Sam Blatt, A. J. Fisher, Jr., S. Stiefel, Geo. Gravenstine, M. Lessy, C. H. Goodwin, Elmer Prince, M. Fineman, W. Stumpfig, Mrs. McMahon, Wm. E. Butler, C. Stamper, C. M. Rapoport, all of Philadelphia; S. Stiefel, Roxborough; C. Stuckert, Allentown; C. F. Hopkins, Harrisburg; H. Woehrle, Easton; G. Kraupa, Lancaster; H. J. Schad, Reading; M. E. Comerford, Scranton; J. Meyers, Williamsport; Geo. Bennethun, Philadelphia; Thos. Proffitt, Chester; C. Haussman, Pottsville; Boyd Chamberlain, Shamokin; Wm. Dabb, Shenandoah; E. Heiberger, Bethlehem; Wm. C. Hunt, Philadelphia; M. Goodman, Hazleton; Harry Dembow, Media; C. Merrill, Sayre; E. McAtee, Mahanoy City; C. Kear, Minersville; George Nausascher, Philadelphia; L. Pizor, Phoenixville; Oscar Ginns, Wilmington, Del.

Trade sympathies were extended to Tom Thomas, proprietor of the Thomas Theatre, Taylor, Pa., on the death of his father, Thomas Thomas, Sr., who was associated with him in the conduct of the picture business.

Two visitors from the coal regions visited Philadelphia during the week and were entertained along Exchange Row. They were Louis Pilosi of Old Forge, Pa., whose theatre, the Pelosi, is the sole house in that town, and William Elliott of the Hersker Sidara Circuit of Hazleton, Pa.

Over 260 associates and friends in the trade journeyed by auto to celebrate the opening of the newest of the Carr and Schad enterprises at Lebanon, Pa., when the doors of the Colonial Theatre were opened to the public last week. The opening address was made by George Stang, proprietor of the Strand and Academy theatres in that town and who was nominated for the Mayoralty on the Republican ticket. Among exhibitors present were Boyd Chamberlain, of the Chamberlain Circuit; Peter Magaro, of the Regent Theatre, Harrisburg, Pa., and George Kline, of the Bennethun interests. The Colonial will be managed by John Cook.

Cincinnati

Reports coming from various sections of Ohio indicate a keen interest and unusual activity on the part of managers and exhibitors in the forthcoming National Motion Picture Day. The national committeemen for this state are Martin G. Smith, Toledo, for northern Ohio, and John A. Schwalm, Hamilton, for southern Ohio.

The territorial chairmen follow: Jas. P. Dunlevey, Strand Theatre, Akron; L. Smith, Columbia Theatre, Alliance; M. J. Gross, Majestic Theatre, Athens; B. L. Morris, Temple Theatre, Bellaire; C. R. Moore, Lion Theatre, Bellevue; C. S. Cagney, Temple Theatre, Bryan R. C. Stevue, Orpheum Theatre, Canton; A. G. Hettesheimer, Orpheum Theatre, and J. A. Ackermann, Glenway Theatre, Cincinnati; D. L. Schumann, Ohio Amusement Co., and J. M. Urbansky, Lorain-Fulton Theatre, Cleveland; H. W. Lundgren, Globe Theatre, and Wm. James, James Theatre, Columbus; A. F. Kinzeler, Elite Theatre, Deyton; H. Bieberson, Jr., Strand Theatre, Dalaware; C. E. Leininger, Grand Theatre, East Palestine; W. K. Richards, Majestic Theatre, Findlay; W. A. Partello, Majestic Theatre, Mansfield; E. W. Hiehle, Hippodrome Theatre, Marietta; G. H. Foster, Marion Theatre, Marion; L. E. Elick, Fenray Theatre, Martins Ferry; F. A. Kelly, Lincoln Theatre, Massillon; H. V. Smoots, Vine Theatre, Mt. Vernon; C. E. Price, Grand Theatre, Newark; W. H. Price, Linwood Square Theatre, Norwalk; F. N. Tynes, Columbia Theatre, Portsmouth; C V. Rakestraw, Grand Theatre, Salem; Geo. Schade, Schade Theatre, Sandusky; Gus Sun, Regent Theatre, Springfield; A. G. Constant, Olympia Theatre, Steubenville; H. C. Horater, Temple Theatre, Toledo, and J. F. Kumler, Pantheon Theatre, Toledo; T. G. Evans, Strand Theatre, Van Wert; J. J. Murray, Opera House, Warren; V. E. Guilfoile, Virginia Theatre, Wellston; Frank Murphy, Murphy Theatre, Wilmington; J. W. Trunk, Dome Theatre, and C. W. Deibel, Liberty Theatre, Youngstown; S. E. Lind, Imperial Theatre, and C. H. Brown, Liberty Theatre, Zanesville.

St. Louis

William Goldman has added the Delmonte Theatre to his exhibition string. Under an arrangement perfected with Fred L. Cornwell, owner of the Delmonte, the big West End theatre of St. Louis, which is the largest one-floor picture house in the world, will play day and date with Goldman's Kings on big productions.

The new policy went into effect on October 13 when "The Green Goddess' opened a run at both houses. In the future the Delmonte will change its program on Saturdays instead of Sundays so as to conform to the Kings policy.

The addition of the Delmonte greatly strengthens Goldman's position in the local film world. He now has the Kings, Delmonte and Queens, Maffit and Euclid avenues, and shortly will start erecting his $1,000,000 Goldman's St. Louis Theatre, Grand boulevard and Morgan street.

Andy Wright has resigned as manager of the Delmonte Theatre to accept the position of business manager for the Ernest Evans Company.

The Lyric Theatre, Vincennes, Ind., is now under the management of H. J. Arnold. The Consolidated Realty & Theatre Company, Chicago, has taken over the Pantheon in Vincennes. Both the Lyric and Pantheon were formerly owned by the Wilkinson-Lyons interests.

Fox & Kutzbaugh have obtained the Indiana Theatre, Terre Haute, Ind., and will play high-class pictures and Pantages vaudeville. They have closed their American Theatre.

The Grand Theatre in Terre Haute, Ind., has been converted into a high-class picture house by George Jacobs, the new owner. The theatre formerly played dramas and musical comedies.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Max-John Rosenfield Invades Texas and Shows Them All About Exploiting

CONAN DOYLE is right. The dead ones do come back. A couple of weeks ago we advertised for news of Max-John Rosenfield, and Max very promptly responds before we can bawl him out again. He is working out of Dallas as Paramounteer, and as we suspected he would, he is making good. John conducted a very sound exploitation campaign on Blood and Sand once, and we figured that Max would make good once he got a real chance.

Naturally Hollywood is occupying most of John's attention, and in Denison, he helped put over the picture for L. B. Rideout, of the Rialto theatre, with a simple stunt. He took two easel boards and on one he mounted the covers of the fan magazines with a caption "All about Hollywood." On the other he pasted the most sensational stories from the contents of those same magazines and this he labelled "This is *not* Hollywood." Then over the box office he had a fist reading "This is the real Hollywood. Clean, wholesome, amusing."

Rings for All

For the same manager on Bluebeard's Eighth Wife he tied a jeweler to the statement that he had wedding rings for all of Bluebard's wives—including Gloria.

John wrote some poetry about each of all the eight rings, but we won't print it, for we like him too well. He ran down to seven and then blew the whole works on the eighth, which, of course was Gloria Swanson. He also had shoes and garments and hats and tennis racquets, each in a different store, but we gather that only the jeweler would stand for Max's poetry.

He had the Bluebeard Sundae. They sold eighteen the first day, including the one John had. It included grape and orange ice, vanilla ice cream, blueberries, whipped cream and cherries. It is no wonder that Max had the tummy ache to which he confesses.

Over in Mexia

For the Grand Theatre, Mexia, he hooked the house space to the Paramount announcement, and framed it on the lines that the Paramount product could be seen in Mexia without having to go to Dallas. The line was "Mexia ranks with New York and Dallas. The Grand Theatre now plays first run pictures." This local pride angle got permission for a banner across the main street. Thirty letters were sent to prominent persons, each enclosing a pass for two and telling about the change to first run. The presumption was that they would tell their lesser lights.

Max writes that Jimmy McNeese, the manager, is one of the best little seconders he has met. He had only to say "Let's do this or that," and James would remark "Go to it, with my blessings."

Here's a Good One

But we think that the best thing John has done since he got to be a real, regular exploiteer, was pulled for John Victor, of the Queen Theatre, Abilene. It was on You Can't Fool Your Wife and was a far-flung announcement that any man who had the nerve to bring his wife to the theatre and declare in her presence that he could fool her would be given free admission. We think that calls for a Congressional Medal, but John got away with murder for a few pairs of seats.

That's doing nicely for a starter and if Max keeps on with the good work we are confident that they will miss Bill Johnson less than they thought they would. Meanwhile John can tell Bill's old friends that he (Bill) is tickled to death with New York.

Now maybe Max will shoot in some more dope, since he has made so good a start.

Local Spirit

In the October issue of the always interesting program from the Palace Theatre, Hamilton, Ohio, there are a number of display advertisements of other merchants welcoming a new enterprise, a new furniture company. More than a score of advertisers take their space to extend a word to the newcomer. It gives the impression of civic unity that manager Fred S. Meyer continually fosters. It's something more than a program that Meyer gets out; it is a booster and a fine thing for the town.

Mr. Meyer has dropped his prize fiction, but Stella Weiler has a page this month that is a gem.

Works Right In

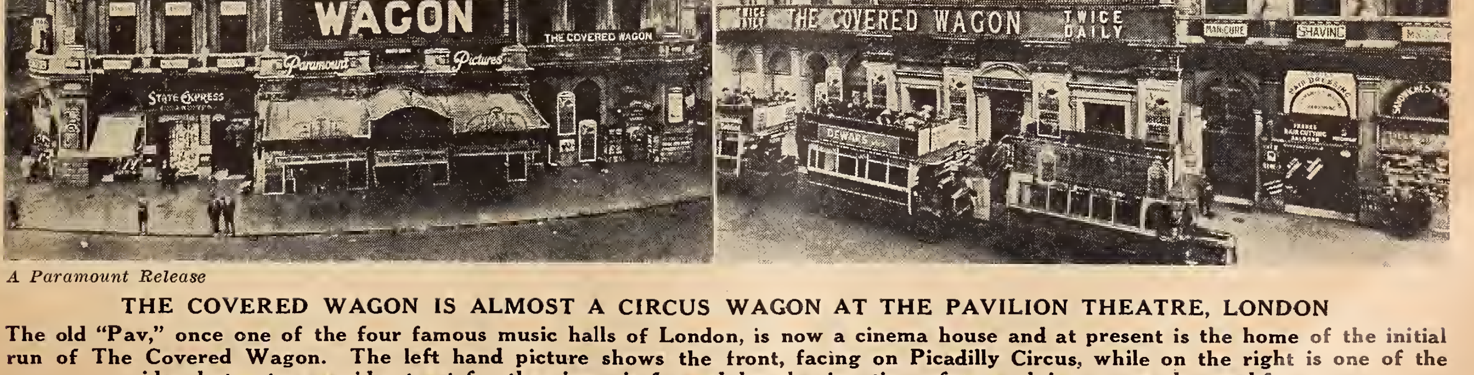
Out west a milling company puts out an automaton kneeling before a campfire and flipping a pancake in a pan. The machine is so well adjusted that it never misses. We know, because we spent half an hour in front of a store in Portland one night last year watching for a miss along with four others from this end of the country.

When The Spoilers came to the Grand Theatre, Centralia, Wash., Manager Graham borrowed one of the devices and made it the center of his lobby display, getting one of the best attractors that he could ask for on the Alaskan story. It helped him to the best business he has ever done.

Confesses Failure

Finding victory in defeat, Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., printed on his house front for Hollywood this legend: "Eighty celebrities in Hollywood. There is no electric sign on earth big enough to flash the cast."

Then he went ahead with stars and did the best he could to tell it all, but we doubt if he had room for more than 79 of the 80. To be exact, he managed to get in 54. It seemed to be sufficient.



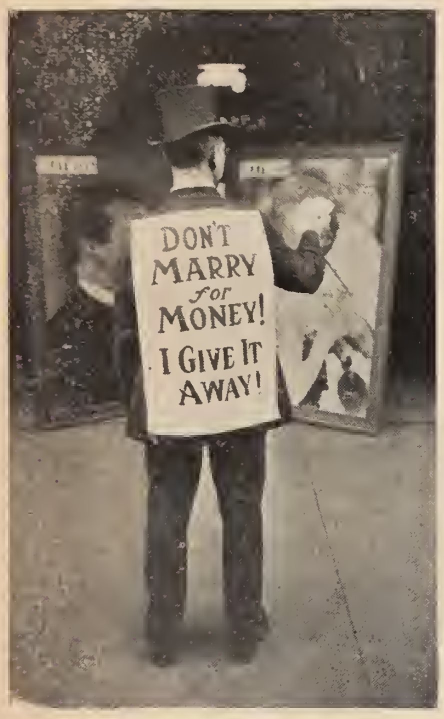
A Paramount Release

THE COVERED WAGON IS ALMOST A CIRCUS WAGON AT THE PAVILION THEATRE, LONDON

The old "Pav," once one of the four famous music halls of London, is now a cinema house and at present is the home of the initial run of The Covered Wagon. The left hand picture shows the front, facing on Picadilly Circus, while on the right is one of the sides, but not on a side street for the circus is formed by the junction of several important thoroughfares.

Marks and Kronen Help Sell Picture

This time Austrian kronen rather than reichmarks figure as a permanent advertisement on a picture, and Ben Apple, of the American Theatre, Troy, N. Y., is the advertiser. He bought several million kronen for about seventy five cents and overprinted them: "Yes, this is real money, but it can't buy happiness. See Don't Marry for Money, etc."



A Weber and North Release

THE GENEROUS RUBE

They were distributed by a Rube with a sign reading as shown in the cut, and not a single sheet was thrown to the sidewalk. Everyone kept them for curiosities, and enough of them came to give Apple a turnaway.

This stunt supplemented a teaser campaign which did not cost much but which excited considerable attention

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

For Potash and Perlmutter, with which Eddie Hyman presented some appropriate stage atmosphere in the form of the Moscow Artists Ensemble of Russian Dancers, Singers and Pantomimists, the new glass traps in the floor of the small presentation stage were given their first work-out and added much to the general lighting scheme. These traps extend across the stage just behind the footlights, practically taking up the apron of that stage, and have eight spot lights beneath shooting up and backward. Being flush with the floor the traps can be danced upon or used for tableaux.

The most pretentiously lighted number of the program was the symphonized jazz overture. In this there were five selections and four changes of color schemes, all combinations being dissolved in and out. The glass traps lighting remained the same for the entire overture and was as follows: Six color blend spots on the silver draw curtains and three 1000-watt open box lamps, magenta, covering the other lights.

Augmenting the glass traps for the opening and second movement were: Two booth Mestrum floods 150 amperes covering sides and orchestra magenta. One dome Mestrum flood 150 amperes, orange, hitting right half of orchestra. Second dome Mestrum, light blue, for other half. Purple borders large stage.

For the third movement the two booth Mestrums were deep blue on the sides and orchestra, and the dome Mestrums light pink on half of orchestra and straw on the other half. Two light blue entrance spots covered the small stage. Purple borders on large stage.

The next change made the booth Mestrums violet on the sides and orchestra, with the dome Mestrums on entire orchestra, one deep blue and the other violet. Purple borders on large stage. Two light green spots in top of transparent columns shooting down. Strip lights, red, left half of stage, with right half blue.

For the final movement of the overture the booth Mestrums went to light green on sides and orchestra. The dome Mestrums still on the orchestra were one rose pink and the other light amber. In the transparent columns were two orange spots from the base and two light green from the top. Transparent windows on either side were light amber. Large stage foots, blue full and green one-half.

The Moscow Artists Ensemble, in five scenes and ten numbers, called for less ambitious lighting because of the inherent color and uniqueness.

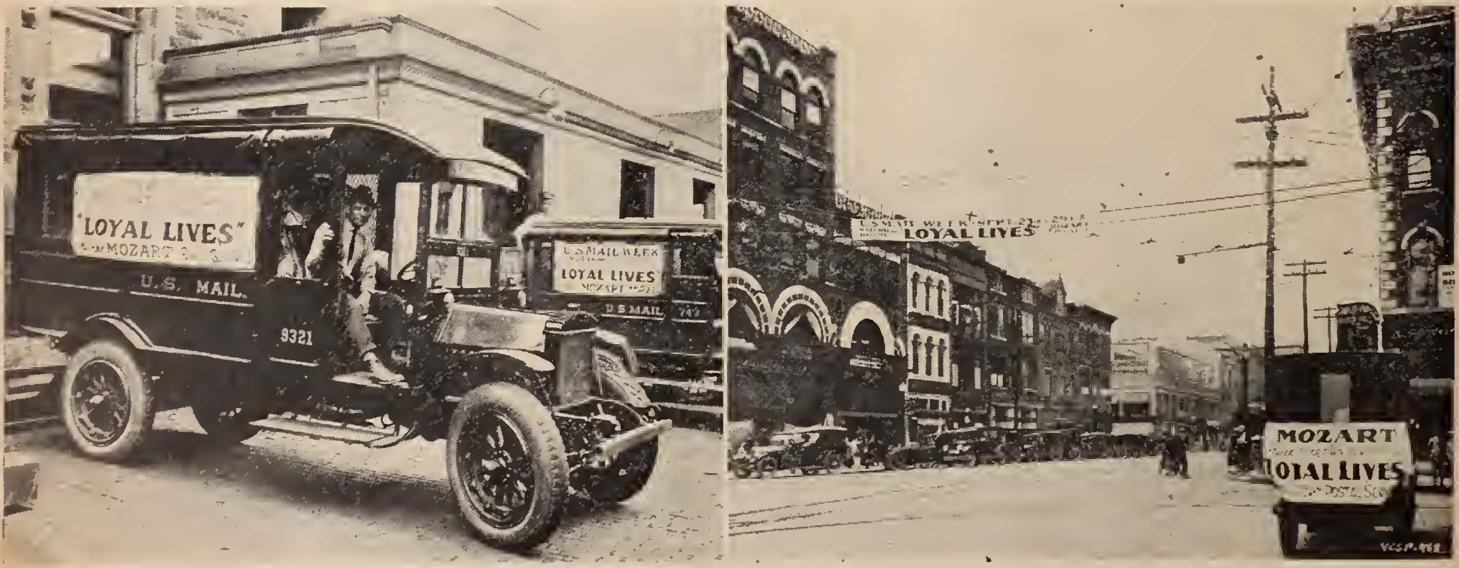
Any Old Port in a Storm, bass solo, was staged in front of ocean back drop with a light house to the side. On this drop was thrown cloud effect from back-stage side. The singer stood in front of the drop, center, on a set-piece rock, in proper oilskins. He was picked out by light blue spot shooting down from directly overhead. In front of the singer was a scrim curtain covering entire stage, and on this, covering bottom half only, reaching up to the singer's knees, was projected a surf effect film from the booth. The front lights consisted only of blue borders.

Sometime, soprano solo on the apron of large stage in front of the orchestra, had white spot from the booth on the singer. Two light green booth Mestrums were on the sides and orchestra. Two dome Mestrums, on the orchestra, were rose pink and light amber. The transparent columns had orange spots in the base and light green from the top. Transparent windows were light amber. Large stage foots blue full and green one-half. Six color blend spots on antique gold curtains through the glass, traps, augmented by three 1000-watt magenta open box lamps. Two light blue entrance spots crossing on canopy.

Clusters of Kisses

A wholly unimaginative artist working for Rowland and Clark, of Pittsburgh, got out a lobby for the State Theatre, for Six Days. It showed the hero and heroine in six postures and as many changes of costumes, getting a kiss (1) for each of the Six Days.

There is a good basic idea here, but the Glyn lady never wrote anything about any couple content with one kiss a day. Far from it! To live up to the Glyn ideals the couples should have been animated.



A Vitagraph Release

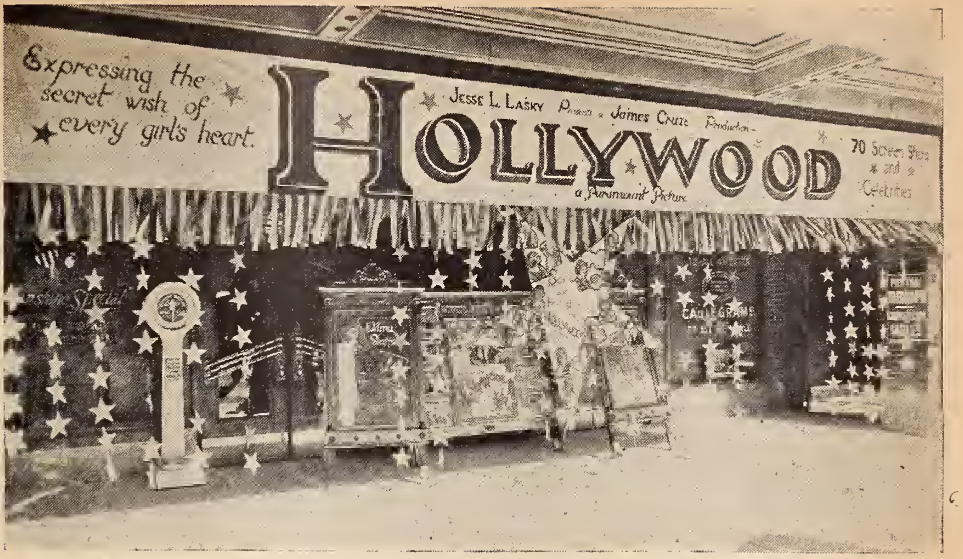
HOW THE MOZART THEATRE, CANTON, OHIO, WORKED WITH THE POST OFFICE ON LOYAL LIVES

Hooking to a "mail week" and a "mail early" campaign, the Mozart Theatre not only bannered all of the mail wagons but obtained a banner across the principal street. The latter picture also shows some of the bannered automobiles which supplemented the postal publicity on this Whitman Bennett production. Hooking to the post office gave the theatre a chance to plaster the mail boxes with its mail early signs; an unusual concession.

Stars Sold Stars for E. B. Roberts

E. B. Roberts, of the Majestic Theatre, Austin, Texas, used festoons of stars to sell Hollywood, offering considerably more than the seventy that Paramount announces. A large banner was fringed with colored paper, and there was a star eight feet across to which was pasted cutouts of favorites from used lithographs, eighteen being employed.

For his advance work he put a 24-sheet in the lobby, which was large enough to take it in comfortably, and he worked up a lot of excitement with the scrap book contest outlined by the exploitation department of the Theatre's department. This was the offer of prizes for the best kept scrap books of picture players, which included a display of the books in a store window. Mr. Roberts tied up the local paper for a load of free space and augmented this with a cut up puzzle contest on the side. He got the most kick out of the scrap book scheme, which is a Lem Stewart idea and not, we believe, carried in the general press book. Most fans carry some sort of scrap book and with a suitable prize you can bring out a wealth of exploitation material.


Expressing the secret wish of every girl's heart
Jesse L. Lasky Presents a James Cruze Production
HOLLYWOOD
a Paramount Picture
70 Screen Stars and Celebrities
CABLEGRAMS

A Paramount Release

THERE WERE MORE THAN SEVENTY STARS IN ROBERTS' HOLLYWOOD

He advertised only seventy, but he showed a lot more than that in a flashy scheme based on a big banner. The large star in the center is eight feet across and carries cutouts from old lithographs. The fringe on the banner is cut paper.

Bright Shawl Lobby Somewhat Different

Backing a strong newspaper campaign with a special lobby display brought B. B. Garner, of the Casino Theatre, Lakeland, Fla., a nice increase in business. He credits it with a 25 per cent. boost.

The structure suggests that it has been used for Knighthood or Robin Hood or some of the Hood family, but the ovals give a new effect and a brightly colored shawl draped below the box office window adds a further touch of color.

The photograph is too much of one color to give the idea its proper value, but we are reproducing it that the general effect may be gained, for it offers a number of good ideas. You cannot see, for instance, that a sloping red tiled roof has been painted to the top of the stone work, nor do you get the emphasis of the colors of the shawl. Perhaps you cannot even note that the shawl is draped below the window instead of the stiff and formal overhead draping that many would be tempted to follow.

Mr. Garner's wide lobby gives him plenty of room and he is not slow to take advantage of his opportunities.

They Do Come Back

Don't laugh. Honest and true, the once despised The Mistress of the World is doing so well as a twelve part serial that Eli M. Orowitz was commissioned to get out special booklets for the Philadelphia territory, and the picture is going over with a bang. It was a riot when they showed it at the Rialto and Rivoli about a year ago, but it was the wrong sort of a riot from the box office angle. In its proper setting as a serial with two-reel chapters it is getting in the coin. Originally it was 80,000 feet and the present 24,000 represent the cream of that footage.

The chief trouble with the story in its five reel form was that it was too long. In two reels each it is found more acceptable.

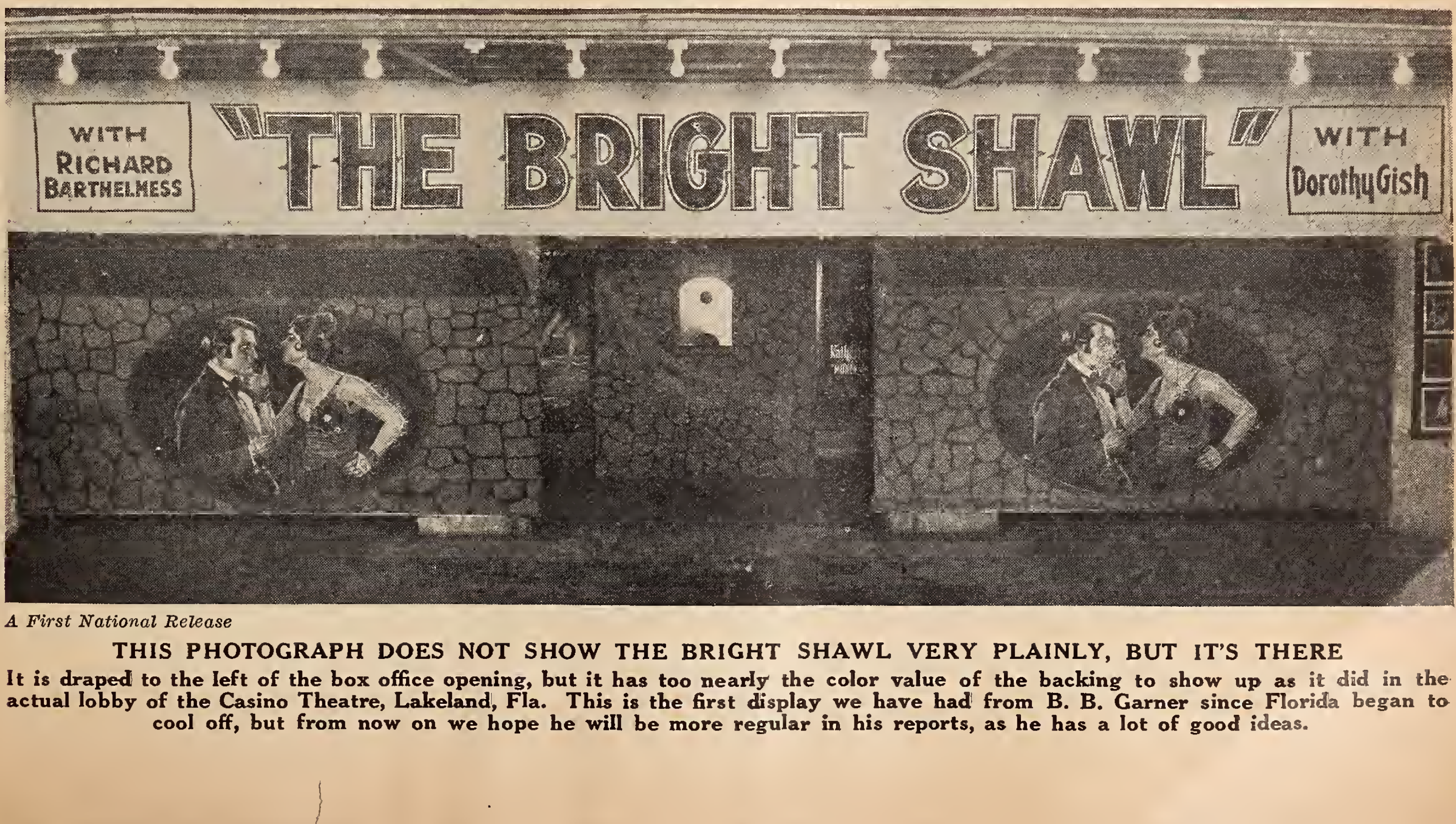
Donated

Down through Texas the fact that Mary Philbin, of The Merry-Go-Round was elected the winner of the Elks' beauty contest at one national convention has been made one of the exploitation angles.

Most lodges have contributed their mailing lists, but Fort Worth went further and gave 2000 letter heads on which to advertise a special Elks' Day at the Palace Theatre. The convention was that of 1920, but a little thing like three years does not worry an exploiteer.

Just That

Changing the house front lights to red was all George Brown of the Imperial Theatre, Charlotte, N. C., required to get better-than usual business on Red Lights. The lights were so red that the people came running to see where the fire was and so long as they were there, they went on in.



A First National Release

THIS PHOTOGRAPH DOES NOT SHOW THE BRIGHT SHAWL VERY PLAINLY, BUT IT'S THERE

It is draped to the left of the box office opening, but it has too nearly the color value of the backing to show up as it did in the actual lobby of the Casino Theatre, Lakeland, Fla. This is the first display we have had from B. B. Garner since Florida began to cool off, but from now on we hope he will be more regular in his reports, as he has a lot of good ideas.

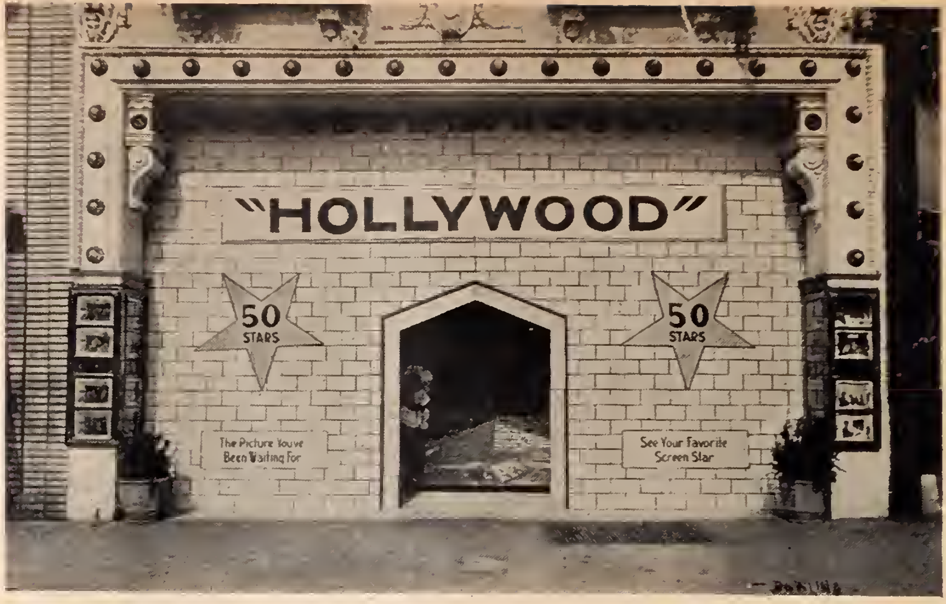
Fake Studio Gate Aid to Hollywood

Getting the best last three days business in nearly two years was the contribution of the Garing Theatre, Columbia, S. C., to the history of Hollywood.

For the first time the lobby was completely built in, and this was enough of a novelty to get a lot of attention. H. B. Clarke offered his idea of the entrance to the Lasky lot at Hollywood, but a few signs would have helped a lot. Such notices as "No extras needed today" and a sign over the entrance would have added to the general effect.

In connection with the play a fake picture troupe was put out; a policeman and tramp who were vociferously "directed" by a man with a megaphone. Eventually the policeman chased the tramp into a store or office building and up to the roof, in accordance with the shouted directions. With the crowd looking up at the roof to see the duo appear, full publicity was given a banner dropped from the roof and telling about the play.

Several banners were planted in the business district and the little comedy was repeated at each point during the lunch hour, with the result that all of the workers and most of the shoppers knew of the coming of the play.


"HOLLYWOOD"
50 STARS
50 STARS
The Picture You've Been Waiting For
See Your Favorite Screen Star

A Paramount Release

HERE IS THE GERM OF A GOOD IDEA FOR HOLLYWOOD

This was worked by the Garing Theatre, Columbia, S. C., and is supposed to represent the entrance to the Lasky lot. It could have been made more convincing with a few signs, but it sold the picture to the best business in two years, so never mind.

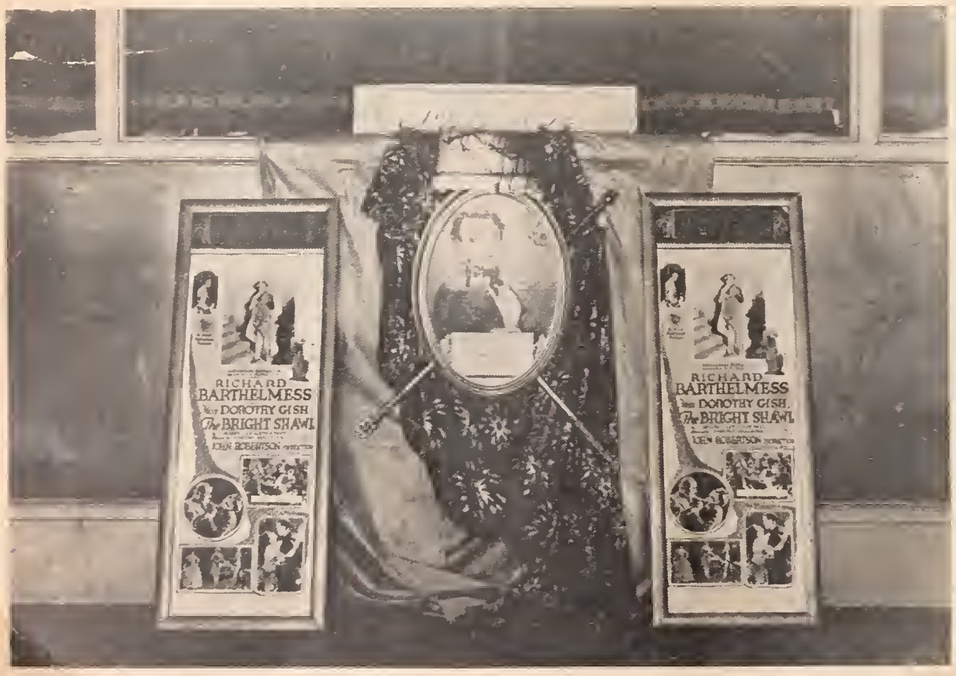
Decorative Display Cost But 4 Passes

Getting a highly efficient lobby display from an investment of four passes was the stunt of the T. & D. Theatre, Watsonville, Calif.

The passes were for the loan of a gilt oval frame into which was set a press sheet picture of Barthelmess. The shawl was a loan without a pass attachment, and the drape and swords came from the property room. Flanked by brass insert frames the display was one of unusual appeal suggestive of the class of the play.

In the photograph the flash lamp is reflected in the glass of the frame, which reduces the effect of the illustration somewhat, but you can get the general effect, and you can keep it in mind against use for this or some other picture.

Now and then an artistic display of this sort will give a better than usual story a wonderful boost.



A First National Release

THIS RICH DESIGN FOR THE BRIGHT SHAWL COST FOUR PASSES

For that the T. & D. Theatre, Watsonville, Cal., borrowed the oval frame. The shawl was a free loan and the swords were from the prop room, as was the drape, but in the lobby it made an effect that was far in advance of the usual lobby displays.

Questions Patrons to Gain Interest

Frank L. Browne, of the Liberty Theatre, Long Beach, Calif., put over Andree Lafayette by means of a questionaire post card in an edition of 10,000. The questions were: "Who is Andree Lafayette? What film company is she with? Is she blonde or brunette? What is the name of the picture in which she is starred? When is she to play at the Liberty Theatre? How many persons will pay to see her the first day?"

If you didn't know you called up the Liberty, the telephone number thoughtfully being provided. Mr. Browne undertook to answer all but the last question. That had him guessing until the opening, though his estimate that the number would be determined by the capacity came close enough to be the truth.

Mr. Browne was one of the first to adopt the questionnaire style and he uses it frequently because he finds that it is one of the best ways to engage the interest of the reader. Small prizes are used for rewards for the best replies to stimulate interest, but this is not really necessary. The desire to know it all is inherent, and people really will ask if they do not know, even if they realize that they are falling into an advertising trap.

Fordham's Cards Valued by B. P. O. E.

When the State Convention of the Pennsylvania Elks was held in Erie, Pa., recently, Thomas J. Fordham, of the Strand Theatre, wanted to hook in. He got Red Lights even before New York saw it, for he figured that with visitors from all over the State he was not safe in playing even a first run.

Then he got out a card in purple on white, the Elk colors, which read:

> This is to certify that
>
> ____________________
>
> was in Erie, Pa., during the Annual
> State convention of the B. P. O. E.
> and witnessed a showing of
> Red Lights
> at Rowland and Clark's
> Strand Theatre

These were filled in with the name of the recipient by the desk clerks at the Elks Club House and the hotel headquarters.

Somehow it was whispered around that if you wanted to be on the real inside and see even those things that were denied the generality of visitors, you needed one of these cards. As a result everyone had one and was running around trying to find out just where they gave their special value. Everyone was in a holiday frame of mind and the laugh was hugely enjoyed.

Elliott Dexter and *Mildred Harris* in "THE WAY MEN LOVE"

A Grand-Asher production.

Scenes from the two-reel
Spat Family comedy
"HEAVY SEAS,"
Produced by Hal Roach
for release by Pathe.

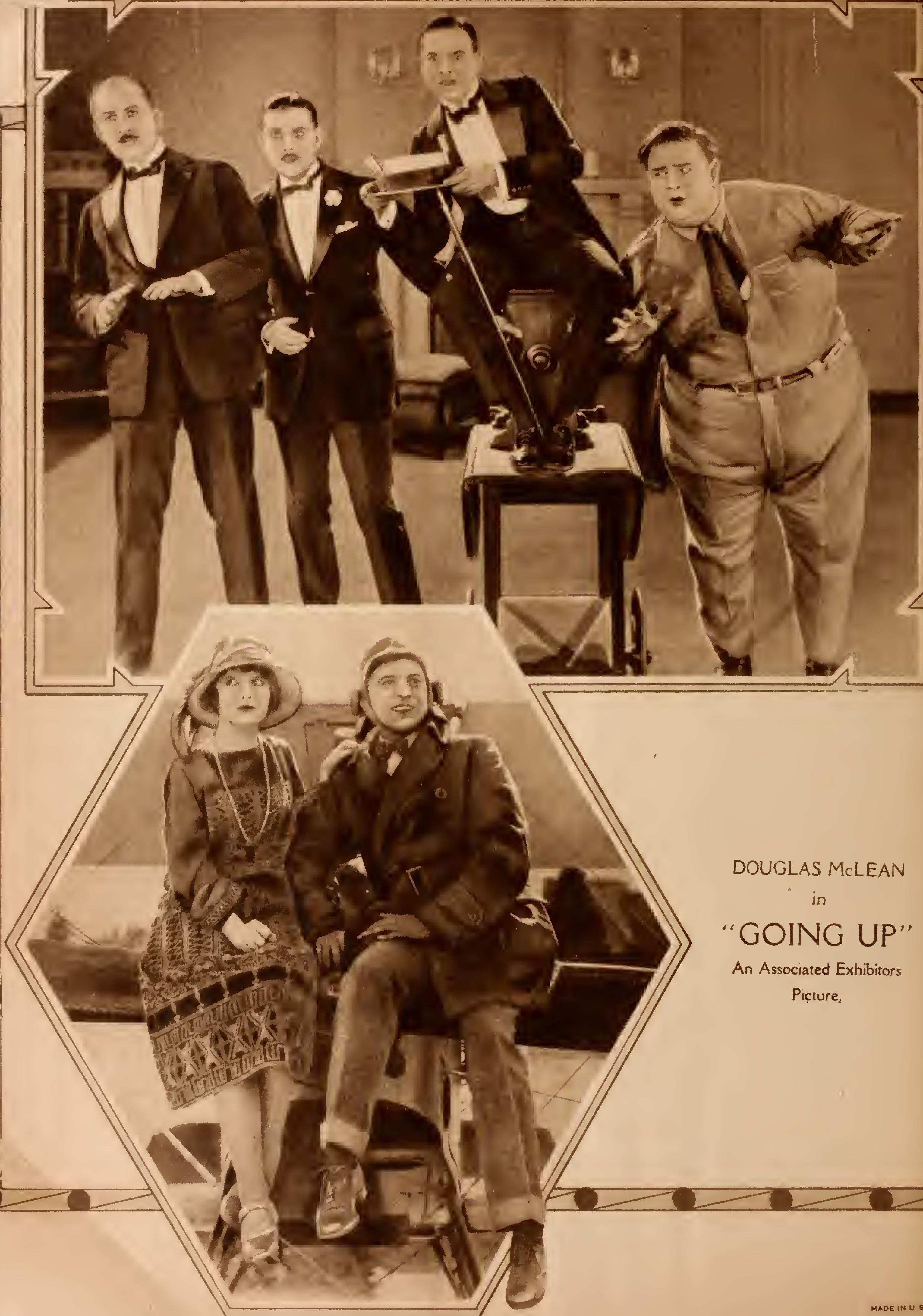
Marshall Neilan
presents
"THE
ETERNAL THREE"
with
Hobart Bosworth,
Raymond Griffith,
Claire Windsor
and Bessie Love.
Distributed by Goldwyn.

Wesley Barry
in
"THE
COUNTRY KID"
a Warner Bros.
Classic of the Screen

"PONJOLA"
a First National Picture with
Anna Q. Nilsson and James Kirkwood.

William Fox presents
"YOU CAN'T GET
AWAY WITH IT"
by Gouverneur Morris.
A Rowland V. Lee production.
A Fox Picture.

Metro Pictures Corp. presents
VIOLA DANA in
'THE SOCIAL CODE'
a Metro Picture.

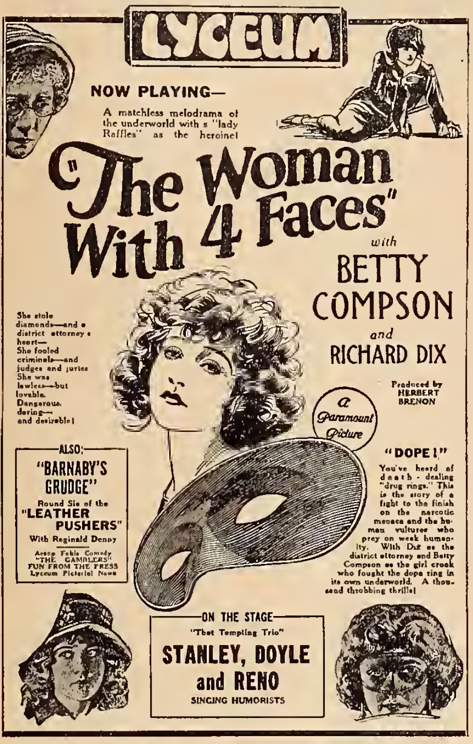


DOUGLAS McLEAN
in
"GOING UP"
An Associated Exhibitors
Picture.

MADE IN U S A

Another Example of Cut Reconstruction

We are again indebted to Llewellyn Totman, of the Lyceum Theatre, Duluth, for an analysis of a clever display made from cuts supplied from the Paramount plan book on The Woman With Four Faces and yet giving a result entirely different. Whether it is better, or not, is a matter of personal taste. We like it. The big point is that Mr. Totman got what he wanted, though what he wanted was not apparently offered in the mat material. The display is a three tens, and as it came to the newspaper it looked


LYCEUM

NOW PLAYING—

A matchless melodrama of the underworld with a "lady Raffles" as the heroine!

"The Woman With 4 Faces"

with BETTY COMPSON and RICHARD DIX

She stole diamonds—and a district attorney's heart—
She fooled criminals—and judges and juries
She was lawless—but lovable.
Dangerous, daring—
and desirable!

Produced by HERBERT BRENON

a Paramount Picture

"DOPE!"

You've heard of death-dealing "drug rings." This is the story of a fight to the finish on the narcotic menace and the human vultures who prey on weak humanity. With Dix as the district attorney and Betty Compson as the girl crook who fought the dope ring in its own underworld. A thousand throbbing thrills!

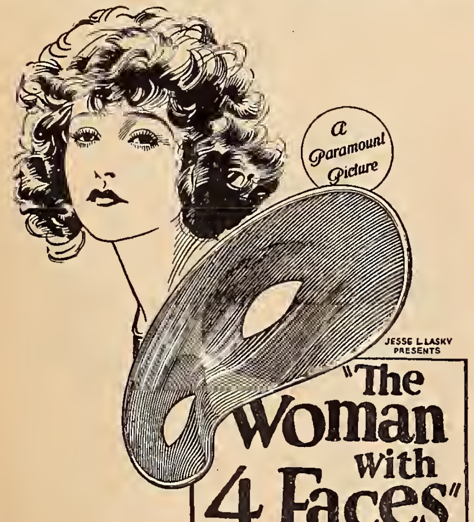
ALSO:
"BARNABY'S GRUDGE"
Round Six of the "LEATHER PUSHERS"
With Reginald Denny
Aesop Fable Comedy "THE GAMBLERS"
FUN FROM THE PRESS
Lyceum Pictorial News

ON THE STAGE
"That Tempting Trio"
STANLEY, DOYLE and RENO
SINGING HUMORISTS

A Paramount Release

THE NEWSPAPER DISPLAY

as is shown in the first illustration. The basis for this is the cut used in a plan book display, but with the lettering routed off. In the original form this cut looked like the second illustration. The title was taken


a Paramount Picture

JESSE L. LASKY PRESENTS

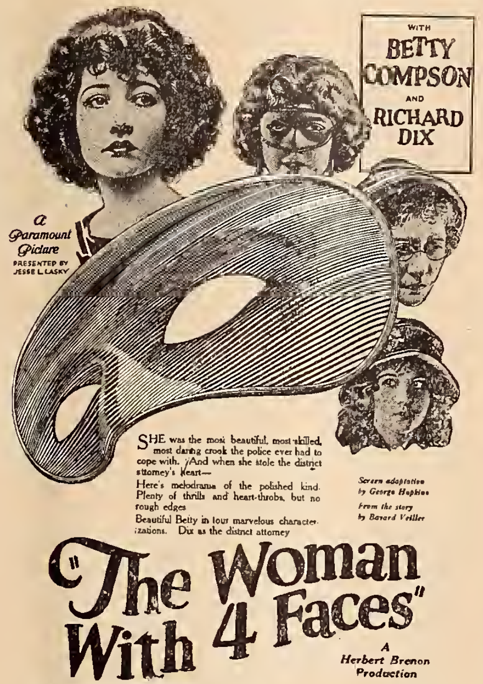
"The Woman with 4 Faces"

with BETTY COMPSON and RICHARD DIX

A Paramount Release

THE CENTRAL CUT

off because a better title was supplied in the three column ready-made. This was used at the bottom of the space, the title being merely sawed off and the director's name routed off because it was repeated in type where it more properly belonged in the reconstructed space, the star and her support preceding the name of the director, all three being set up in type. This gave an ornamental lettering for the title with no cost for art work. It is probably a better job than a local artist would have done. The


WITH BETTY COMPSON AND RICHARD DIX

a Paramount Picture
PRESENTED BY JESSE L. LASKY

SHE was the most beautiful, most skilled, most daring crook the police ever had to cope with. And when she stole the district attorney's heart—

Here's melodrama of the polished kind. Plenty of thrills and heart-throbs, but no rough edges

Beautiful Betty in four marvelous characterizations. Dix as the district attorney

Screen adaptation by George Hopkins
From the story by Bayard Veiller

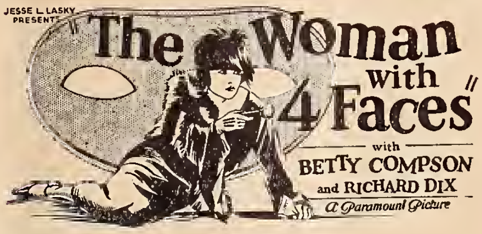
"The Woman With 4 Faces"

A Herbert Brenon Production

A Paramount Release

THE TITLE AND THREE SMALLS

same cut supplied three of the corner cuts. We think that the cut in the lower left hand corner would have been better had it been handled as was that in the upper corner on the same side, where the cut is made to fit against the side rule. Probably Mr. Totman figured that this would not work as well as where the tip of the hat of the old lady could be right angled to make a fit, but we think the general effect would have been better, and it would have been better still had the cut in the lower right hand corner also been sawed, though it was not so necessary here, so that all three cuts could uniformly rest against the side rules. The figure in the upper right hand corner is from a smaller two column space, but the figure has been routed away from the mask, since the mask has been used in the central cut and a repetition would not be advisable. At the same time the figure gains much in strength through the use of the white ground. The effect is really better


JESSE L. LASKY PRESENTS

"The Woman with 4 Faces"

with BETTY COMPSON and RICHARD DIX

a Paramount Picture

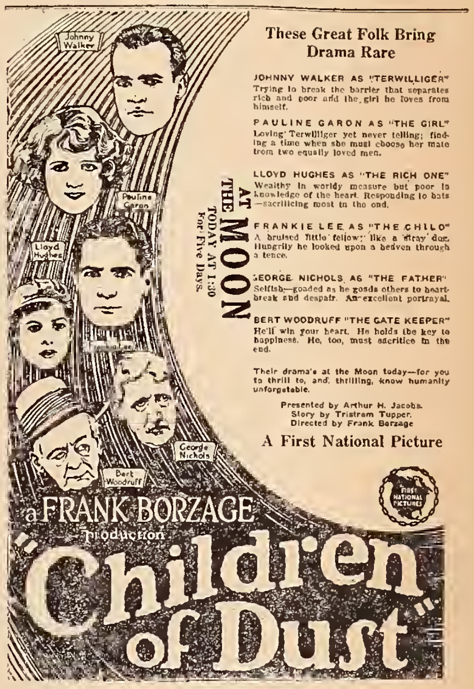
A Paramount Release

FOR THE CORNER FIGURE

than in the original since the mask background reduces the display value. This is another thing to be remembered in looking at press book cuts. The mask was regarded as useful when the display was used alone, but where it did not seem to be required, a stronger cut was the result. Mr. Totman even changed the copy since they had had some crook plays recently and nothing dealing with dope, so he played up this angle and then went out and tied the District Attorney to a story on how a jury is apt to be influenced by so pretty a face and yet he would not want a jury so stupid that it would not respond to the appeal of feminine charm since they would be too dumb to get the finer points of his argument. In other words, a prosecuting official with a culprit like Miss Compson was between the devil and the deep sea and unprovided either with an asbestos overcoat or a life preserver. Study Mr. Totman's layout whether you use Paramount plan book cuts or not. You can work the same idea on any campaign layout which makes similar ample provision of good cut material. It's all good and if it is not precisely what you want, you can generally make it over into something that will meet your ideas if you approach the subject in the proper frame of mind and not with the idea that those fellows in New York don't know their business. They do, but they have to appeal to more varied tastes than your own, and may not hit you off exactly.

Unusual Placement for a Signature

Generally the house signature is placed at the top or bottom of a display, but the Moon Theatre, Vincennes, Ind., tucks it into the curve of a cut and probably sold just as many tickets as it would have done had the signature been in a more conventional location. The First National cut was


Johnny Walker
Pauline Garon
Lloyd Hughes
Frankie Lee
George Nichols
Bert Woodruff

These Great Folk Bring Drama Rare

JOHNNY WALKER AS "TERWILLIGER"
Trying to break the barrier that separates rich and poor and the girl he loves from himself.

PAULINE GARON AS "THE GIRL"
Loving Terwilliger yet never telling; finding a time when she must choose her mate from two equally loved men.

LLOYD HUGHES AS "THE RICH ONE"
Wealthy in worldy measure but poor in knowledge of the heart. Responding to bats—sacrificing most in the end.

FRANKIE LEE AS "THE CHILD"
A bruised little fellow; like a stray dog. Hungrily he looked upon a heaven through a fence.

GEORGE NICHOLS AS "THE FATHER"
Selfish—goaded as he goads others to heartbreak and despair. An excellent portrayal.

BERT WOODRUFF "THE GATE KEEPER"
He'll win your heart. He holds the key to happiness. He, too, must sacrifice in the end.

Their drama's at the Moon today—for you to thrill to, and, thrilling, know humanity unforgetable.

Presented by Arthur H. Jacobs.
Story by Tristram Tupper.
Directed by Frank Borzage

A First National Picture

AT THE MOON
TODAY AT 1:30
For Five Days.

a FRANK BORZAGE Production

"Children of Dust"

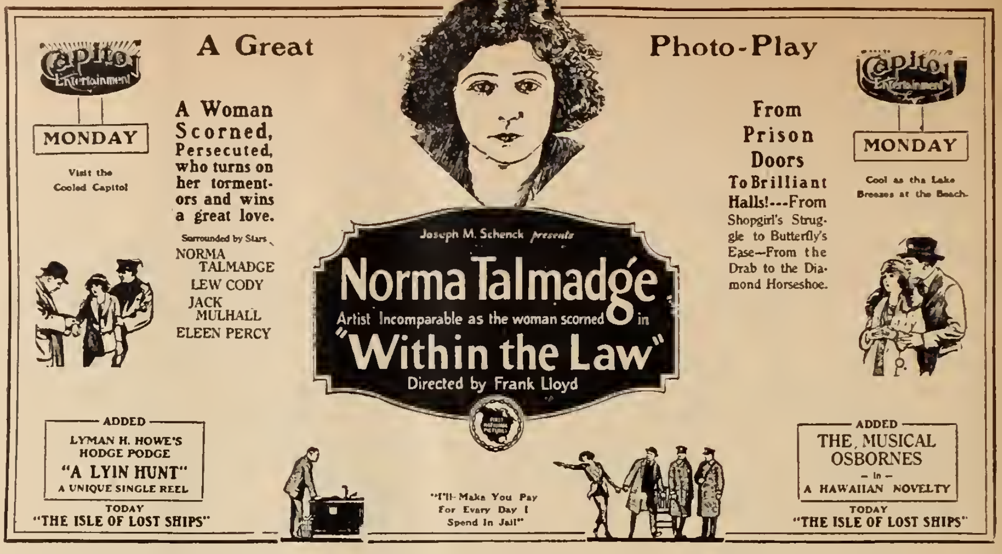
A First National Release

AN UNUSUAL SIGNATURE

intended for a display space, to be notched to let in the lines, but the Moon simply set up the cast, as shown in the cut, and then set the signature into the notch. Apparently it is a makeshift, but the town is not so large that they do not know the Moon and the placement will have the same effect as the old device of a cut upside down. It's different, so it gets attention. It will not work so well where there are a score of houses all fighting for a share of the business, but with little opposition, the signature can be juggled to good effect. We have seen several uses of this cut, but we think that this is one of the most effective because the text hooks to the illustrative matter and makes both cut and text of greater value. It is not a form of layout to be commended for regular use, but for a one timer it is decidedly good because it is well done and unusual.

Takes Cross Page for Miss Talmadge

Figuring that size might help to convey the idea of the bigness of Within the Law, the Capitol Theatre, Winnipeg, took a cross page nines on the picture, and worked in a lot of small cuts, possibly because there was no larger material handy. One smashing big cut would have sold better, but if you can't get it, the best you can do is to use what you have, and four small singles and a line portrait about three inches wide had to do for the cut material. We think there would have been more of a smash with an eight or ten line letter for the title and star instead of that reverse plate. Here only the size is big and this emphasizes the paucity of the material. The same house does very much better with The Girl of the Golden West for which it had better material. It can get an effect with cuts, but it did not seem to realize that big type in so large a space is to be preferred to small cuts. The star name is less than one third of the width where a large letter would have strung across the page in impressive style. Some managers seem to feel that cuts are necessary, even where proper cuts are not available. We do not hold to this belief. We think that a smashing big letter is better than a puny little cut, intended for a smaller space and think that this would have made a better display in half the space and with only the plate and the head cut. The Peg house does not generally trip up, but we think that someone stubbed his toe on this one.



A Great Photo-Play

Capitol Entertainment

MONDAY

Visit the Cooled Capitol

A Woman Scorned, Persecuted, who turns on her tormentors and wins a great love.

Surrounded by Stars
NORMA TALMADGE
LEW CODY
JACK MULHALL
ELEEN PERCY

Joseph M. Schenck presents
Norma Talmadge
Artist Incomparable as the woman scorned in
"Within the Law"
Directed by Frank Lloyd

"I'll Make You Pay For Every Day I Spend In Jail"

ADDED
LYMAN H. HOWE'S HODGE PODGE
"A LYIN HUNT"
A UNIQUE SINGLE REEL

TODAY
"THE ISLE OF LOST SHIPS"

From Prison Doors To Brilliant Halls!---From Shopgirl's Struggle to Butterfly's Ease—From the Drab to the Diamond Horseshoe.

Capitol Entertainment

MONDAY

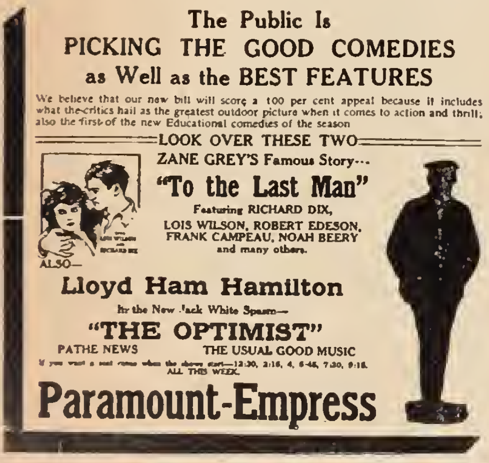
Cool as the Lake Breezes at the Beach.

ADDED
THE, MUSICAL OSBORNES
— In —
A HAWAIIAN NOVELTY

TODAY
"THE ISLE OF LOST SHIPS"

Makes an Appeal on a Trade Paper Page

If you will turn to the issue of this publication for September 15, you will find in the Educational Pictures advertisement the basis of this four eighths from George Editor Carpenter, of the Paramount-Empress Theatre, Salt Lake City. George E. knows good copy when he sees it, and he needed no assistance to decide that this was a good idea, so he took the three top lines, unchanged, from the Educational space and added some revision to the following matter to adapt it to the theatre's use, while retaining the same idea. He figured that by playing up the short subjects idea so prominently at the opening of the season he could give his patrons the idea all season that a moving picture program does not consist wholly of a feature in five or more reels. He mentions his feature, but he plays up Lloyd Hamilton in The Optimist so much more strongly that for once the short length dominates the space. Very often you can get capital copy from the trade paper advertising, and you can often get good art work as well. As a rule better work is put into the display pages than goes into the plan book, and frequently this is in such a shape that you can reproduce for your newspaper space, getting both copy and illustration from the same source that sold you—and if it sells you, it is reasonable to suppose that it will also sell your public. This does not apply to all of the pages, but the trade ads on any particular feature should be included in your material for any campaign, and you are overlooking an important bet if you fail to read the ads over again. But more important is the playing up of the short features. People talk most about the star length, but there is a large clientele of silently appreciative patrons who go almost wholly for the news reels or some particular brand of comedy, and you may lose sales if you do not let these aid you in the disposal of your tickets. Not everyone goes to the theatre to see the long length. We know one man who regularly goes to the Rialto, here in New York, because he has found a seat where no light shines in his eyes and he can sleep peacefully to a musical accompaniment. Of course you do not want to advertise your theatre as a lodging house, but you fall short of your full duty by our box office if you fail to advertise every possible appeal.



The Public Is
PICKING THE GOOD COMEDIES
as Well as the BEST FEATURES

We believe that our new bill will score a 100 per cent appeal because it includes what the critics hail as the greatest outdoor picture when it comes to action and thrill; also the first of the new Educational comedies of the season

LOOK OVER THESE TWO

ZANE GREY'S Famous Story---
"To the Last Man"
Featuring RICHARD DIX,
LOIS WILSON, ROBERT EDESON,
FRANK CAMPEAU, NOAH BEERY
and many others.

ALSO—
Lloyd Ham Hamilton
In the New Jack White Spasm—
"THE OPTIMIST"

PATHE NEWS THE USUAL GOOD MUSIC

If you want a seat come when the shows start—12:30, 2:16, 4, 6:45, 7:20, 9:15.
ALL THIS WEEK.

Paramount-Empress

An Educational Release

TOUTING FOR HAM

This Open Letter Opened the Season

Opening the Rialto Theatre, Charleston, W. Va., after a Summer shutdown, M. M. Weir started off with an open letter announcing a new policy of big pictures with The Spoilers as an example of what was meant by that adjective. This probably gained more attention than a half page of the usual display type stuff, for the open letter still suggests something intimate, personal and important. This is only a three sixes, but it has all of the weight of a half page display at a smaller cost. It is a model of phrasing, dignified, sincere and yet confident. It is a marked improvement over the average and the form of the statements materially helps to carry over the facts with the utmost emphasis. There is nothing grandiloquent about the paragraphs. It is an important announcement made in well-weighed words. This is followed with a three tens, not quite so well done in that the central cut is not as good as a type title would have been. It cuts the title off from the remainder of the space where type would have given double the prominence without getting away from the material above and below. More than this, the cut is too light for that size space. It does not give the suggestion of force that could be conveyed by a strong black letter. This is a point far too often overlooked. A title that may look all right in the plan book may be too small for the space in which it is employed.

RIALTO

AN OPEN LETTER:

A theatre's strength depends on two things. One, the quality of the pictures that it presents. Two, the comfort it renders to its patrons.

The Rialto will reopen on Monday, September 10th, with a now policy of presenting big, first run pictures, direct from the most gifted directors—the most important players—and stories known by title to all theatre goers.

Not an iota has been overlooked in making the Rialto one of the most comfortable theatres in Charleston.

It is with great pride we announce our initial attraction, Rex Beach's famous story of lawless Alaska, "THE SPOILERS" with a cast that reads like, "Who's Who in Hollywood."

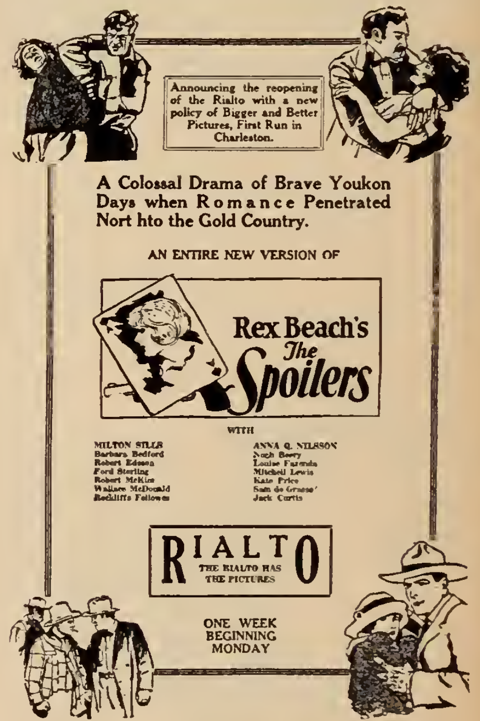
Approciating your patronago and assuring you of the most impressive pictures that brains and money can conceive, we are

Sincerely yours,
RIALTO THEATRE,
M. M. Weir, Mgr.

"THE RIALTO HAS THE PICTURES"

A Goldwyn Release

THE OPENING GUN



Announcing the reopening of the Rialto with a new policy of Bigger and Better Pictures, First Run in Charleston.

A Colossal Drama of Brave Youkon Days when Romance Penetrated Nort hto the Gold Country.

AN ENTIRE NEW VERSION OF

Rex Beach's The Spoilers

WITH

MILTON SILLS	ANNA Q. NILSSON
Barbara Bedford	Noah Beery
Robert Edeson	Louise Fazenda
Ford Sterling	Mitchell Lewis
Robert McKim	Kate Price
Wallace McDonald	Sam de Grasse'
Rockliffe Fellowes	Jack Curtis

RIALTO
THE RIALTO HAS THE PICTURES

ONE WEEK BEGINNING MONDAY

A Goldwyn Release

THE SECOND SLAM

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

F. B. O

SEVEN YEARS' BAD LUCK. (5 reels). Star, Max Linder. A very good picture and very interesting. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

WONDERS OF THE SEA. (4,500 feet). Star cast. Excellent picture and very interesting. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

First National

FURY. (8,709 feet). Star, Richard Barthelmess. As usual, score another knock-out for Barthelmess. Nothing but praise for this one. Keep up the good work, Dick. T. H. Whittemore, Newcastle, California.

LORNA DOONE. (6,083 feet). Star, Madge Bellamy. This is a picture that has been very well produced but it will not please the masses. Will be very well liked by the better class. Contains some beautiful scenes. T. H. Whittemore, Newcastle, California.

LORNA DOONE. (6,083 feet). Star cast. An old First National but a good one and you can run at any time owing to the popularity of the book. Film in good shape. Moral tone o. k. and is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Leal Theatre (246 seats), Irvington, California.

MIGHTY LAK' A ROSE. (8,036 feet). Star cast. A perfectly splendid picture; one you can stand on the door as your patrons leave and not feel that you're going to get hit with a brick. Had good attendance. Draw rural and town class, town of 1,100. Admission 10-30-40. E. L. Wharton, Orpheum Theatre (350 seats), Glasgow, Montana.

SCARS OF JEALOUSY. (6,246 feet). Star, Lloyd Hughes. An altogether satisfactory picture. Had good attendance. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

Fox

BRASS COMMANDMENTS. (4,829 feet). Star, William Farnum. Splendid Western feature with William doing some of his old time stuff. This picture was pleasing to a majority. Moral tone: fair. Saturday night picture. Had good attendance. Draw better class in town of 800. Admission 10-30. F. G. Leal, Leal Theatre (246 seats), Irvington, California.

MONTE CRISTO. (8 reels). Star, John Gilbert. Good picture, but too long. We received a rotten print. Could hardly get it through the machine. A lot of bad cutout. Don't think it is suitable for Sunday. Had rotten attendance. Draw mixed class in town of 1,000. Admission 10-40. L. S. Goolsley, Royal Theatre (245 seats), Marvell, Arkansas.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. Good Mix story. Pleased everyone. Had good attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

WHO ARE MY PARENTS? Star cast. The few who came said it was a good picture and taught a great lesson. Paid a big price, and net receipts hardly paid for rental and paper. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

The Index to Reports appears in this issue and includes all reports published since the beginning of July.

With the Index which appeared in the last June issue, this gives you a complete list of all pictures reported since the beginning of 1923.

Save it—USE IT!

Goldwyn

LOST & FOUND. Star, Antonio Moreno. If your audience likes thrills and a picture with a punch play this and be sure and get this excellent trailer on this picture. Usual advertising brought good attendance. Draw miners and railroad men in town of 3,000. Admission 35-10. Giles Master, Strand Theatre, Gallup, New Mexico.

MAN FROM LOST RIVER. (5,694 feet). Star, House Peters. A good program picture that pleased well. House Peters well liked here. Film in good shape. Moral tone o. k. and is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank F. Leal, Leal Theatre (246 seats), Irvington, California.

MAN WHO HAD EVERYTHING. (5 reels). Star, Jack Pickford. This must be one of Jack's first pictures. Not much of a picture. Did not please here. Film was in good shape. Not suitable for Sunday. Had fair attendance. Jack Snyder, Casino Theatre, Richmond, Iowa.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. Excellently done, and absorbing throughout, but nevertheless too long. In this fast age, people want their entertainment in short form and to the point, and we should give it to them that way. Usual advertising brought good attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Theatre, (225 seats), Grand Gorge, New York.

Rosita!

ROSITA (United Artists—Mary Pickford). Playing to capacity; held over for second week. "Rosita" is as near perfect and flawless as it is humanly possible to make a motion picture film. Mary Pickford outdoes her own enviable record in "Rosita." The entire cast is splendid and the work of Mary Pickford is superb. Holbrook Blinn, as the King, could not be improved on. The direction by Ernest Lubitsch is far superior to anything that celebrated director has turned out. A magnificent production: suitable for any time, to any age, kind or class audience. Draw downtown first run class audiences. Big city. S. Charninsky & R. J. Stinnett, Managers, Capitol Theatre, Dallas, Texas.

Hodkinson

DOLLAR DEVILS. (5,600 feet). Star, Cullen Landis. Will get by as a common program picture, but won't stand any extra advertising or boosting. Had poor attendance. Draw rural class in town of 955. Admission 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

Metro

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. Too good for our crowd. This classical stuff, goes over their heads like an aeroplane. A beautifully designed society drama. Has good moral tone and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

FIVE DOLLAR BABY. (6 reels). Star, Viola Dana. Just as the title sounds A regular Dana but she does not draw at all here. Might get over where she was liked. Had average attendance. Draw rural and town class in town of 1,000. Admission 10-30-40. E. L. Wharton, Orpehum Theatre (450 seats), Glasgow, Montana.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. This one is rather old, but film in good shape and it pleased one hundred per cent. here. All my patrons enjoyed this one and seemed to be pleased with the star. Good attendance of general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

PRISONER OF ZENDA. (10,467 feet). Star, Alice Terry. A very fine picture but we lost money on it. One of those pictures that the few who see it like it, but it's hard to get them out. Regular advertising brought poor attendance. Draw rural and town class in town of 1,100. Admission 10-30-40. E. L. Wharton, Orpheum Theatre (450 seats), Glasgow, Montana.

Paramount

ACROSS THE CONTINENT. (5,480 feet). Star, Wallace Reid. We've surely lost a great actor. This comedy racing drama pleased them all. Print was badly used up. Regular advertising brought poor attendance, rural small town of 286. Admission 10-25. R. K. Russell, Legion Theatre (135 seats), Cushing, Iowa.

BEAUTY'S WORTH. (6,751 feet). Star, Marion Davies. A very good picture and altho old was in good condition. Ran it Sunday and it pleased everybody but the roughnecks. Has good moral tone and is suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

LAW AND THE WOMAN. (6,387 feet). Star, Betty Compson. An old one that we went back and picked up. It is only fair. Pleased about seventy percent. Moral tone o. k. and is suitable for Sunday. Had average attendance. Draw all clsses in city of 14,000. Admission 10-25. E W Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

PRIDE OF PALOMAR. (7,494 feet). Star cast. This picture was pleasing to all. Did not have a good attendance on account of hot weather. Story was well written. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 15-25. Joseph L. Katz, Lyric Theatre (350 seats), Woodbine, New Jersey.

RACING HEARTS. (5,600 feet). Star cast. A lively little show, patterned after the usual formula but, haven't we seen it once too often? Still patrons were charitable enough to say that they liked it. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Universal

LOVE LETTER. (4,426 feet). Star, Gladys Walton. Just a little program show rather below the average. Still patrons were very well pleased. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

MARRIED FLAPPER. (4,800 feet). Star, Marie Prevost. Had good business and patrons well pleased. Used ones, threes, photos, heralds. Draw all classes in town of 5,000. Admission 10-25. L. E. Brewer, Folly Theatre, Duncan, Oklahoma.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. A good picture dragged out on eight reels and less than 7,000 footage. Closed with a kick. Failed to pull. Suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. An excellent picture and well worth seeing. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Vitagraph

LOYAL LIVES. (5,950 feet). Star, Branddon Tynan. A very good picture, and should pleased most of them seeing it. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MASTERS OF MEN. (6,800 feet). Star, Cullen Landis. A good picture full of action, that I would advise any theatre to play. Worth a good price, and it will make good. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

State Rights

UNCONQUERED WOMAN. (Lee-Bradford). Star, Ruby DeBemer. A fair picture, but nothing to brag about. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

WHAT THREE MEN WANTED. (Independent). Star, Miss DuPont. Just fair program picture. Comedy drama. Draw wealthy and medium class in city of 75,000. W. H. Lusher, Strand Theatre (900 seats), Pasadena, California.

Straight From the Shoulder Index

For July, August, September and October

Titles are alphabetically arranged. As reports in the department are alphabetically arranged under producer, date of issue only is needed except when a report is placed in a different position, as in "Reports on Late Pictures," in which case the page also is stated. This Index will appear in the final issue of Moving Picture World for each month and will be cumulative from January to June and from July to December.

A

Abysmal Brute (Universal). Aug. 4-Aug. 11-Aug. 25-Sept.15.
Across the Border (Paramount). July 21.
Across the Continent (Paramount). July 14.
Adam and Eva (Paramount). July 7-July 14-Aug. 11-Sept. 15.
Adam's Rib (Paramount). July 14-July 21-July 28-Sept.8-Sept. 15-Sept. 22.
Adventures of Tom Mix (Aywon). July 14.
Affinities (Hodkinson). July 28-Sept. 29-Oct. 13.
Afraid to Fight (Universal). July 7.
After The Show (Paramount). Aug. 11-Sept. 15.
Alias Ladyfingers (Metro). Oct. 6.
Alice Adams (Associated Exhibitors). Sept. 1-Sept. 8.
All Brothers Were Valiant (Metro). Aug. 4-Aug. 11-Aug. 25-Sept. 8-Sept. 22.
All's Fair In Love (Goldwyn). Aug. 25.
Altar Stairs (Universal). July 14-July 21-July 28-Aug. 25-Sept. 15.
Always The Woman (Goldwyn). Sept. 8.
An Unwilling Hero (Goldwyn). Aug. 4.
Anna Ascends (Paramount). July 7-Aug. 11-Sept. 8-Sept. 15.
Angel of Crooked Street (Vitagraph). Oct. 6.
Another Man's Boots (Anchor). Sept. 15.
Another Man's Shoes (Universal). July 14-July 21.
Any Night (East Coast Prod.). July 28.
Arabia (Fox). July 21-July 28-Aug. 4-Aug. 11-Sept. 22.
Ashamed of Parents (Warner Bros.) Sept. 1.

B

Bachelor Daddy (Paramount). July 7-Sept. 15-Sept. 22.
Backbone (Goldwyn). Aug. 25-Sept. 8.
Backfire (Arrow). Sept. 22.
Back Home and Broke (Paramount). July 7-July 28-Aug. 11-Sept. 15-Sept. 29-Oct. 20.
Barbed Wire (Aywon). Sept. 15.
rnstormer (First National). July 7-July 28.
ier of Folly (Independent Pict. Corp.). t. 6.
(Universal). Aug. 25.
e Game (Goldwyn). July 7-Aug. 4.
Damned (Warner Brothers). July -Oct. 6.
aramount). Aug. 11-Oct. 6.
Paramount). Oct. 6.
yn). Aug. 11.
amount). Sept. 15.
nt). July 7-July 14-
Bellboy 13 (First National). July 7-Aug. 25-Sept. 22.
Bells of San Juan (Fox). July 28-Sept. 22.
Betsy Ross (World). Oct. 13.
Beyond (Paramount). Sept. 15-Sept. 22-Oct. 20.
Beyond The Rocks (Paramount). Sept. 8.
Bill of Divorcement (Associated Exhibitors). Sept. 22.
Billy Jim (F. B. O.) Aug. 11.
Bishop of The Ozarks (F. B. O.) Aug. 4-Sept. 15.
Black Beauty (Vitagraph). July 28.
Blind Bargain (Goldwyn). July 14-Sept. 8-Oct. 20.
Blood and Sand (Paramount). July 14-July 21-Aug. 11-Sept. 15-Oct. 6.
Blue Bandanna (F. B. O.). Oct. 20.
Bobbed Hair (Paramount). July 14.
Bolted Door (Universal). Oct. 13.
Bond Boy (First National). Aug. 18-Oct. 6.
Bonded Woman (Paramount). Aug. 11-Sept. 8-Oct. 20.
Boomerang Bill (Paramount). Oct. 20.
Borderland (Paramount). Oct. 6.
Boss of Camp 4 (Fox). July 7-July 14-July 28-Aug. 4-Aug. 18.
Boston Blackie (Fox). July 7-Aug. 11-Sept. 1.
Bought and Paid For (Paramount). July 14-July 21-Sept. 8.
Brass (Warner Bros.). July 14-Sept. 22-Oct. 13.
Brass Bottle (First National). Aug. 11, page 486. Sept. 15, page 256.
Brass Commandments (Fox). Aug. 4.
Brawn of the North (First National). July 14-July 28-Aug. 11-Aug. 18-Sept. 1-Sept. 22-Oct. 20.
Bride's Play (Paramount). July 28.
Bright Shawl (First National). July 7-July 21-Sept. 22-Oct. 13.
Broadway Arizona (Enterprise). Sept. 22.
Broadway Gold (Truart). July 14, page 151.
Broadway Madonna (F. B. O.). July 14.
Broadway Rose (Metro). July 28-Aug 4-Aug. 25-Oct. 20.
Broken Chains (Goldwyn). July 14-July 21-July 28-Aug. 11-Sept. 1.
Brothers Under the Skin (Goldwyn). July 14-Sept. 8-Oct. 6-Oct. 13.
Brown of Harvard (Essanay). Oct. 13.
Brute Master (Hodkinson). July 7.
Bucking the Barrier (Fox). July 7-Aug. 4.
Bulldog Drummond (Hodkinson). July 14-Aug. 18.
Burglar Proof (Paramount). Sept. 15.
Burn 'Em Up Barnes (C. C. Burr). Oct. 13.
Burning Sands (Paramount). July 21-July 28-Sept. 8.
Burning Words (Universal). July 14-Aug. 11.
Buster (Fox). Oct. 13.
By Right of Purchase (Selznick). July 14.

C

California Romance (Fox). July 14-Sept. 1-Oct. 13.
Calvert's Valley (Fox). July 21-Sept. 22-Oct. 13.
Call From The Wild (James Wharton). Aug. 25.
Call of Home (F. B. O.). Aug. 25.
Camille (Metro). July 21-July 28.
Can A Woman Love Twice? (F. B. O.). Aug. 4.
Canyon of the Fools (F. B. O.). July 28-Aug. 11-Oct. 20.
Cappy Ricks (Paramount). July 14-Sept. 15.
Captain Fly-By-Night (F. B. O.). July 7-July 28-Sept. 15.
Cardigan (American Releasing). July 21.
Carnival (United Artists). Aug. 11.
Catch My Smoke (Fox). July 7-Aug. 4-Aug. 11-Sept. 22-Oct. 20.
Caught Bluffing (Universal). Aug. 18-Sept. 15.
Chasing the Moon (Fox). July 21-July 28-Sept. 22.
Child Thou Gavest Me (First National). July 14-Aug. 4-Oct. 6.
Children of Jazz (Paramount). Aug. 11, page 486, Sept. 22-Oct. 6.
Children of The Dust (First National). Sept. 1.
Christian (Goldwyn). Aug. 4-Aug. 18-Oct. 6-Oct. 20.
City of Silent Men (Paramount). Sept. 1-Oct. 6.
Civilian Clothes (Paramount). July 28.
Clarence (Paramount). July 14-Oct. 20.
Clouded Name (Playgoers). July 21.
Cold Steel (F. B. O.). Sept. 15.
Colleen of The Pines (F. B. O.). Aug. 25-Sept. 8.
Come On Over (Goldwyn). July 21-Sept. 29.
Confidence (Universal). Sept. 15.
Conflict (Universal). July 14.
Connecticut Yankee in King Arthur's Court (Fox). July 7-July 14.
Cordelia the Magnificent (Metro). July 21, page 231. Sept. 8.
Counterfeit Love (Playgoers). Oct. 6.
Courage of Marge O'Doon (Vitagraph). Aug. 25.
Cowboy and the Lady (Paramount). July 14-July 28-Aug. 11-Sept. 22-Oct. 6.
Cradle (Paramount). July 28.
Cradle of Courage (Paramount). Aug. 11.

Crashing Through (F. B. O.). July 21-Aug. 4-Aug. 11-Sept. 1-Sept. 15-Sept. 22.
Crimson Challenge (Paramount). July 21-July 28-Sept. 8.
Crinoline and Romance (Metro). July 21-July 28-Sept. 8.
Critical Age (Hodkinson). Aug. 11.
Crossed Wires (Universal). July 21-Aug. 11-Aug. 18-Sept. 22-Oct. 13.
Crossroads of New York (First National). July 7-July 28-Aug. 4-Sept. 1-Oct. 20.
Crow's Nest (Arrow). Sept. 22.
Crusader (Fox). July 7-July 14-July 28-Sept. 22.
Cup of Life (First National). July 21.
Curse of Drink (Apollo). Aug. 11.
Custard Cup (Fox). July 28-Aug. 18-Aug. 25-Oct. 6-Oct. 20.

D

Daddy (First National). July 7-July 14-July 28-Aug. 4-Sept. 1-Oct. 6.
Dangerous Adventure (Warner Bros). Sept. 1.
Dangerous Age (First National). July 21-Aug. 11-Aug. 18-Oct. 13.
Dangerous Game (Universal). July 14-Sept. 22.
Dangerous Curve Ahead (Goldwyn). Sept. 1.
Dark Secrets (Paramount). July 14-Sept. 15.
Darling of the Rich (Whitman Bennett). Aug. 11.
Daughter of Luxury (Paramount). Sept. 15-Oct. 6.
Daughter Pays (Selznick). July 28.
Daughters of The Rich (Preferred). Sept. 15.
Dead Game (Universal). July 14-Aug. 25-Sept. 1-Sept. 8.
Dead Men Tell No Tales (Vitagraph). July 28-Aug. 4.
Dead or Alive (Arrow). July 7.
Delicious Little Devil (Universal). Sept. 8.
DeLuxe Annie (Selznick). July 14.
Desert Driven (F. B. O.). Aug. 11.
Desert Gold (Hodkinson). Aug. 18-Aug. 25.
Deserted at the Altar (Goldstone). July 7.
Determination (Lee-Bradford). July 7-Aug. 25.
Devil's Bowl (Arrow). July 28.
Devil's Garden (First National). July 7.
Devil Within (Fox). July 14.
Dictator (Paramount). July 14-July 21.
Dinty (First National). July 7.
Divorce (F. B. O.). Oct. 13.
Divorce Coupons (Vitagraph). Aug. 11.
Do and Dare (Fox). July 14-Aug. 4-Aug. 18-Sept. 1-Oct. 13.
Dollar Devils (Hodkinson). Aug. 18-Sept. 22.
Don Quickshot of Rio Grande (Universal). Aug. 11-Oct. 13.
Don't Doubt Your Wife (Associated Exhibitors). Oct. 13.
Don't Shoot (Universal). July 14-July 28-Sept. 22.
Don't Tell Everything (Paramount). July 14-Aug. 11.
Double Dealing (Universal). Sept. 22.
Doubling for Romeo (Goldwyn). July 14.
Down On the Farm (United Artists). July 28.
Down to the Sea in Ships (Hodkinson). July 21-Aug. 25-Sept. 29.
Dr. Jack (Pathe). July 7-July 28-Aug. 4-Aug. 11-Sept.1-Sept. 15-Sept. 22-Sept. 29.
Dream Street (Universal). Sept. 22.
Driven (Universal). Sept. 22.

E

East Is West (First National). July 7-Aug. 4-Aug. 18-Oct. 13.
East Side, West Side (Principal). Oct. 13.
Easy Road (Paramount). Aug. 11.
Ebb Tide (Paramount). July 21-Aug. 11-Sept. 15-Sept. 22.
Empty Cradle (Truart). Aug. 18.
Enchantment (Paramount). July 14-July 28-Sept. 8.
End of the World (Paramount). July 28-Aug. 18.
Enemies of Women (Goldwyn-Cos.). Aug 11, Page 485. Sept. 22.
Enlighten Thy Daughter (Enlightenment Films). Sept. 22.
Enter Madame (Metro). Aug. 11-Aug. 18.
Environment (Principal Pictures). July 21.
Eternal Flame (First National). July 14-Aug. 11-Aug. 25.
Evangeline (Fox). July 14.
Everything For Sale (Paramount). Sept. 15.
Exciters (Paramount). July 21, page 231. Sept. 22-Oct. 6.
Exit the Vamp (Paramount). Sept. 29.
Experience (Paramount). Sept. 15.
Eyes of the World (Clune). Oct. 20.

F

Face in the Fog (Paramount). July 7-July 14.
Face of The World (Hodkinson). Aug. 11.
Fair Lady (United Artists). Sept. 22.
Fall of Babylon (United Artists). Sept. 8.
False Brands (World). July 21.
Famous Mrs. Fair (Metro). July 28-Aug. 4-Aug. 11.
Fascination (Metro). July 7.
Fast Mail (Fox). Sept. 1-Oct. 20.
Fatal Marriage (F. B. O.). Sept. 8.
Fifty Candles (Hodkinson). Sept. 22.
Fighting Guide (Vitagraph). Aug. 25-Sept. 1.
Fighting Streak (Fox). Sept. 22.
Fightin' Mad (Metro). July 7-July 28.
Find The Woman (Paramount). Sept. 8.
First Degree (Universal). July 21-Aug. 11-Sept. 22.
Five Dollar Baby (Metro). July 28-Aug. 4-Aug. 11.
Flame of Life (Universal). July 14-Sept. 1.
Flaming Hour (Universal). July 14-July 28-Sept. 1-Sept. 22.
Flash (Arrow). Aug. 18.
Flesh and Blood (Western Pic. Exploitn.). Aug. 4-Aug. 18-Aug. 25-Oct. 6.
Flirt (Universal). July 14-Oct. 6-Oct. 13.
Fog (Metro). Sept. 8.
Fogbound (Paramount). July 28-Sept. 15-Sept. 29.
Fools First (First National). Aug. 11.
Fool There Was (Fox) Aug. 11.
Foolish Wives (Universal). July 14-Sept. 8.
Fools and Riches (Universal). July 21-Sept. 22.
Fool's Paradise (Paramount). July 14-July 21-July 28.
Footlight Ranger (Fox). July 14-July 21.
Footlights (Paramount). July 21-Sept. 29.
Forbidden City (Selznick). Sept. 15.
Forbidden Fruit (Paramount). July 14.
Forbidden Trail (Sunset). July 21.
Forget Me Not (Metro). Aug. 4-Sept. 1-Oct. 6.
Forgotten Law (Metro). Aug. 18.
For Big Stakes (Fox). July 21-Aug. 4.
Forsaking All Others (Universal). July 7-July 14-July 28-Oct. 20.
For the Defense (Paramount). Sept. 15-Sept. 29.
Four Horsemen (Metro). Aug. 11.
Fourth Musketeer (F. B. O.). July 14.
Fox (Universal). July 21.
Friendly Husband (Fox). July 14-Aug. 4-Aug. 11-Aug. 25.
From the Ground Up (Goldwyn). July 21.
Front Page Story (Vitagraph). July 7-July 14-July 21-July 28-Sept. 22.
Fury (First National). July 14-Aug. 11-Oct. 20.

G

Gallopin' Kid (Universal). July 21.
Gallopin' Through (Arrow). July 7-Sept. 15.
Galloping Devil (Canyon). Sept. 15.
Game Chicken (Paramount). July 28-Sept. 8.
Garments of Truth (Metro). Sept. 8.
Garrison's Finish (United Artists). July 7-Aug. 4-Sept. 8.
Gas, Oil and Water (First National). Aug. 11.
Gentleman From America (Universal). Sept. 8-Oct. 20.
Gentleman of Leisure (Paramount). Sept. 15, page 256, Sept. 29.
Get-Rich-Quick-Wallingford (Paramount). July 14-July 21.
Ghost Breaker (Paramount). July 21-July 28-Aug. 11-Sept. 15.
Ghost in the Garret (Paramount). July 7-Sept. 8-Sept. 15-Sept. 29.
Ghost Patrol (Universal). Aug. 11.
Gimme (Goldwyn). July 7-July 14-Aug. 4-Oct. 20.
Girl In His Room (Vitagraph). Sept. 1.
Girl I Loved (United Artists). July 7, page 80, July 28-Aug. 11.
Girl of the Golden West (First National). July 7, page 80, Aug. 4-Oct. 13.
Girl Who Came Back (Preferred). Oct. 20.
Girl Who Ran Wild (Universal). Sept. 8-Oct. 20.
Girl's Desire (Vitagraph). July 7-Sept. 22.
Glass Houses (Metro). Aug. 11.
Glimpses of the Moon (Paramount). July 14-July 21-July 28-Aug. 4-Aug. 11-Sept. 8.
Glory of Clementina (F. B. O.). Oct. 20.
Go and Get It (First National). Oct. 6.
Godless Men (Goldwyn). Aug. 4.
God's Crucible (Hodkinson). Sept. 29.
Go-Getter (Paramount). July 28-Aug. 4-Sept. 29.
Golden Dreams (Goldwyn). Aug. 4-Sept. 22.
Golden Snare (First National). Aug. 4.
Good-Bye Girls (Fox). July 21-Aug. 11- Aug. 25-Sept. 29.
Good Men and True (F. B. O.). Sept. 15.
Good Provider (Paramount). Sept. 1.
Gossip (Universal). July 21.
Grandma's Boy (Associated Exhibitors). July 7-July 21-July 28-Aug. 4-Aug. 18-Sept. 8-Sept. 29-Oct. 13-Oct. 20.
Great Alone (American Releasing). July 7.
Great Impersonation (Paramount). Sept. 22.
Great Night (Fox). July 28-Sept. 1-Sept. 22.
Greatest Truth (Paramount). July 7.
Green Temptation (Paramount). Aug. 11-Sept. 8.
Grim Comedian (Goldwyn). Oct. 20.
Grub Stake (Selznick). Oct. 6.
Grumpy (Paramount). July 14-July 21-July 28-Aug. 11-Sept. 1—Sept. 29.
Guilty (Independent). Oct. 20.
Gun Shy (Wm. Steiner). Aug. 25-Sept. 22.
Gypsy Passion (Vitagraph). Aug. 18.

H

Hail the Woman (First National). Oct. 20.
Hands of Nara (Metro). July 14.
Has The World Gone Mad (Equity). Aug. 18-Sept. 15-Oct. 20.
Hate Trail (Clark-Cornelius). Aug. 18.
Headless Horesman (Goldwyn). July 28-Aug. 4-Oct. 13.
Headin' West (Universal). July 28-Oct. 6.
Head Over Heels (Goldwyn). July 7-Aug. 4.
Hearts Aflame (Metro). Aug. 4-Aug. 18-Aug. 25-Sept. 22.
Heart of Maryland (Vitagraph). July 28-Aug. 18-Sept. 1.
Heart of A Texan (W. H. Smith). Sept. 15.
Heart of the Desert (Richard & Flynn). Oct. 20.
Heart Raider (Paramount). Sept. 8-Sept. 15-Sept. 22-Oct. 13.
Heedless Moths (Audrey Munson). Aug. 18.
Held by the Enemy (Paramount). July 7. Sept. 15.
Heliotrope (Paramount). July 7.
Hell's Half Acre (Enterprise). Oct. 20.
Her Face Value (Paramount). Aug. 11.
Her Fatal Millions (Metro). July 14-Aug. 4-Aug. 25-Sept. 8.
Her Gilded Cage (Paramount). July 7-July 14-July 21-July 28-Sept. 15.
Her Husband's Trademark (Paramount). July 28.
Her Mad Bargain (First National). Oct. 13.
Her Unwilling Husband (Pathe). Sept. 1.
Hero (Preferred). July 7-July 21-Aug. 18.
Heroes of The Street (Warner). Aug. 4-Aug. 18-Sept. 1.
His Back Against The Wall (Goldwyn). Aug. 18.
His Wife's Money (Selznick). Aug. 4.
Homespun Folks (First National). July 21.
Homespun Vamp (Paramount). July 21.
Home Talent (First National). July 21.
Homeward Bound (Paramount). Sept. 22-Oct. 20.
Honor First (Fox). Aug. 11.
Hottentot (First National). July 14-July 21-July 28-Aug. 4-Aug. 18-Oct. 13-Oct. 20.
Hound of the Baskervilles (F. B. O.). July 14-July 21.
Human Hearts (Universal). July 7-July 28-Aug. 11.
Human Wreckage (F. B. O.). Sept. 22-Sept. 29-Oct. 13-Oct. 20.
Humoresque (Paramount). July 28.
Hungry Hearts (Goldwyn). July 7-July 28-Sept. 8-Sept. 22-Oct. 20.
Hunting Big Game in Africa (Universal). July 7-July 14-July 21-Oct. 6-Oct. 20.
Hurricane's Gal (First National). Aug. 11.

I

I Can Explain (Metro). July 28.
Idol of the North (Paramount). July 21.
If You Believe It, It's So (Paramount). July 14
Impossible Mrs. Bellew (Paramount). July
July 21-Sept. 8-Sept. 15.
Inside the Cup (Paramount). Oct. 13.
In the Name of the Law (F. B. O.). July 14-Sept. 1.
Invisible Power (Goldwyn). Jul
Iron Trail (United Artists). Ju
Is Divorce A Failure? (As
tors). Sept. 22.
Is Matrimony a Failure?
July 14-July 28-Au

Is Money Everything? (Lee-Bradford). Sept. 15.
Isle of Lost Ships (First National). July 14-July 28-Aug. 18-Sept. 29-Oct. 6.

J

Java Head (Paramount). July 14-July 21-July 28-Oct. 13.
Jazzmania (Metro). Sept. 22.
Jilt (Universal). Sept. 15-Oct. 20.
Jim the Penman (First National). July 14.
Jucklins (Paramount). Sept. 15.
June Madness (Metro). Aug. 11-Sept. 8.
Just Around the Corner (Paramount). July 28-Aug. 11.
Just Tony (Fox). July 21-Aug. 18.

K

Kentucky Derby (Universal). July 21-July-28-Sept. 1-Sept. 15.
Kick In (Paramount). July 14-July 21-July 28-Sept. 15-Sept. 22.
Kickback (F. B. O.). Aug. 11.
Kid (First National). July 14.
Killer (Pathe). Aug. 18-Sept. 15.
Kindled Courage (Universal). Sept. 15.
Kindred of the Dust (First National). July 21-Aug. 25-Sept. 1.
Kingdom Within (Hodkinson). Aug. 11-Oct. 6.

L

Ladies Must Live (Paramount). July 28-Oct. 6.
Lahoma (Pathe). July 7.
Lane That Had No Turning (Paramount). Sept. 8.
Last Moment (Goldwyn). Aug. 11-Sept. 8-Oct. 20.
Last of Stage Coach Bandits (Enterprise). Aug. 25.
Lavender Bath Lady (Universal). July 7-Aug. 4.
Law and the Woman (Paramount). July 7-July 21-July 28-Aug. 11.
Law of The Lawless (Paramount). Aug. 11, page 485. Sept. 22-Oct. 6.
Leopardess (Paramount). July 14-July 21-Aug. 11-Oct. 6-Oct. 13.
Light in The Dark (First National) Aug. 4-Sept. 1.
Life's Greatest Question (C. B. C.). July 28-Aug. 25.
Light in the Dark (First National). Sept. 29.
Light of the Desert (Fox). July 21-Sept. 22.
Lights of New York (Fox). July 21-Aug. 18-Aug. 25-Sept. 1.
Little Church Around The Corner (Warner Bros.). Sept. 1-Oct. 6-Oct. 20.
Little Minister (Vitagraph). Oct. 13.
Loaded Door (Universal). Oct. 6.
Lone Hand (Universal). Aug. 4-Oct. 13-Oct. 20.
Lone Hand Wilson (Capitol). Sept. 15.
Lonely Road (First National). Aug. 11.
Long Chance (Universal). Aug. 4-Oct. 20.
Lorna Doone (First National). July 7-July 14-Aug. 4-Sept. 1-Oct. 13.
Lost and Found (Goldwyn). July 28-Sept. 8-Oct. 13.
Lotus Eater (First National). July 14.
Lovebound (Fox). Aug. 4-Aug. 11-Sept. 1-Sept. 15.
Love Charm (Paramount). July 28.
Love Gambler (Fox). July 21-July 28-Aug. 11-Sept. 15.
Love in the Dark (Metro). July 28-Aug. 18-Oct. 20.
Love Is An Awful Thing (Selznick). Aug. 11.
Love Letter (Universal). Sept. 15-Oct. 6-Oct. 20.
Loves of Pharaoh (Paramount). July 7-Sept. 15-Sept. 22.
Love Special (Paramount). July 21.
Luck (C. C. Burr). July 14-Aug. 4-Aug. 18.
Lucky Dan (Goldstone). Sept. 15.
Luxury (Arrow). Oct. 6.

M

Mad Love (Goldwyn). Oct. 6.
Madness of Youth (Fox). July 14-Sept. 15.
Main Street (Warner Bros). July 14. page 153. Sept. 1-Sept. 22.
ing a Man (Paramount). July 7-July 28-
pt. 8-Sept. 22-Oct. 6.
The Grade (W. P. Expl.). Sept. 15.
Hell's River (Western Pic. Ex-
Aug. 4-Aug. 11-Aug. 25-Oct. 13.
st River (Goldwyn). Sept. 1.
(Paramount). July 7-July
ount). July 21-Aug. 4,
tional). July 21, page

Man Size (Fox). Aug. 4.
Man to Man (Universal). July 7-Aug. 18.
Man Unconquerable (Paramount). July 14-July 21-July 28.
Man With Two Mothers (Goldwyn). Sept. 8.
Man Who Saw Tomorrow (Paramount). Aug. 4-Aug. 11-Sept. 1-Oct. 6.
Manslaughter (Paramount). July 21-July 28-Aug. 4-Sept. 15.
March Hare (Paramount). Oct. 6.
Marriage Chance (American Releasing). July 14-Sept. 1.
Married Flapper (Universal). July 28.
Marshal of Moneymint (Arrow). Sept. 8.
Martin Johnson Jungle Adventures (Selznick). Sept. 15.
Mary of the Movies (F. B. O.). Aug. 4-Oct. 20.
Masked Avenger (Western Pic. Exploitn.). Aug. 4-Sept. 1.
Masters of Men (Vitagraph). July 7, page 80, July 28-Aug. 4-Aug. 18.
Matrimonial Web (Vitagraph). Sept. 1.
McGuire of The Mounted (Universal). Aug. 18.
Midnight Guest (Universal). Sept. 15.
Midnight Bell (First National). July 14.
Mighty Lak' a Rose (First National). July 7-July 14-July 28-Aug. 11-Aug. 25-Sept. 22.
Minnie (First National). Oct. 6.
Missing Husbands (Metro). July 14.
Missing Millions (Paramount). July 7-Aug. 4-Sept. 1.
Miss Lulu Bett (Paramount). July 7-July 28.
Mixed Faces (Fox). July 21-Aug. 25.
Money - Money - Money (First National). Aug. 4.
Monte Cristo (Fox). July 28-Aug. 11-Aug. 18-Sept. 15-Sept. 29-Oct. 6.
Moonlight Follies (Universal). July 28.
Moonshine Valley (Fox). July 21-July 28-Sept. 15.
Mother o' Mine (First National). July 21.
Mr. Barnes of New York (Goldwyn). July 14-July 28.
Mr. Billings Spends His Dime (Paramount). July 7-July 14-July 28-Aug. 25-Sept. 8.
My American Wife (Paramount). July 14-Aug. 4-Oct. 6-Oct. 13.
My Boy (First National). July 7-July 21-July 28-Oct. 20.
My Dad (F. B. O.). Sept. 29-Oct. 13.
My Friend the Devil (Fox). July 21-Oct. 6.
My Wild Irish Rose (Vitagraph). July 7-July 28-Sept. 1.

N

Ne'er Do Well (Paramount). July 28-Aug. 4-Sept. 8-Oct. 6-Oct. 13.
Nero (Fox). Aug. 11-Aug. 25-Oct. 20.
New Teacher (Fox). July 21-Oct. 6.
Nice People (Paramount). July 21-Aug. 4.
Night Horseman (Fox). Aug. 18.
Night Life in Hollywood (Arrow). Aug. 25.
Night Rose (Goldwyn). Sept. 1-Oct. 6.
Ninety and Nine (Vitagraph). July 7-July 14-Aug. 11-Aug. 18-Sept. 22-Oct. 13.
Nobody's Bride (Universal). Oct. 20.
Nobody's Money (Paramount). July 7-July 14-July 28-Aug. 25-Sept. 22-Oct. 13.
No Defense (Vitagraph). Oct. 20.
Noise in Newboro (Metro). July 21-Oct. 6-Oct. 20.
North of Rio Grande (Paramount). July 28-Sept. 8-Oct. 13.
Notoriety (Weber-North). Sept. 1.
No Woman Knows (Universal). July 28.
Nut (United Artists). Sept. 22.
N'th Commandment (Paramount). Aug. 4-Sept. 22-Oct. 13.

O

Old Homestead (Paramount). July 7-Aug. 4-Aug. 25-Sept. 1-Sept. 8-Sept. 22.
Old Nest (Goldwyn). Sept. 8.
Old Sweetheart of Mine (Metro). Oct. 6.
Oliver Twist (First National). July 21-Sept. 29.
Omar The Tentmaker (First National) Aug. 4-Aug. 11-Oct. 6.
One a Minute (Paramount). July 7
One Clear Call (First National). July 14-Oct. 6-Oct. 20.
One Exciting Night (United Artists). July 7-Sept. 29.
One Glorious Day (Paramount). July 7-Oct. 13.
One of Three (Universal). Sept. 15.
One Week of Love (Selznick). Sept. 15.
One Wonderful Night. (Universal). July 21-Sept. 1-Oct. 13.
On the High Seas (Paramount). July 7-July 14-July 21-Sept. 1.
Only A Shop Girl (C. B. C.). Sept. 8.
Only 38 (Paramount). Aug. 11-Sept. 22-Oct. 6-Oct. 13.
Our Leading Citizen (Paramount). Aug. 4.

Out of Luck (Universal). Sept. 15, page 256.
Out of The Dust (J. P. McCarthy). Aug. 11-Sept. 8.
Outcast (Paramount). July 21-Aug. 4-Aug. 11.
Over the Border (Paramount). July 28-Aug. 4-Aug. 11-Aug. 18-Aug. 25.
Over the Hill (Fox). July 7-July 21- July 28-Aug. 18-Sept. 15-Oct. 6.

P

Paid Back (Universal). Oct. 20.
Pair of Silk Stockings (Selznick). July 28-Aug. 11.
Pardon My French (Goldwyn). July 14-July 28.
Parish Priest (Garfield). July 21-Aug. 4.
Parted Curtains (Warner Brothers). July 7.
Passion's Playground (First National). Aug. 4.
Pauper Millionaire (Playgoers). Aug. 11.
Pawn Ticket 210 (Fox). Aug. 4-Oct. 6.
Peaceful Peters (Arrow). Sept. 1.
Peg o' My Heart (Metro). Sept. 1-Oct. 13.
Penrod (First National). July 7-July 14.
Penrod and Sam (First National). Aug. 25-Sept. 8-Sept. 22.
Perjury (Fox). Aug. 4.
Pilgrim (First National). July 7-July 14-July 28-Aug. 4-Sept. 8.
Pilgrims of the Night (First National). Oct. 13.
Pink Gods (Paramount). July 28-Aug. 25-Oct. 13.
Playing It Wild (Vitagraph). July 28-Sept. 1-Oct. 6.
Playing Double (Prairie). Oct. 13.
Polly of the Follies (First National). July 7-Aug. 11.
Poor Men's Wives (Preferred). Aug. 25.
Power of A Lie (Universal). Aug. 4.
Pride of Palomar (Paramount). July 7-July 21-Oct. 6-Oct. 13.
Primitive Lover (First National). July 28-Aug. 4-Aug. 18.
Prisoner (Universal). July 7-Oct. 20.
Prisoner of Zenda (Metro). July 14-July 28-Oct. 20.
Prodigal Daughters (Paramount). Aug. 25-Sept. 22-Oct. 13.
Prodigal Judge (Vitagraph). July 28-Sept. 1.
Profiteers (Arrow). Oct. 6.
Purple Highway (Paramount). Oct. 20.

Q

Question of Honor (First National). July 14-July 21-Aug. 4.
Quicksands (Selznick). Sept. 15.
Quincy Adams Sawyer (Metro). July 7-July 14-July 21-July 28-Aug. 11-Aug. 18-Sept. 1-Sept. 22-Oct. 13.
Queen of Sheba (Fox). July 28-Aug. 11.

R

Racing Hearts (Paramount). July 7-July 21-July 28-Aug. 18-Oct. 20.
Rags to Riches (Warner Brothers). July 7-July 14-Aug. 4-Sept. 8-Sept. 22.
Ranger and The Law (Capitol). Aug. 11.
Rapids (Hodkinson). July 28.
Reckless Youth (Selznick). July 21.
Red Hot Romance (First National). July 21.
Red Trail (Standard). Oct. 20.
Refuge (First National). July 21-Sept. 8.
Remembrance (Goldwyn). Sept. 8-Oct. 6.
Remittance Woman (F. B. O.). July 7-Aug. 4-Sept. 8.
Rent Free (Paramount). July 7-July 21-Aug. 4.
Reputation (Universal). July 28.
Restless Souls (Vitagraph). July 7-Sept. 22-Oct. 20.
Rich Men's Wives (Preferred). July 28-Aug. 4-Aug. 18-Sept. 29.
Riders of the Dawn (Hodkinson). July 14.
Ridin' Wild (Universal). July 21-Aug. 4-Oct. 13.
Right That Failed (Metro). Oct. 13.
Robin Hood (United Artists). July 7-July 14.
Romance Land (Fox). July 28-Sept. 1-Oct. 6.
Rosary (First National). Aug. 18.
Rose of the Sea (First National). Sept. 8-Sept. 29.
Rough Diamond (Fox). Sept. 15.
Rough Shod (Fox). July 7.
R. S. V. P. (First National). July 7.
Ruling Passion (United Artists). July 21.
Ruse of the Rattler (Playgoers). July 14.
Rustle of Silk (Paramount). July 7, page 81, Aug. 11-Oct. 6-Oct. 20.

S

Safety Last (Pathe). July 7-July 14-July 21-Aug. 4-Aug. 18-Sept. 8-Sept. 15-Sept. 22.
Sage Hen (Pathe). Sept. 8.
Salome (Fox). Oct. 6-Oct. 20.
Salvage (F. B. O.). Sept. 15.
Salvation Nell (First National). July 28.

Saturday Night (Paramount). Oct. 6.
Sawdust (Universal). Aug. 18-Oct. 13.
Scarlet Car (Universal). Aug. 4-Sept. 1-Sept. 29.
Scars of Jealousy (First National). July 28-Aug. 4.
School Days (Warner Brothers). July 7-Aug. 11.
Sea Lion (First National). July 7.
Second Fiddle (Hodkinson). Aug. 4-Oct. 20.
Secret of the Hills (Vitagraph). Oct. 20.
Secret of the Pueblo (Arrow). July 21-Sept. 22.
Secrets of Paris (C. C. Burr). July 21.
Seein's Believing (Metro). July 21-Aug. 4-Aug. 18-Oct. 20.
Servant in the House (H. O. Davis). Aug. 25.
Seventh Day (First National). July 28.
Shadows (Preferred). July 14-July 21-Aug. 4-Sept. 15.
Shadows of Conscience (J. P. McCarthy). Aug. 18.
Shame (Fox). July 28.
Sheik (Paramount). Aug. 4-Aug. 18.
Sheik of Araby (F. B. O.). July 7.
Sheriff of Hope Eternal (Arrow). Sept. 1.
Sherlock Brown (Metro). Sept. 22.
Sherlock Holmes (Goldwyn). Sept. 8-Sept. 15.
Shirley of the Circus (Fox). July 14-July 21-July 28-Aug. 4-Aug. 11-Oct. 6.
Shock (Universal). July 7-Aug. 11-Sept. 29-Oct. 6.
Shootin' for Love (Universal). July 28-Sept. 1-Oct. 6.
Shootin' Through (Enterprise). Sept. 8.
Sign of the Jack O'Lantern (Hodkinson). July 7.
Silas Marner (Associated Exhbitors). Aug. 11.
Silent Call (First National). July 7-July 21-Sept. 15.
Silent Vow (Vitagraph). Sept. 1-Sept. 22-Oct. 20.
Silver Wings (Fox). July 7-Aug. 18-Oct. 6.
Sin Flood (Goldwyn). July 28-Sept. 1-Sept. 15.
Singed Wings (Paramount). July 7-July 21-Aug. 4-Aug. 11-Oct. 6.
Single Handed (Universal). July 7-July 21-Aug. 11.
Single Track (Vitagraph). Aug. 4-Oct. 20.
Siren Call (Paramount). July 21-Aug. 18-Aug. 25-Sept. 22.
Sixty Cents An Hour (Paramount). July 7, page 80-July 21-page 231. Aug. 25.
Skid Proof (Fox). Sept. 8-Sept. 29-Oct. 6.
Skin Deep (First National). July 14-July 21 July 28-Aug. 4-Aug. 18-Sept. 15.
Sky High (Fox). Sept. 1-Sept. 8.
Sky Pilot (First National). July 21.
Slander the Woman (First National). July 14, page 151. Aug. 25-Sept. 15.
Slim Shoulders (First National). Aug. 4.
Slippy McGee (First National). Oct. 6.
Smilin' On (Standard). Sept. 8.
Smilin' Through (First National). July 7-July 14-Aug. 11-Sept. 15.
Snowblind (Goldwyn). July 14.
Snow Bride (Paramount). July 14, page 151. Aug. 4-Sept. 22-Oct. 6.
Snowdrift (Fox). July 28-Aug. 18-Sept. 8.
Snowshoe Trail (F. B. O.). July 7-July 14-Sept. 29-Oct. 13.
Something to Think About (Paramount). July 21.
Sonny (First National). July 21-July 28.
Son of Wallingford (Vitagraph). July 14.
So This is Arizona (W. H. Smith). Aug. 18.
Soul of Hate (Enterprise). Oct. 20.
Soul of the Beast (Metro). Aug. 4-Sept. 15-Oct. 13.
Souls For Sale (Goldwyn). Aug. 18-Sept. 15-Sept. 22.
South of Suva (Paramount). July 7-Aug. 18.
Sowing The Wind (First National). Aug. 11.
Sparks of Flint (Arrow). Aug. 4.
Speed Girl (Paramount). Sept. 22.
Splendid Lie (Arrow). Sept. 8.
Spoilers (Goldwyn). Oct. 6.
Stardust (First National). Aug. 4-Aug. 18.
Sting of The Lash (F. B. O.). Aug. 18.
Steelheart (Vitagraph). July 7-Aug. 18.
Step On It (Universal). July 21.
Stepping Fast (Fox). July 7-Aug. 11-Aug. 18-Sept. 8.
Storm (Universal). July 14-July 21-Aug. 18-Oct. 6.
Stormswept (F. B. O.). July 21.
Strange Idols (Fox). July 14.
Stranger in Canyon Valley (Arrow). Aug. 18.
Stranger of the Hills (Anchor). Sept. 1-Sept. 8.
Stranger's Banquet (Goldwyn). Sept. 1-Sept. 15-Oct. 13.
Success (Metro). Aug. 18-Sept. 22-Oct. 13.
Sunshine Trail (First National). Aug. 11, page 485-Aug. 18-Sept. 15-Sept. 22-Oct. 6.
Super Sex (American Releasing). Aug. 18.
Supreme Passion (Playgoers). Sept. 29.
Sure Fire Flint (C. C. Burr). Aug. 11-Sept. 1-Sept. 8-Sept. 22-Oct. 13.
Suzanna (United Artists). July 21, page 233-Oct. 6.

T

Tailor-Made Man (United Artists). July 7.
Temptation (C. B. C.). July 21.
Ten Nights in a Barroom (Arrow). July 7-Sept. 22.
Tess of the Storm Country (United Artists). July 14.
Testing Block (Paramount). Aug. 4-Sept. 22.
Texan (Fox). Aug. 18.
That Girl Montana (Pathe). July 21.
Theodora (Goldwyn). July 28.
They Like 'Em Rough (Metro). Sept. 29.
Third Alarm (F. B. O.). July 7-July 14-July 21-Aug. 4-Aug. 11-Aug. 18-Sept. 8-Sept. 15-Oct. 20.
Third Leather Pushers (Universal). July 14, page 154.
Thirty Days (Paramount). Aug. 18.
Thorns and Orange Blossoms (Preferred). Sept. 8-Sept. 15.
Three Jumps Ahead (Fox). July 14-July 28-Sept. 8-Oct. 13-Oct. 20.
Three Live Ghosts (Paramount). Aug. 18-Sept. 1.
Three Musketeers (United Artists). July 7.
Three Word Brand (Paramount). Sept. 1.
Three Who Paid (Fox). July 14-July 21-Sept. 8.
Thru a Glass Window (Paramount). July 21.
Thunderclap (Fox). July 21.
Tiger's Claw (Paramount). Aug. 4-Aug. 11-Sept. 1-Sept. 29.
To Have and to Hold (Paramount). July 14-Aug. 4-Sept. 1-Sept. 29.
Tol'able David (First National). Aug. 4-Oct. 6.
Toll of the Sea (Metro). July 7-July 21-Sept. 15-Sept. 22.
Too Much Business (Vitagraph). Aug. 11-Aug. 18.
Too Much Wife (Paramount). Sept. 22.
Too Much Speed (Paramount). Sept. 22.
Top o' the Morning (Universal). July 7-Sept. 1.
Top of New York (Paramount). Aug. 4-Sept. 1-Oct. 20.
Town Scandal (Universal). Aug. 4.
Town That Forgot God (Fox). July 7-Oct. 13.
Trail of The Law (Crescent). Aug. 11.
Trailing African Wild Animals (Metro). July 21-Aug. 4-Aug. 11-Sept. 8-Sept. 29.
Trail of the Lonesome Pine (Paramount). July 7-July 21-Aug. 4-Aug. 11-Aug. 18-Sept. 1-Oct. 20.
Trap (Universal). July 21.
Travelin' On (Paramount). July 21-Aug. 18-Sept. 1.
Trifling With Honor (Universal). Aug. 18.
Trifling Women (Metro). Sept. 8-Sept. 15.
Trimmed (Universal). July 7-Oct. 20.
Trimmed in Scarlet (Universal). Aug. 4.
Trooper O'Neil (Fox). July 14-Sept. 29-Oct. 13.
Trouble (First National). Aug. 4-Oct. 13-Oct. 20.
Trouper (Universal). July 7.
Truthful Liar (Paramount). Aug. 11.
Truxton King (Fox). July 7-Oct. 20.
Two Minutes to Go (First National). Oct. 20.

U

Up and At 'Em (F. B. O.). July 21.
Up and Going (Fox). Oct. 13.
U. P. Trail (Hodkinson). Oct. 13.
Under the Lash (Paramount). July 7.
Under Two Flags (Universal). July 7-Jnly 21.
Unknown (Goldstone). Aug. 4.

V

Valley of Lost Souls (Independent). Aug. 18.
Valley of Silent Men (Paramount). July 7-July 14-Sept. 1-Sept. 22.
Vanity Fair (Goldwyn). Sept. 15.
Vengeance of Pierre (Independent). Aug. 18.
Vengeance of The Deep (American Releasing). Aug. 11.
Vermillion Pencil (F. B. O.). Aug. 18.
Very Truly Yours (Fox). July 7-Oct. 13.
Victor (Universal). Oct. 6.
Village Blacksmith (Fox). July 7.
Virgin Paradise (Fox). July 21.
Voice from the Minaret (First National). July 14-July 21.
Voice in the Dark (Goldwyn). July 14.

W

Wandering Daughters (First Natl.) Sept. 22.
Watch Your Step (Goldwyn). July 7-July 14-July 21-Sept. 15-Oct. 13.
Way Down East (United Artists). July 14.
Westbound Limited (F. B. O.). July 14, page 151. Aug. 4-Aug. 11-Sept. 1-Sept. 15-Sept. 22.
Westerners (Hodkinson). Oct. 6.
West of Chicago (Fox). July 7-July 14-Aug. 11.
What a Wife Learned (First National). July 21-Aug. 4-Oct. 20.
What Fools Men Are (American Releasing). July 28-Sept. 15.
What No Man Knows (Equity). July 14.
What's Wrong With The Women? (Equity). Aug. 4-Sept. 1-Sept. 8.
What's Your Hurry? (Paramount). July 21-Aug. 11-Sept. 1.
What's Your Reputation Worth? (Vitagraph). Oct. 6.
What Wives Want (Universal). July 14.
When Danger Smiles (Vitagraph). Aug. 18-Oct. 6.
When Dawn Came (Producers' Security). Aug. 4.
When East Comes West (Goldstone). Sept. 8.
When Knighthood Was in Flower (Paramount). July 7-Aug. 4.
When Romance Rides (Goldwyn). July 21-Oct. 13.
When the Devil Drives (Associated Exhibitors). Sept. 22.
Where is My Wandering Boy Tonight? (Equity). Aug. 4-Aug. 18-Sept. 22.
Where Men Are Men (Vitagraph). Aug. 11.
Where the Pavement Ends (Metro). July 7-July 14-Sept. 15-Sept. 22.
Where the North Begins (Warner Bros.). Oct. 20.
While Justice Waits (Fox). Aug. 18-Oct. 6.
While Paris Sleeps (Hodkinson). Oct. 20.
While Satan Sleeps (Paramount). July 14-July 21-Aug. 4-Aug. 18-Sept 1.
White Flower (Paramount). Aug. 4-Sept. 1.
White Masks (W. H. Smith). Aug. 11.
White Oak (Paramount). Aug. 4.
White Shoulders (First National). Aug. 25.
Who Am I? (Selznick). July 14.
Who Are My Parents? (Fox). July 14-Aug. 4-Sept. 8.
Why Change Your Wife (Paramount). July 14.
Why Girls Leave Home (Warner). Aug. 11.
Wild Honey (Universal). July 21-Aug. 4.
Wild Life (Triangle). Sept. 1.
Wild Oats (U. S.) Aug. 18.
Within the Law (First National). July 14-Aug. 25-Oct. 6-Oct. 20.
Without Compromise (Fox). July 21-Aug. 4-Aug. 11-Sept. 8-Oct. 13.
Wise Kid (Universal). Sept. 29.
Without Fear (Fox). July 14.
Wolf Fangs (Principal). Aug. 18.
Wolf Law (Universal). July 7-Oct. 13.
Woman Conquers (First National). July 21.
Woman In His House (First National). July 21.
Woman With Four Faces (Paramount). July 21, page 231. Aug. 18-Aug. 25-Sept. 1-Oct. 20.
Woman's Sacrifice (Vitagraph). Sept. 1.
Woman's Woman (Arrow). Oct. 20.
Wonderful Thing (First National). Oct. 6.
Wonders of the Sea (F. B. O.). Oct. 20.
World's Applause (Paramount). July 14-Sept. 1-Sept. 15.
World's a Stage (Paramount). Sept. 1.

Y

Yankee Doodle Jr. (Cineart). Oct. 20.
Yellow Men and Gold (Goldwyn). July 28.
Yosemite Trail (Fox). July 14-Aug. 11-Oct. 20.
You Can't Fool Your Wife (Paramount). July 7-July 14-Aug. 4-Sept. 15-Oct. 20.
You Never Know (Vitagraph). Aug. 4-Aug. 11.
Young Diana (Paramount). July 21.
Young Rajah (Paramount). July 21-Aug. 4-Aug. 25-Sept. 1-Oct. 6-Oct. 20.
Your Friend and Mine (Metro). Aug. 4-Sept. 1-Oct. 13.
Youth Must Have Love (Fox). Aug. 18.
Youth to Youth (Metro). July 14-Oct. 13.

Short Subjects. July 7, page 84-July 14, page 155-July 21, page 234. Aug 4, page 382-Aug. 11, page 488-Aug. 18, page 569. Sept. 1, page 55. Sept. 8, page 178. Sept. 15, page 258-Sept. 22, page 350-Oct. 13, page 584-Oct. 20, page 665.
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NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Cameo Kirby"

Fox Offers Excellent Box-Office Attraction With John Gilbert in Famous Role

Reviewed by Mary Kelly

One of the most picturesque dramas of the South that has been screened for a long time is now being offered by Fox. The stage play by Booth Tarkington and Harry Leon Wilson furnishes excellent material for a picture that is romantic and thrilling.

Director John Ford has been especially skillful in framing each scene to artistic advantage and making the atmosphere thoroughly delightful. In this respect the picture has considerable distinction. Stories of the Mississippi in the nineteenth century have not been common, and there is a charming freshness about it for this reason. The race of the old river boats and the levee scenes are interesting sights.

The role of Cameo Kirby, the swashbuckling gambler, who uses his winnings for charitable purposes, is attractively played by John Gilbert. His undisguised youthfulness may not seem entirely typical of the character, but this will not be a drawback with most of the fans. In the costume of that day he is a very romantic figure and meets the dramatic crises with the necessary fire.

The dramatic situations have been effectively handled. The scene showing Cameo Kirby facing those who are accusing him of murder, and the son challenging him to a duel, has good suspense and paves the way effectively for Kirby's munificent surrender of the property he had legitimately won. The history of the hero's addiction to cameos, the gambling scenes and his love affair are produced with a romantic glamor that will appeal. Gertrude Olmsted is pretty as the daughter of the Colonel, who is well characterized by Eric Mayne. The supporting cast is entirely satisfactory.

Beautiful photography is one of the big assets. There are any number of attractive shots, and the settings, both the exteriors and the Colonial mansions, are pleasing in the extreme. Here is a picture that should appeal to all entertainment-seekers.

Cast

Cameo Kirby	John Gilbert
Adele Randall	Gertrude Olmsted
Colonel Moreau	Alan Hale
Colonel Randall	Eric Mayne
Tom Randall	William E. Lawrence
Cousin Aaron Randall	Richard Tucker
Judge Playdell	Phillips Smalley
Larkin Bunce	Jack McDonald
Ann Playdell	Jean Arthur
Madame Davezac	Eugenie Ford

Based upon stage play by Harry Leon Wilson and Booth Tarkington.
Scenario by Robert N. Lee.
Direction by John Ford.
Photography by George Schneiderman.
Length, 6,931 feet.

Story

Cameo Kirby, a notorious gambler, appears during the process of a game of cards an old river boat, played between John dall and a crooked gambler, Colonel u. Kirby enters into the game, and lthough Randall loses all his prop- oreau. Kirby secures the deed and e it back to the Randall family. ving himself cheated out of himself. This leads to com- alse suspicions in which nvolved. Eventually he his romance with Ran- a happy ending.

IN THIS ISSUE

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"The Acquittal"

Universal Super-Jewel Based on Successful Stage Play Is an Absorbing and Baffling Mystery

Reviewed by C. S. Sewell

Notwithstanding the fact that he has viewed several hundred productions and among them many mystery stories, the writer has no hesitancy in saying that never has he seen a picture in which the identity of the guilty party is quite as baffling as in the Universal Super-Jewel, "The Acquittal." The manner in which this is done is unique for there is very little attempt to fasten the crime on any of the innocent characters and only by inference and from the standpoint of motive do you ever suspect the one who seems to be the villain and turns out to be the hero.

By the simple and unusual expedient of casting suspicion on the guilty party based entirely on circumstantial evidence, then proving this evidence to be at fault and bringing about his acquittal, the spectator is left literally "up in the air." Then in a chain of rapid events is disclosed the real murderer, how he committed the crime, and how a fortunate circumstance together with the perjury of his unsuspected accomplice brought about his acquittal.

The picture is portrayed by an excellent cast including such well-known players as Claire Windsor, Norman Kerry, Barbara Bedford and Richard Travers, with Harry Mestayer, Dot Farley, Hayden Stevenson and others in the supporting cast, and all give very capable performances, adding greatly to the effectiveness of the mystery and never once making a false move. Director Clarence L. Brown deserves credit for the excellent manner in which he has taken Rita Weiman's successful stage play of the same title and adapted it to the screen so that no hint is given of the solution of the mystery.

Here is a closely knit production which gets right into the story at the first flash without any preliminary. The picture starts off with the trial of the accused, and the murder, the events leading up to it, and the chain of evidence is brought out entirely by flashbacks. Your attention is held tensely from the opening title to the final fade-out.

For any audience that likes mystery themes, and we believe a great majority of them do, we can heartily recommend "The Acquittal" and it should prove for such patronage to be a big box-office success. Possibly some of the spectators will be inclined to slightly resent their suspicions being played with and the fact that the relative positions of the characters who appear to be the hero and the villain in the early part are reversed by the solution, but we feel sure that the great majority will be thoroughly satisfied with the working out of the story and will appreciate the cleverness of the development which has succeeded in so completely mystifying them.

Cast

Madeline Ames	Claire Windsor
Robert Armstrong	Norman Kerry
Kenneth Winthrop	Richard Travers
Edith Craig	Barbara Bedford
Andrew Prentice	Charles Wellesley
Carter Ames	Frederick Vroom
The Butler	Ben Deeley
The District Attorney	Harry Mestayer
The Minister	Emmett King
The Maid	Dot Farley
The Taxi Driver	Hayden Stevenson

Based on stage play by Rita Weiman.
Scenario by Jules Furthman.
Directed by Clarence L. Brown.
Photographed by Sylvano Balboni.
Length, 6,523 feet.

Story

Andrew Prentice is mysteriously murdered. His foster son, Kenneth Winthrop, is accused, and put on trial, and through a combination of circumstantial evidence hinging largely on the time as indicated by two different clocks he is about to be convicted when his wife discovers that one clock is obscured by the dial of a big scale. Kenneth is acquitted. Certain suspicions point to his foster brother, Robert Armstrong, as the guilty party, as Robert was also in love with the girl who married Kenneth and was insanely jealous. Others in the cast are suspected. The solution hinges on a letter which was stolen from the mails and turns up after the trial. This letter changes the entire situation and discloses that the real murderer is one whom the audience does not suspect.

"The Fighting Blade"

First National's Fine Costume Drama Effectively Shows Barthelmess in Different Type of Role

Reviewed by C. S. Sewell

In "The Fighting Blade," distributed by First National, we find Richard Barthelmess in a type of story that differs greatly from his previous starring vehicles. He has forsaken stories which show him as a chap of humble origin and surroundings cowed down by the force of circumstances until some great situation arouses him to assert himself and brings out his innate courage and power.

Barthelmess in this picture joins the ranks of the stars who during the present season have gone in for costume drama. Here we see him in a swashbuckling story of England in the days of Cromwell's fight against Charles I, amid surroundings of pomp and grandeur. He appears as a Flemish soldier of fortune, one of the finest swordsmen of a period when every gentleman depended on his sword. Still, we see in this character many traces of the former Barthelmess, for even in such surroundings he is never a dandy or a swashbuckler; though possessed of skill and sublime courage he is always quiet in demeanor, his sword always raised in a good cause and for defense, not offense, and he is never bombastic or showy.

As to the picture itself, it is a romantic story set in romantic and spectacular surroundings, every foot filled with action showing how the star on stumbling into a pretty little romance becomes the victim of intrigue, villainy and even torture before he finally triumphs. John Robertson has finely directed the production which is produced on an elaborate scale with large sets representing streets in old England and scenes in and around a huge feudal castle with the players in the gorgeous costumes of the period, the star's modest garb being in striking contrast to the others.

From the standpoint of story interest, direction, drama and audience appeal, "The Fighting Blade" is one of Barthelmess's best pictures. It should delight his followers, increase his appeal among picture audiences, some of whom may not have liked the "drab" atmosphere of his former pictures, and should prove a big box-office attraction.

The star's portrayal of the hero is excellent and the same is true of Dorothy Mackaill in the opposite role. There are many scenes which are not only highly dramatic but filled with well-sustained suspense. Prominent among these is the situation, handled with fine discretion so that it should offend no one, in which the heroine saves the star's life by hiding him under the mattress of her bed and then feigns smallpox to frighten away the searchers.

High class performances are also given by Lee Baker, Morgan Wallace, Bradley Barker and Allyn King in unsympathetic roles as royalists and by Marcia Harris as a maid and Frederick Burton as Oliver Cromwell.

Cast

Karl Van Kerstenbroock	**Richard Barthelmess**
Earl of Staversham	**Lee Baker**
Lord Robert Erisey	**Morgan Wallace**
Watt Musgrove	**Bradley Barker**
Oliver Cromwell	**Frederick Burton**
Viscount Carisford	**Stuart Sage**
Lord Trevor	**Philip Tead**
Bob Ayskew	**Walter Horton**
Thomsine Musgrove	**Dorothy Mackaill**
Charlotte Musgrove	**Allyn King**
Joan Laycock	**Marcia Harris**

Story by Beulah Marie Dix.
Scenario by Josephine Lovatt.
Directed by John Robertson.
Length, 8,729 feet.

Story

Karl Van Kerstenbroock, a famous Flemish swordsman, comes to England, is insulted by Watt Musgrove, a Royalist bully, and challenges him to a duel. To save him, Watt's sister Thomsine disguises as a boy and pleads with Karl. Watt fails to show up but his cousin, Lord Erisey, seeks to have Karl arrested. Karl finds out that Thomsine is a woman, and in seeking to return to the city they are lost and come to Cromwell's headquarters. Karl joins the Roundheads and Thomsine is sent back home. Karl is sent by Cromwell as a spy to Staversham castle, the home of Thomsine's fiance's father. His presence is discovered. He is condemned to death and is tortured. Thomsine saves him by hiding him in her bed. He escapes and returns to the castle with soldiers, captures it and rescues Thomsine from a forced marriage with the Earl of Staversham.

"Pioneer Trails"

Vitagraph Production Has Cullen Landis and Alice Calhoun in Romantic Drama of Early West

Reviewed by Mary Kelly

Vitagraph has handled a spectacular period in American history in a way that means stirring entertainment for the masses. "Pioneer Trails" has action, melodrama and heart interest in goodly portions. It is something more than what is usually known as a Western and therefore its appeal is not limited to the theatre which favors Westerns. It has every indication of being a fine box-office attraction.

As an introduction, there are some effective scenes showing the early migration to California. The caravan of pioneers is besieged by the Indians, who encircle their camp in spectacular style, furnishing really the most impressive scene in the picture.

With this as a background, the story of the lone survival of a small boy is pictured. From this point the production is more or less conventional but has vigorous action and the performance of Cullen Landis to give it vitality. There is a rescue of a runaway, a murder, an exciting escape and a melodramatic trial scene.

Cullen Landis and Alice Calhoun play the featured roles with sincerity and spirit. Their romance has that picturesque appeal of the early days of continual suspense when guns were quicker than the law. The atmosphere is consistently crude and the beauty of the production lies in the exterior locations. A bit of novelty is offered in Otis Harlan's interpretation of the friendly philosopher. David Smith, the director, deserves credit for endowing the picture with plentiful speed and action, a type of entertainment that is in wide demand.

Cast

Robert Dale **Jack Plains**	**Cullen Landis**
Rose Miller	**Alice Calhoun**
Philip Blaney	**Bertram Grassby**
"Easy Aaron" Cropsey	**Otis Harlan**
Rodney Miller	**Dwight Crittenden**
Mrs. Salter	**Virginia True Boardman**
"Laundry Lou"	**Aggie Herring**
Parson	**Nelson McDowell**
Sheriff	**Joe Rickson**

Scenario by C. Graham Baker.
Directed by David Smith.
Length, 6,920 feet.

Story

The lure of gold draws Robert Dale, his wife and their son Jack over the prairie. The party is attacked by Indians and all are killed save Jack, who is only four and cannot remember his last name. He is adopted by a Mrs. Salter, a member of another party, and reared as her own child. The story moves to twenty years later. An unique situation forces the heroine to do much of the love making, as the hero believes himself to be beneath her rank. The film is replete with thrills containing a runaway stage coach on a narrow mountain pass, a leap over a ravine and other daring adventures known to the West in the early 70's.

"The Dancer of the Nile"

F. B. O. Release Featuring Carmel Myers Is Unusual and Interesting

Reviewed by Mary Kelly

The first King Tut feature has arrived. F. B. O. is releasing a production by William P. S. Earle that answers this description in detail. It has been done with exceptional care and furnishes atmospheric entertainment that will interest both those in search of novelty and those who admire a dignified, smooth performance.

In exploiting the King Tut angle, there will be no danger of misleading your patrons. The picture attains a remarkable degree of realism as a story of Egypt and while in certain instances painted backgrounds appear to have been used they have been cleverly executed and for the most part there are no effects which tend to dispel the illusion. The production accomplishes its purpose in being a picture of a people of appearances and customs decidedly out of the ordinary.

The story is interestingly and dramatically told. It relates the jealous love affair of a cruel princess who discovers that the charms of one of her dancers are greater than her own and sentences her to be sacrificed to the crocodiles. It has more of the character of a legend than a modern drama. But the dignity and grace of the action, the appeal of the love affair as effected by Carmel Myers and Malcolm MacGregor and a certain suspense that is felt throughout should insure its popularity.

A number of settings are particularly impressive. The interiors of the palace, the effects of great height and distances, the decorations of Egyptian art, the garden scenes are all done in good taste. Small details in the matter of costuming are interesting. June Elvidge and Sam de Grasse are intensely effective in heavy roles.

"The Dancer of the Nile" is not a super-picture but a good box office attraction with an unusual note.

Cast

Arvia	**Carmel Myers**
Karmet	**Malcolm MacGregor**
Pasheri	**Sam de Grassi**
Prince Tut	**Bertram Grassby**
Princess	**June Eldridge**
Mimitta	**Iris Ashton**

Based upon novel by Blanche Taylor Earle.
Scenario and direction by William P. S. Earle.
Photography by Jules Cronjager.
Length, 5,787 feet.

Story

The Princess, who is ruling in the absence of her father, falls a victim to the beauty and courage of Karmit, Prince of a neighboring kingdom. When she invites Karmit to the royal gardens, he is smitten with the charms of Arvia, a dancer. The Princess sentences Arvia to be given as a sacrifice to the crocodiles. The High Priest discovers that Arvia is his daughter, and saves her. He sends Karmit to her, and the two find happiness in his kingdom far from that of the Princess. Prince Tut, in turn, marries the Princess, and upon the death of her father, Prince Tut becomes King Tutankhamen.

"Shattered Reputations"

Lee-Bradford Release Features Jackie Saunders and Johnnie Walker

Reviewed by Mary Kelly

As this picture both from the standpoint of story and performance does not surpass the mediocre mark, it is more especially suited to the double bill, or to the smaller theatres. It has a few effective touches but on the whole lacks the strength that would make it generally impressive.

The self-sacrificing sister and her weak brother are familiar screen characters, and their story here is in most circumstances the usual one. The brother is lured into commiting burglary and the sister shields him. Jackie Saunders plays the girl in rather pleasing manner and wins a number of laughs by some of her eccentric movements. Her close-ups are not entirely satisfactory and their frequency calls attention to this fact. The photography seems imperfect.

Johnnie Walker's personality is attractive as usual although his part is small.

Cast

Henry Wainright	**Johnnie Walker**
Sis Hoskins	**Jackie Saunders**
Dave Hoskins	**John Mordaunt**
Joe Hoskins	**Alfred Lewis**
Charles Osborne	**Fred Stonehouse**
Stephen Wainright	**Arthnr Bowan**
Fannie Wainright	**Helen Grant**
Vasco de Gama Byles	**Torrance Burton**

Story and direction not credited.
Length, five reels.

Story

When coal is discovered on Dave Hoskins's land, the family, including himself and his son and daughter, Joe and Mul, go to the city. Joe acquires some bad associates and gets into jail for committing robbery. Mul keeps the truth from her father. Joe escapes and is forced into another robbery, but shielded by Mul. Her interest in him is misunderstood by Osbore, who has fallen in love with Mul. But Joe's death brings about Mul's explanation to Osborne and they manage to keep the unpleasant truth from Mul's father.

New Broadway Theatre

Lee Ochs, owner of the Costello Theatre, 23 Fort Washington avenue, New York City, is preparing to build this winter a first-run Broadway picture house to seat 1,576. will be located at 1662 Broadway, less a block from the Capitol. Features a radio broadcasting station and ar sign only a foot smaller than th the Criterion front for "T Wagon." The cost is set a and it is said a long-run r The Piccadilly Holding Piccadilly Theatre, Inc

With the Advertising Brains

A Weekly Discussion of the New, Unusual, and Novel in Promotion Aids

Conducted by BEN H. GRIMM

PRESS books are becoming more and more SERVICE books for the exhibitor, instead of producers' advertising material with which to impress the exhibitor with the size or importance of a picture. No longer does the exhibitor gauge the pulling power of a production by the size, shape, or number of colored inks used in printing press books; virtually passed is the time when the sole idea of most press sheets was to get a bigger price for a picture and let the exhibitor "go hang" after it was booked.

More and more the men behind the advertising guns in New York are endeavoring to give the exhibitor new ideas and features with which to sell the picture to the public. Examination of dozens and dozens of press books in the past few months has brought home forcefully to us the improvement in every promotional aid. The men who issue the press books seem particularly to have a keener understanding of newspapers and the newspapers' wants and needs. This is helping mightily, although the aids created for other avenues of publicity show just as much improvement.

But there's always room for improvement, and from time to time we're going to try and do our little bit toward the improvement of press books in general by an exchange of ideas in this department.

ALL of which leads up to the fact that there is one advertising man in this business who has entirely the wrong idea and the wrong spirit insofar as the aims of this department are concerned in particular, and the general improvement of motion picture promotion in general.

It would be unfair to him to mention his name, because his stand is so childish as to be almost funny. He declares that it would be hurting his own interests to have his stuff reproduced in these columns—that the "other fellow" would swipe all his good ideas.

WRITE your own ticket.

AT the risk of having a large majority of the advertising men necks we're going to spill the s to why some posters— three-sheets—often look as subject matter had been the bottom. If you sheets closely, you'll ewer colors on the bottom sheet than on the upper two sheets. That's because it costs less money to print fewer colors, and a little of this sort of "cheating" is done by many lithographers. Thus, cutting off a figure often saves the printing of one or more colors.

Mr. Exhibitor— Read This

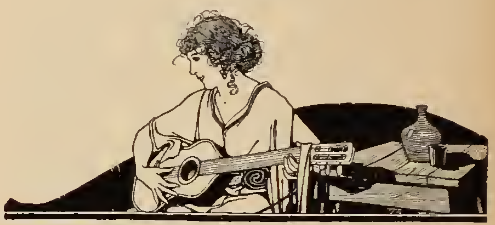
We want to hear from every exhibitor who has anything to say regarding advertising aids. And by that we mean we want to hear from the little fellow to whom a couple of hundred heralds constitute a complete campaign as well as from the key-city man who goes into a comprehensive plan of promotion on each picture. No item is too small to be of importance; no subject too big for discussion. Let us know if the advertising aids you are getting are satisfactory. Tell us what you like in slides, trailers, lobby displays, posters, heralds—anything. Tell us what you want for your own particular locality.

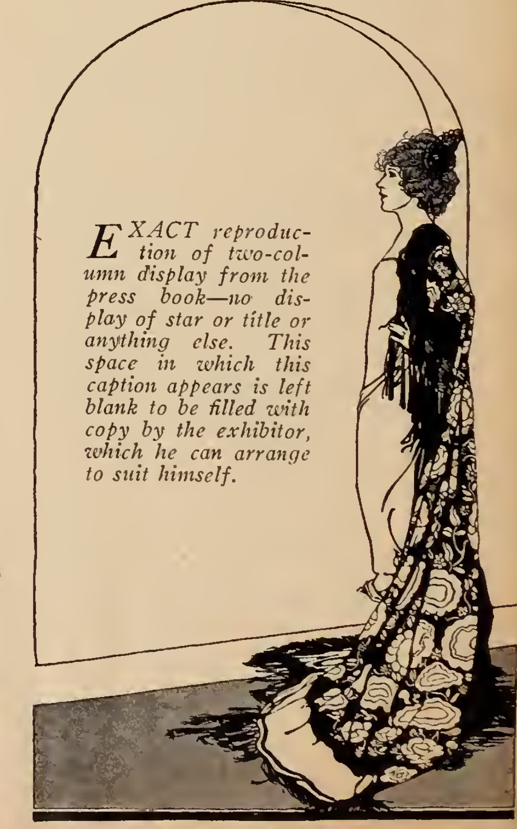
It is our earnest desire to be instrumental in getting for you exactly what you need in the line of advertising aids. We know we can do it if YOU will take the time and trouble to tell us. The advertising men are only too willing—anxious, in fact—to give you what you want. So if you (yes, YOU, not the other fellow) will write us we'll see that the advertising men get the information. If you've got a kick—shoot; if you've got a boost, let's hear it! Do it NOW!

WE may be mistaken, but we believe Charlie Moyer, of United Artists, is the only advertising man at present incorporating in his press books special artists' designs, without even the name of the picture or the title of the star being included in the drawing. These are for the use of the exhibitor who wants to make his own newspaper ads. to suit his personal needs, and who wants to have his ads. different from anything else his competitor may use.

Accomanying this article are small reproductions of these designs. In the press book these drawings are printed in three-column size. They are printed on good stock and the illustrations herewith were made direct from the press sheet—showing just how clean a cut can be made even in a reduction from three columns to one.

This appeals to us as a darned good idea—especially for the man in a town with a local engraver. No cuts or mats are furnished by the exchange on these designs, but with the press sheet in front of him the exhibitor can plan just the sort of an ad. he wants. The two designs reproduced are particularly fitting for head and tail pieces of ads. and can be made in any size desired, as can also the hand-lettered star name and title. The press book





EXACT reproduction of two-column display from the press book—no display of star or title or anything else. This space in which this caption appears is left blank to be filled with copy by the exhibitor, which he can arrange to suit himself.

contains a good assortment of effective copy, which can be displayed by the exhibitor as he wills.

AND, again riding our hobby, the exhibitor using these special designs can forget all about credit lines in his newspaper ads., using the space he pays for to advertise the PICTURE.

ANOTHER press book idea which we think is rather new and which is more or less exclusive with First National is the lobby-card chart of instructions to sign painters, which is printed in each press sheet on First National pictures. We reproduce the chart elsewhere in these columns. Even the worst dumbbell of a show card writer should have no trouble following out the detailed instructions printed under each suggestion.

We have seen samples of lobby cards made up as suggested in the press book and they are extremely attractive. They can be made at comparatively small cost to the exhibitor.

WE have on our desk a complaint from an exhibitor who bewails the sameness and the poor quality of slides. He says that slides are almost all alike, no matter what company's exchange he gets them from. He adds that inasmuch as slides are the only form of advertising he uses—aside from a nominal lobby use of posters—his patrons are getting tired of seeing the same old "clutch" illustrating the slides advertising one or two or a dozen different productions.

In part, we agree with his complaint. But we do know that some of the advertising men really try to get ideas into their slides—and do get ideas into them. Often, on a special, they will issue three or more slides, including one or two slides with a selling talk in type. It seems to us that an occasional lettered slide carrying a sales message might be a welcome relief to an exhibitor such as the man who writes us.

However, while there are some advertising men who do try to get some real ideas into slides, very often they are "too busy" to bother laying out a slide. Then a "still" or "stills" are selected and given to the slide man with the instructions to "make me a nice slide out o' that."

Slides are important, especially where trailers are not used or not available, and deserving of more care and thought than they are generally given.

THE point of sameness in slides brought up by the exhibitor might well be applied to newspaper ads. Of course, we know the limitations of an advertising department and the handicaps under which they often have to function, but there's no denying that there's a monotonous sameness about the newspaper ads. and other pictorial advertising matter in press books. With almost every picture we get cuts, posters, lobby cards, etc., showing the same old "clutch," the same old struggle between the hero and the villain with the shero looking on in terror, and other old tried and true situations. We know it's a tough situation for the advertising man, and that not many pictures lend themselves to very original treatment. And we don't presume to offer any suggestions.

WE merely hope that mention of the sameness of illustrations may lead somebody to think along these lines and give us something new—and better, if possible.

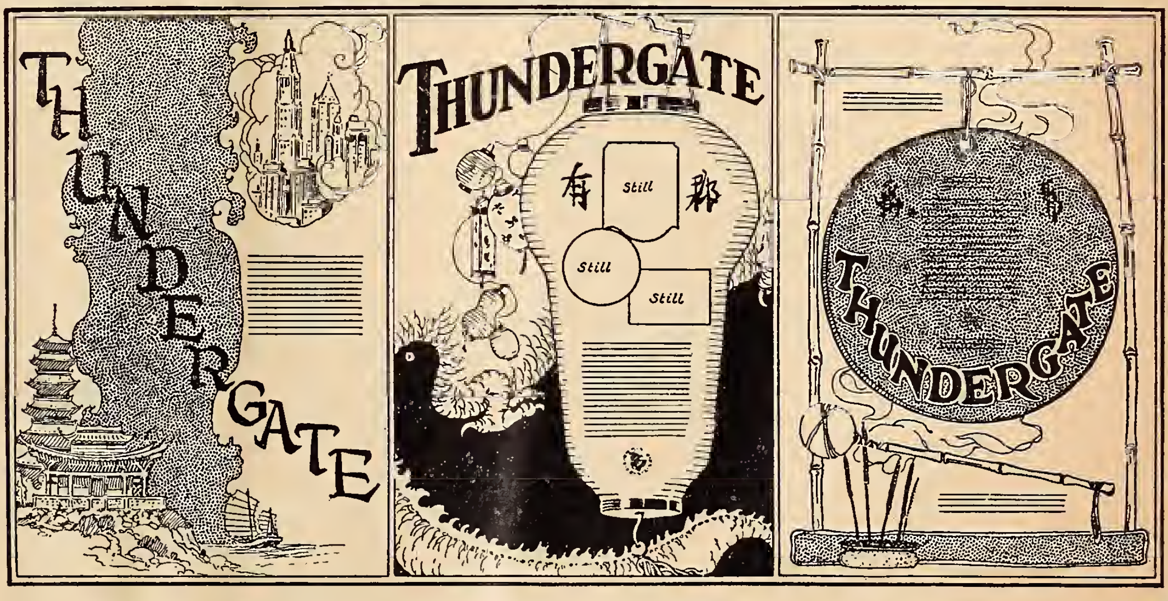
BUT before we can hope for any widespread improvement in this direction we must go back to the source—the "still." Most "stills" today are, in subject matter, much the same as they were years ago. True, photography has improved. We get beautiful effects, soft focus, balanced composition—everything to make the picture "pretty." But the "clutch" is the same, the "hero-choking-villain-on-the-table" is the same, etc.

We wonder when it will be that all directors fully realize the sales value of stills. The quality of stills often has an important bearing on the gross of a picture. Even directors will concede that.

Yet they continue to make the still merely an afterthought when shooting a production. So, we suppose that when we get better stills we'll get better ads., posters and the like.

We'll have more to say about the "still" proposition later—perhaps when we get back from our honeymoon, on which we (speaking editorially and matrimonially) start this week.

REPRODUCED in same size from First National press sheet. A good idea for the guidance of local sign painters in making hand-drawn lobby displays. The designs are finished in full colors and their effect noted before the skeleton diagrams are reproduced in the press book.



No. 1—Fanthom N. Y. skyline in background in blue. Chinese scene at bottom left in dark green. Dragon shadow down center in rich yellow with lettering across it in dark blue.

No. 2—Lantern down center to be finished in yellow and light blue. Lettering across top in bright green. Dragon at bottom in gold with green highlight here and there.

**No. 3—Bell in gold. Bambo
frame around sides in so
Lettering in green and
All balance of decoratio
dark blue and Chine**

IN THE INDEPENDENT FIELD

"Mask of Lopez" Is Being Titled

The first of the Harry J. Brown Productions, "The Mask of Lopez," starring Fred Thomson and released through Monogram Pictures Corporation, the new Andrew J. Callaghan company, is being cut, assembled and titled and is due in New York soon. A trade showing will be given.

Albert Rogell to Direct Picture

"The Desert Ranch" is about to go into production. Albert Rogell has been engaged by the Harry J. Brown Productions, makers of the picture, to direct Fred Thomson in this, his second picture to be sold on the State Right basis, by Andrew J. Callaghan's Company, the Monogram Pictures Corporation.

Truart Reports Sale

Truart reports the sale of "The Empty Cradle" the Burton King production featuring Harry T. Morey and Mary Alden, for Brazil, to Ferdinand V. Luporini.

"Forgive and Forget" in New York

Immediately upon the arrival of the first print of "Forgive and Forget" from the West Coast studio, C. B. C. Film Sales Corporation arranged a trade showing in New York at which most of its buyers, both domestic and foreign, were present.

Mr. Tony Luchesse, franchise holder for C. B. C. product for the Philadelphia territory, immediately after the showing, took the print of "Forgive and Forget" to Philadelphia to screen for his first run accounts. He plans a big advertising and exploitation campaign for this picture.

Another Independent Deal

One of the season's important independent deals was consummated this week when Harry A. Kaufman purchased the rights for Will Nigh's "Marriage Morals" and B. P. Fineman's "Don't Marry for Money" for the Dominion of Canada from L. Lawrence Weber and Bobby North.

Mr. Kaufman not only placed orders for sufficient prints of each subject to cover Canada in its entirety, but also ordered accessories and paper in equal quantity.

art Film Sold

ports the sale of
comedy drama fea-
itts, Wallace Beery
aw, to Supreme
urgh, for the
g Western
st Virginia.

Acquires "Only a Shop Girl"

The United Exhibitors of Canada, Ltd., have acquired the distribution rights for "Only a Shop Girl" for the entire Canadian territory.

Messrs. Jack Hunter, Bud Leonard and Phil Haza have almost completed their plans for a shop girl contest to be conducted in every key city in Canada in conjunction with the first-run showing of this picture.

In addition to the newspaper tie-up, the Canadian exhibitors are arranging an exploitation campaign whereby the mercantile establishments throughout Canada will co-operate in awarding special prizes to the winner of the contest in each city.

"Barefoot Boy" Is Secured by Superior

Another distributor after seeing "The Barefoot Boy" produced by the Mission Film Corporation and distributed by the C. B. C. Film Sales Corporation has attested to its merits by making a contract for the distribution for this picture throughout the states of Colorado, Wyoming, Utah, New Mexico and Southern Idaho.

C. O. Hawzhurst of the Superior Screen Service, Inc., in commenting upon the picture after screening it stated that he thought it one of the best productions offered by the independent organizations this season, and having exceptional exploitation possibilities.

Mr. Hawzhurst has already secured the co-operation of several Civic organizations and the Women's Clubs in his territory and they are interested in seeing "The Barefoot Boy" shown in every theatre and a special campaign is being worked out with the schools throughout the territory, especially for the simultaneous showing of this picture throughout the states Mr. Hawzhurst controls, on Whittier's birthday, December 17th.

Truart to Franchise Talmadge Series

With the completion of the first Richard Talmadge production for Truart film release, which has been titled "Making Good," plans have been consummated for the distribution of the first series of production with this star on the independent market.

This will be franchised in a manner similar to the Elaine Hammerstein series. Many of the franchise holders of the other Truart product have made offers for the territorial rights of the Richard Talmadge series.

Prints have already been sent to the various exchanges throughout the country and Truart sales representatives are expected shortly to leave for sales conferences in exchange centres.

"Making Good" was produced by Carlos productions who are at present busy upon the second of a series which from advance indications will prove one of the most thrilling pictures ever made.

Rosson Selects Cast for Grand-Asher Film

Arthur Rosson announced this week his cast for the Ben Wilson production, as yet untitled, in which Mildred Davis will make her bow as a star in the Grand-Asher galaxy.

Carl Miller, recently seen to advantage in Chaplin's "A Woman of Paris," has the role opposite the star. Mr. Miller hails from Texas and has been in pictures since 1916. Kate Price, in pictures for 21 years, has a role that is said to be ideally suited to her, while Kate Lester, another noted screen actress, is also well cast, it is stated. Others in the production are Hardee Kirkland, Virginia Warwick, George Cooper, Francis Ford, Gertrude Norman and William H. Turner.

The production is a comedy drama. Arthur Rosson is directing and his assistant is W. F. McGaugh, who has been a heavy man in many pictures and knows both sides of the camera. Eleanor Hall is script clerk—formery an expert cutter with Lasky's. The camera work will be by Eddie Linden and Jack Stevens.

Burr Franchises Are Sold

Charles R. Rogers, vice-president and general manager of distribution of Mastodon Films, Inc., announces the signing up of leading exchanges for franchises on the entire series of Independent product which the organization will produce during the 1923-24 season. This week negotiations were completed for the Burr picture franchise for Western Pennsylvania and West Virginia to Davis, Alexander and Libby, of the Columbia Film Service, Inc., Pittsburgh, Pa., and Eastern Pennsylvania and Southern New Jersey to Robert Lynch, of Metro Pictures, Inc., Philadelphia.

In addition to the buyers named above, franchises have been sold to Samuel Moscow, of Moscow Films, Inc., Boston, Mass.; William Skirboll, of Skirboll Brothers' Gold Seal Productions, Cleveland and Cincinnati; and Samuel Zierler, of the Commonwealth Film Corporation, New York City.

Sell Foreign Rights to "Marriage Morals"

The Apollo Trading Corporation have reported to L. Lawrence Weber and Bobby North, producers and distributors, the sale of "Marriage Morals" and "Don't Marry for Money" to Max Glucksman, for Argentina, Chile, Peru and Bolivia. South Africa, they announce, has been disposed of to the International Variety and Theatrical Agency, and Quality Features, Ltd., has also purchased both productions for Australia.

Big Foreign Deals

Export & Import Film Company, Inc., report the closing of two big foreign deals this week. "Robin Hood, Jr.," a six-reel feature starring Frankie Lee, has been sold for England and the continent, and a series of ten features has been sold for continental Europe.

Rights to Foreign Territory Sold

Charles R. Rogers, general manager of distribution of Mastodon Films, Inc., reports that negotiations have been completed whereby Richmount Pictures will distribute the new C. C. Burr productions in foreign territory. Under the terms of the contracts, Richmount will handle "Three O'Clock in the Morning," "Restless Wives," "Youth to Sell," "The Average Woman," "Lend Me Your Husband" and a new feature comedy special, all of which are being made for the 1923-24 season.

Independent Pictures Closes for All Output

With the signing of a contract by Jesse J. Goldburg, president of Independent Pictures Corporation, and The Liberty Film Exchange of Omaha, the entire product of fifteen feature productions released by the Independent Company has been disposed of in every territory of the United States, making a 100 per cent. average.

The contract with the Liberty exchange has been in negotiation for upwards of two months and Mr. Goldburg's visit to Omaha on his way to Los Angeles was solely to straighten out certain details of the negotiation whereby the Liberty Exchange sought an option on all future releases of Independent Pictures Corporation for the next two years.

Mr. Goldburg is taking with him to the Coast the scenario of "Indecent Clothes" and "The Diary of a Physician," the first two special releases to be produced under his supervision.

Producers Security Lines Up New Ones

With the new fall season now advanced beyond its preliminary stages and the winter plans now in the offing, the Producers Security Corporation has quietly been lining up many new big independent pictures that it will handle for all territorial distribution. Ricord Gradwell, president of Producers Security, has viewed many films within the past few months and among them has found some that are regarded as up to the standard demanded by the buyers doing business through his offices.

Among the more important contractural arrangements made for tpyical American, comedy, thrills new films are those that abound in a romance. The Producers Security has taken the distributing rights for "Blue Water," a story of land and sea, that the New Brunswick Films Co. produced from an adaptation of Captain Frederick W. Wallace's popular novel of that title, and which is being presented to American picture houses by Ernest Shipman. Another brand new picture, a comedy, is "A Bride for a Night" that was produced by the Syracuse Motion Picture Company, with Henry Hull and Mary Thurman featured. It was written and directed by Hamilton Smith.

Van Pelt Returns with Some Independent Films

Ernest Van Pelt, well known Hollywood motion picture executive, is bound for New York from the coast and reports he is bringing with him several Independent productions.

Van Pelt left New York five months ago with the intention of convincing Independent producers that the open market still offers opportunities for real product. He states:

"The difficulties of the past cannot be laid to the market but to the producer who believes he could pass off cheap shoddy junk pictures to the smaller distributors who greatly needed product. The Independents now functioning in the field are practically all financially sound and can handle high class product. My faith in Independents has never faltered and I am bearing out that confidence by offering several of the best productions of the year to this market."

Carlos Goes to Coast to Make Productions

Abram Carlos, producer of "The Unknown Purple" and the Richard Talmadge series for Truart Film Corporation, left New York this week for Los Angeles to take active charge of the productions being made under the Carlos banner.

The first Richard Talmadge picture, "Let's Go" has already been delivered to Truart and prints are being prepared for the various independent exchanges which have the Truart franchise for this series. The second picture is already under way and Mr. Carlos will supervise the completion of this production.

While in New York Mr. Carlos selected the stories for the two succeeding Richard Talmadge pictures and also took with him three famous stage successes of which two will be selected to follow "The Unknown Purple."

Sold to British Films

British Exhibitors Films 1922, Ltd., have purchased through the Apollo Trading Corporation, B. P. Fineman's "Don't Marry for Money" for the United Kingdom. "Don't Marry for Money" is a current release of L. Lawrence Weber and Bobby North.

"Lets Go," Truart Film, Is Completed

The first Richard Talmadge picture "Let's Go!" inaugurating the series being made with this star by Carlos Productions for Truart Film release, has been finally titled and edited by Ralph Spence.

Mr. Spence is said to have instilled into the picture a full quota of the humor and broad comedy for which he is famous, which together with the daring stunts performed by Richard Talmadge makes "Let's Go!" one of the most unusual and entertaining pictures of its kind ever presented, Truart says, and states further that it is by a great margin the most thrilling and thoroughly entertaining picture Richard Talmadge has yet made.

Berman Says Business Is Fine in His Section

An important visitor last week at the Warner Brothers' home office was Len Berman, president of the Independent Film Company of Philadelphia and Washington, D. C., franchise holder of the Warner product in that territory. Mr. Berman reports a splendid business in his section on the Warner Classics and predicts great prosperity in the industry with the new Fall season that is now getting under way everywhere.

"Exhibitors in my territory are completely sold on all of the Warner product," declared Mr. Berman. "Today in the southern territory which takes in Washington, D. C., all the territory is closed on the Warner eighteen Classics of the Screen. And by the first of November all of the territory will be closed in Eastern Pennsylvania."

"After Six Days" for Canada

Max Weiss, Vice-President and General Manager of Artclass Pictures Corporation, reports the sale of their production "After Six Days" for the Dominion of Canada to Charles Lalumiere of Montreal.

Since the Artclass organization decided to place "After Six Days" on the independent market, they have closed for three territories, New York and Northern New Jersey to the Kerman Film Exchange, Eastern Pennsylvania and Southern New Jersey to the Standard Film Attractions.

Sale, Burr Star, to Go on Stage

Charles "Chic" Sale, who recently completed his first C. C. Burr screen production, has returned to New York after a brief vaudeville tour on the Orpheum Circuit. Sale announces that he is going into immediate rehearsal for a new stage play.

Edna May Oliver in Burr Film

Edna May Oliver, responsible for many hearty laughs in "Icebound," the Sam H. Harris stage success, makes her screen debut in "Three O'Clock in the Morning," the new C. C. Burr production starring Constance Binney, which is now being offered on the independent market.

To Do Publicity

Jesse Weil has been engaged by Producers Security Corporation to handle some special publicity on its forecoming features. He is at present working on "Blue Water" and "A Bride for a Knight."

Weber and North Makes Sale

L. Lawrence Weber and Bobby North have sold "Don't Marry for Money" to Harry F. Grelle and Henry C. Foster, operating as the Supreme Photoplays, Inc., of Pittsburgh, for Western Pennsylvania and West Virginia.

Music for This C. B. C. Film

One of the big music publishers asked permission to write a special song for "Forgive and Forget" and the C. B. C. Film Sales Corporation, the producers of this picture, have consented.

The publisher is now arranging with one of the Broadway musical shows to include this number as one of its feature songs.

James Rennie with C. C. Burr

James Rennie has been engaged by C. C. Burr as leading man in "Restless Wives," with Doris Kenyon, which is now in production at the Burr Glendale studio. Gregory LaCava is directing this modern-day society melodrama which will be one of the Burr series of Independent specials for the 1923-24 season.

Lowe Finishes Continuity

Edward T. Lowe, Jr. has completed the continuity for "Th
Turmoil," Hobart Henley's
big Jewel picture. With the
cipal figures in the cast
and the sets under wa
already has commer
work.

"The Turmoil"
Booth Tarking
athorne has

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Hodkinson Changes in Personnel

The W. W. Hodkinson Corporation announces that George Falknor, Branch Sales Manager, has been transferred from Buffalo, to his former territory, Washington, D. C. W. H. Wagner has been promoted to the position of Branch Sales Manager at Buffalo. Mr. Wagner is well acquainted with exhibitors' needs, having been an exhibitor himself.

In recognition of his good work as salesman at the Minneapolis office, Jack Flannery has been appointed Branch Sales Manager at Omaha.

Many Endorsements for F. B. O. Film

Many noted men and women, including statesmen, mayors, educators and social workers have combined in an endorsement of Chester Bennett's "Lullaby," in which Jane Novak will be starred through F. B. O. release in late autumn.

The picture deals with a phase of prison life which lends itself to widespread speculation and discussion. Among the most notable statesmen who have endorsed its spirit and requested a special preview of the production at Washington is Secretary of Labor Davis.

"Wyoming" Finished by Universal

"Wyoming," Jack Hoxie's new western screen drama, made for Universal, has just been completed and now is being edited at Universal City for early release. It is a story of the sheep country, and was adapted from the William McLeod Raine novel of the same name, Isadore Bernstein adapted it for the screen, and Robert North Bradbury directed it.

Gilbert in New Fox Film

John Gilbert has started on a new picture at the William Fox West Coast studios. It is called "The Beast," and written by Frederick and Fanny Hatton. Edmund Mortimer is the director. Norman Shearer, an unusually beautiful girl, is playing the feminine lead opposite the star.

Change Mix Title

title of the Tom Mix pic-
he Flyin' Fool," adapted
Brand's story, "The
man," has been
"Mile-a-Minute
the latest Wil-
on in which
cast. Lam-

Vitagraph Gets Print of McCutcheon Film

The first print of "The Man from Brodney's," the super feature picturized from George Barr McCutcheon's novel, has been received at the Vitagraph studios in Brooklyn. It was directed by David Smith who saw the assemblage of the working print upon his return to Hollywood two weeks ago. Vitagraph officials are enthusiastic over the production.

The complete cast, headed by J. Warren Kerrigan, includes: Alice Calhoun, Miss DuPont, Wanda Hawley, Pat O'Malley and Kathleen Key. Others in the cast are Bertram Grassby, Arthur Hoyt, Henry Hebert, Robert Bolder, Glen Cavender, Henry Barrows and Charles Wellesley.

The gowns worn by Miss Calhoun as Princess Genevra are said to be among the most beautiful ever designed. Wanda Hawley wears frocks she brought back from Paris on her recent trip there and the stately Miss DuPont is attractively costumed. The scenes of splendor in the principality of Rapp-Thorberg are realistically designed.

Schenck Books Warner Film for Loew Circuit

Nicholas Schenck of the Marcus Loew Offices booked "Where the North Begins," starring Rin-Tin-Tin for the entire Metropolitan Circuit. The picture was booked on the strength of what it has done in big theatres throughout the country, following its successful run at the Capitol Theatre in New York.

Under this booking arrangement, "Where the North Begins" will open at the two big Loew theatres, the State and Metropolitan, October 22nd, being one of the first selected pictures to enjoy a week's run under the new policy instead of split weeks, as formerly was the rule.

In matters of exploitation, "Where the North Begins" presents endless possibilities for the exhibitor. Rin-Tin-Tin has been making personal appearances in conjunction with showings of the picture throughout the country and has gained wide publicity in this undertaking.

Civic League Endorses Pathe Film "Columbus"

In a letter addressed to the Olympic Theatres, Inc., of Boston, the Civic League of Massachusetts not only endorses "Columbus" but offers its active cooperation in bringing the picture to the attention of the public.

The letter addressed to the Boston circuit states in part:

"The picture is so beautifully done and so historically accurate that we hope very much that it will be given in Boston. Such a presentation of the important episodes in our country's history cannot fail to meet with widespread support.

"At a meeting of our Executive Board it was voted to send you a letter requesting that this picture, and we hope, the rest of the series, be given a showing in Boston and the other theatres on your circuit. We shall be very glad to do anything we can to interest the public in the pictures."

Niblo Working on "Thy Name Is Woman"

Fred Niblo has begun "shooting" on his next Metro-Louis B. Mayer production, "Thy Name Is Woman." Mr. Niblo believes that it will take him four months to complete this picture.

Barbara La Marr has been selected to portray the role of the heroine. Ramon Novarro will portray the male lead.

With Barbara La Marr and Ramon Novarro are also Wallace MacDonald and William Mong. Other players of big reputation will be added shortly and these will be announced later.

Bess Meredyth has made the screen adaptation for Mr. Niblo. It will be photographed by Victor Milner.

Preferred Fifteen Heavily Booked

The contract department of Preferred Pictures Corporation reports a steady increase in the number of theatres booking the fifteen features to be produced by B. P. Schulberg for 1923-24 release. Among the houses signing contracts this week are the Rialto and Lyric, Aberdeen, S. D.; the Sherman, St. Cloud, Mo.; the Bee, Albuquerque, N. M.; the New Grand Central, St. Louis, Mo.; Clune's Broadway, Los Angeles, Calif.; the Regent, Rochester, N. Y.; the Melba, Dalls, Texas; the Rialto, Fort Worth, Texas; the Rialto, Missoula, Mont.; the Barcli, Schenectady, N. Y.; the Park, Utica, N. Y.; and the Liberty, Wenatchee, Washington.

Holubar Is Filming "The Human Mill"

Blanche Sweet, Henry Walthal, Malcolm McGregor, George Siegmann, Tom Santschi, Johnny Fox and Nancy Lee are the members of the cast who are now with Allen Holubar in Tennessee filming preliminary scenes in this director's forthcoming production for Metro, "The Human Mill." This is a picturization of the famous novel of the South, "The Bishop of Cottontown," written by John Trotwood Moore.

Vignola Has Finished Directing "Yolanda"

Robert G. Vignola has completed the actual "shooting" of "Yolanda," the big French costume production, starring Marion Davies, for Cosmopolitan. With the studio work ended the director is now engaged in the task of reducing thousands of feet of film to nine or ten reels.

The production has been nearly four months in the making.

A Lichtman Contract

Al Lichtman has signed a contract with the Cuban Medal Film Co., Incorporated, for the distribution of three Preferred pictures in Cuba and Venezuela. The productions included in this agreement are "Rich Men's Wives," "Poor Men's Wives," and "Shadows."

To Film Davis Story

Richard Harding Davis's story, "Andy McGee's Chorus Girl," is to be put in movie form by William Fox. Work has been started on the production on the West Coast with Charles Jones as the star and Marian Nixon in the feminine lead.

Laemmle Goes to Coast to Award College Scenario Prize

Wm. E. Oliver, a Student at the University of California, Declared the Winner in Country-Wide Competition

Carl Laemmle, president of the Universal Pictures Corporation, is on his way to California to make a personal presentation of the $1,000 award in the Laemmle Scenario Scholarship Contest. The prize winning scenario, it now is announced, was written by William Elwell Oliver, a student in the University of California. The selection of his story, entitled "The Throw-Back," as the winner marks the ending of a spirited contest between more than a thousand college students, representing more than two hundred American colleges and universities.

At the request of W. W. Campbell, president of the University of California, Carl Laemmle plans to go to the university on November 9 when the presentation ceremonies will be an important part in the exercises of that day—annually celebrated as University Day by California students. President Campbell's request and Mr. Laemmle's decision to make a personal presentation of the award is indicative of the great interest taken in the Scenario Scholarship Contest by the Universal chief, and the extent to which educators appreciate the far-reaching effects of the competition.

Prior to attending the university ceremonies at Berkeley, Cal., Mr. Laemmle will go Universal City, the big Universal studio plant, where he will outline arrangements for the early adaptation of "The Throw-Back" to the screen. Universal plans to make a big production of the story, and it is likely that prize winning scenario will blossom out as a Jewel picture.

In addition to the $1,000 prize, Oliver also has been paid $500 for the picture rights to his story. An additional $1,000 will be given to the University of California by Mr. Laemmle on November 9, to be used as a scholarship fund or to further the interests of motion pictures in some other way.

Besides the prizes awarded to Oliver and to the university which he represents, Universal also recognizes the runners-up in the competition. The second and third best scenarios have been purchased at $500 each and will be screened. The second best was written by Clee Woods, of the University of Denver. It is called "Beyond the Law." The third was written by Charlotte P. Kunzig, of Temple University, Philadelphia. It is called "Headlights."

Honorable mention is given to the following students, who submitted scenarios closely approximating the excellence of the leading three: Ethel Post, of John Hopkins University, Baltimore; Frances S. Beane, of the University of Pittsburgh; Martha Beck, of Coe College, Cedar Rapids, Ia.; Marguerite Drennan, of Pomona College, Claremont, Cal.; E. Bernadine Coughlin, of Columbia University; Harry Hayden Clark, of Trinity College, Hartford, Conn.; Erin Samson, of Trinity College, Washington, D. C.; May Stubbs, of Louisiana State University; Grace C. Hauss, of Temple College, Philadelphia; Anthony Rose, of Temple College; Tilton L. Bronner, of Dartmouth College, Hanover, N. H.; Betty Coburn, of the University of Washington, and Amelia Pearl Jones, of the University of Washington.

Far-Reaching Results of the Scenario Scholarship Contest

By Carl Laemmle, Donor of the Scholarship Award

It stands to reason that the people that are most anxious to improve moving pictures are those people who have a financial interest in them. This doesn't prevent me from crediting the interest which a great many other people who have no financial responsibility or hope of monetary return take in the improvement of moving pictures. I say this because it is the truth, the absolute truth, and every person who gives the matter any thought will readily realize that it is the truth.

Therefore, it is natural that I, a person with considerable financial interest in moving pictures, should not only desire to improve them as much as possible, but should take steps toward these improvements which may seem radical or not, in accordance with whether you sit within or without the moving picture circle.

Six months ago I took steps which to many people in the moving picture business seemed foolhardy. I inaugurated the College Scenario Contest. I took that step in the face of the repeated failures of contests to evolve anything of value to moving pictures except ephemeral publicity, which was worth just about what it cost. But this contest, which I started after a very great deal of thought and after consulting with a great many people outside of picture circles, differed materially in its psychological appeal and intent from any contest heretofore conducted. Its object was to interest the coming generation of writers and thinkers, the young men and women who stand on the doorstep of life's opportunity, the class of the rank and file of intelligensia who can lift moving pictures, if they are so minded, from the mediocrity with which they are threatened to the heights which they ought to occupy and to which they have every logical reason to aspire.

The only thing that seemed to stand in the way of the success of the contest, the only thing about which there was the slightest doubt in my own mind, was the interest which the college world and the busy students in the various educational institutions in the country would take in it. In that phase of the contest you may be as interested as I have been and it is for that reason that I am going outside of my own sphere to write this article for you.

First let me say that the contest from every possible viewpoint has been the most successful on which I have ever had anything to do with or of which I have ever known the details. The reaction to the suggestion of bringing to bear the intelligent attention of the college world was rapid and whole-hearted. More than three hundred colleges and universities not only permitted their student body to enter the contest but assisted us in every way to bring to the students knowledge of the requirements of scenario writing and the general technique which governs photoplay construction. Many more colleges assured us that they were in sympathy with the idea but unable through perfectly understandable reasons to permit their institution to enter any form of contest. One of the most important results, to my mind, is the conviction which was born in the minds of many college presidents and faculties that the writing of the photoplay, teaching men and women the technique of the moving picture, is a legitimate and necessary course to include in a thoroughly up-to-date college curriculum. You would be astonished to know how many college presidents have assured me that such a course will be inaugurated with the beginning of next year's course.

But aside from centering thought on the help which pictures can derive from universities, the Laemmle Scholarship Contest had many practical results for the Universal Pictures Corporation, in which you may also be interested. Over a thousand manuscripts were received and carefully read by a committee consisting of R. H. Cochrane, P. D. Cochrane, R. F. Roden, Raymond Schrock, Paul Gulick, Helen E. Hughes and G. D. Cobb. The quality and particularly the form of these scenarios was a revelation to the members of the committee, many of whom had been through several different contests without finding a single scenario which presented even the germ of an original idea. Out of the thousand submitted in this contest, the final choice narrowed down to twenty stories. Of the twenty, the committee adjudged "The Throw-Back," written by a student of the University of California, under the pen name of William Ellwell Oliver, to be the most original, the best written and the most adapted to moving picture requirements in general and to the requirements of our own studio in particular. For that reason, the scholarship award of $1,000 was given to him, and the $1,000 scholarship award made to the University of California. In addition the Universal Pictures Corporation purchases the scenario from Mr. Oliver.

Of the nineteen stories, the committee recommended purchasing also "Beyond the Law," by Clee Woods, of the University of Denver, Denver, Colorado; and "Headlights," by Charlotte Kunzig, of Temple Unive Philadelphia, Pa., and okeyed the purchase scenarios not only b are good scenarios consideration in principally beca requirements studios.

First National Films an Immense Herd of Cattle for Virile Story

American history was written by motion picture cameras when a quarter of a million head of cattle were driven across the border into Mexico on Monday and Tuesday of this week. The spectacle was filmed by Associated First National Pictures as the basis of an epochal drama of the passing of the West. It is called "Sundown."

Converging from the rim of the Grand Canyon, Flagstaff, Arizona, and Columbus, N. M., three mighty herds were concentrated. The scenes photographed by First National are more than a motion picture undertaking. They show the last desperate stand of the cattle kings to regain the open range from the grasping hand of civilization. For months the cattlemen have been fighting to save their very existence, and the amalgamation of the three biggest herds in the world for a drive into Mexico was carried on secretly.

In the dust cloud that lifted from the hoofs of the herd faded the romance of the West.

Exclusive rights were granted First National through negotiations conducted between the cattlemen and Earl Hudson, production chief of the producing company. Mr. Hudson himself wove the colorful romance through the event and is supervising the production.

Six aeroplanes were used in getting sky shots of the herd, a prairie fire and the burning of a complete settlement of homesteaders. In addition to the six cameramen in aeroplanes, twelve other cameramen were rushed from the Coast studios to New Mexico in order to make certain of getting every angle of the stirring spectacle.

It is understood that preparations for these scenes were kept secret because of efforts being made by other producers to obtain the same herd of cattle for use in a picture of a similar nature. The privilege was accorded to First National and every precaution was taken to prevent the unauthorized photographing of scenes by outside cameramen.

Among the scenes promised are a stampede of the herd of cattle, the fording of a river and the loss of cattle swept over the falls by a torrent of rushing water; a prairie fire which chokes the Colorado River for miles with cattle seeking an escape from the flames; the burning of a settlement of frame houses and escape of cattlemen and their families, threatened alike by flood and flames. These scenes will be the big feature of the production.

Jeffreys Returns from Canada

George Jeffreys, special representative for Preferred Pictures Corporation, returned to New York this week from Canada. He reports that there the Preferred product is meeting with enthusiasm from exhibitors.

The first five productions of the total fifteen to be released this season have already been sold in every key city in the provinces of Ontario and Quebec, in Nova Scotia and throughout the entire west.

Neilan Print Received

A print of Marshall Neilan's third Goldwyn picture, "The Rendezvous," a story of Siberia just before and during the revolution, has been received at the Goldwyn home office.

The picture was made from the original screen story by Madeleine Ruthven, adapted to the screen and put in continuity form, by Josephine Lovett.

F. B. O.'s "The Mail Man" Has Preview

A hundred odd Southern California exhibitors viewed Emory Johnson's latest F. B. O. production, "The Mail Man," at a special preview last Monday night at the Ambassador Hotel, Los Angeles.

Mr. Johnson appeared personally and paid a stirring compliment to the postal workers of the country in a brief speech. His mother, Mrs. Emilie Johnson, who has written all of the stories for the Johnson successes of the past, also was present. She wrote "The Mail Man" and is now engaged on the script for another Johnson production, the first scenes of which will be "shot" in New York within the next fortnight.

Borzage to Direct Norma Talmadge

Norma Talmadge will be under the direction of Frank Borzage during her next picture, which will be an adaption of Margaret Lawrence's stage success, "Secrets," by Rudolph Besier and May Edgington.

Miss Talmadge is at present completing "Dust of Desire" and "Secrets" will be started immediately thereafter. The continuity is being prepared by Frances Marion who, with Chester Franklin, is directing "Dust of Desire."

To Star Again for Universal

On her return from San Fran-
o, where she has gone to
lete the picture for which
s loaned to the Goldwyn
y Universal, Virginia
he starred in another
icture at Universal
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would soon

Monster National Advertising for "Judgment of the Storm"

Over 35 million hearts have beaten a little quicker; over 35 million imaginations have been stirred a little deeper through the vast advance advertising campaign now being carried on by the Palmer Photoplay Corporation in no less than 25 of the most popular national magazines; a campaign making a home and heart appeal to 20,062,079 people, by telling them how Mrs. Ethel Styles Middleton, wife of a factory foreman, wrote the prize scenario of their first production "Judgment of the Storm."

Great advertising campaigns have been carried on in the past, and are still being carried on by leading producers in the national magazines, because they realize the value of the tremendous public they can reach through this medium. It must be remembered, however, that before engaging on a campaign of this nature, involving enormous cost, producers must be certain that their productions will stand up to the promises they are making to the public. In a word, this national advertising is a guaranteed assurance to the exhibitor that the picture must be a sound box-office attraction. No producer can afford to give a poor picture a national advertising campaign, because it not only means loss of money and loss of prestige, but loss of public confidence in his product.

The Palmer Photoplay Corporation, realizing that they had discovered and developed a highly talented scenario writer in Mrs. Middleton, and that the production of her work had resulted in a screen story with a new twist, a new idea, and a new, surging, dramatic pull, decided on a huge national advertising campaign for the reason that they were confident they were both "keeping faith with the public" and ensuring the exhibitor a sure-fire box-office success.

Their campaign was not and is not being limited to small ads in a few issues, but consists of full pages in 25 magazines; and this advertising has been going on consistently, month after month, since September, 1922. Hammering home the message to 20,062,079 fans.

In the face of these facts it seems almost superfluous to point out that in the entire history of motion pictures no single production has ever made such a tremendous bid for popular favor as "Judgment of the Storm." An enormous public awaits it, because that public has been appealed to in a way to which it cannot fail to respond; not by a flamboyant advertising of great stars and gigantic cost, but by a genuine "of the people, by the people, for the people" appeal that gets right under the public's skin, and touches a sentiment on which the stability of motion picture success has its surest foundation.

"Judgment of the Storm" is not a million dollar picture with a million dollar cast. It is something infinitely more significant than that. It is a picture already sold to over twenty million fans, whose curiosity and intense enthusiasm has been aroused by the successful product of a fan like themselves.

"Scaramouche" a Sell-Out in N. Y.

Rex Ingram's "Scaramouche," which opened its New York premiere a week ago Sunday at the Forty-fourth Street Theatre, off Broadway, is still maintaining the record it set for itself at its remarkable opening performance. The big legitimate house is sold out solid for every performance and the theatre staff is being kept busy supplying tickets for many weeks in advance. "Scaramouche" stands among the few genuine film successes on Broadway.

The brilliant newspaper reviews which this massive Metro picture received and the mouth-to-mouth advertising which is passing like wild-fire in New York is attracting many people to the Forty-fourth Street Theatre who ordinarily are not aroused by Broadway film attractions and who wait for their neighborhood houses to present the same pictures.

Since all appearances point to a long and indefinite run of "Scaramouche" on Broadway, Metro officials have announced that it will not be shown in any other theatre in New York this season.

"Scaramouche" is a Rex Ingram production for Metro by arrangement with Charles L. Wagner. It was adapted from Rafael Sabatini's great novel by Willis Goldbeck and photographed by John F. Seitz.

Distinctive Pictures Corporation Is Enterprise of Two Live Wires

Distinctive Pictures Corporation, producers of "The Green Goddess," is a development of an association between two of the best-known men in the motion picture industry—Arthur S. Friend and Henry M. Hobart. These two men, who had previously been factors in Famous Players-Lasky and the International Film Company, respectively, were first associated in the production of "Disraeli" in 1921, a picture featuring George Arliss. The success of this joint venture was instantaneous and plans were immediately made for further productions. His second release was "The Ruling Passion" and the third "The Man Who Played God," each starring Mr. Arliss.

Following the success of this first group of pictures Distinctive was expanded and re-organized under the name of Distinctive Pictures Corporation and distributing arrangements were made with Goldwyn-Cosmopolitan.

Mr. Friend, president of Distinctive, was born in Milwaukee, Wis. He was graduated from Harvard College and from Harvard Law School in 1902. Though fitted for the bar and highly successful from the start, Mr. Friend was greatly attracted by the theatre. At first he wrote dramatic criticisms for Milwaukee papers, and then he organized the Pabst Stock Company and drew to its ranks such stage folk as Lenore Ulric, Ruth Chatterton, Theodore Roberts, William Courtenay, Ralph Kellard, Lowell Sherman and Janet Beecher.

Throughout his theatrical experiences Mr. Friend was watching the motion pictures. In them he saw his real future. He came to New York and joined Jesse L. Lasky, Sam Goldwyn and Cecil DeMille in organizing the Jesse L. Lasky Feature Play Company. He was treasurer of the organization and a director. Later Mr. Friend was one of the leading spirits in the consolidation of Famous Players-Lasky groups and became treasurer of the larger organization as well as one of the most influential directors.

Mr. Hobart, who is vice president of Distinctive, was born in New York City. His preparatory studies were finished in that city; then he went to Dartmouth College, from which he was graduated in 1905. During his college days Mr. Hobart was well-known in intercollegiate circles as an athlete, having been a member of the famous Dartmouth football team.

Following his graduation Mr. Hobart went into advertising, and later won appointment as publisher of Hearst's Magazine. In 1919 Mr. Hearst selected Mr. Hobart as one of the executives best qualified to build up the Hearst film interests. As vice president of the International Film Company, Mr. Hobart was production executive in charge of the making of "Humoresque"—an artistic criterion for all time.

Next on the Distinctive list of releases through Goldwyn-Cosmopolitan is "The Steadfast Heart," a Clarence Budington Kelland story in which the dominant theme is the opportunity afforded in America for any boy to rise to great heights of achievement. It is said to be one of the most romantic and human pictures screened in recent years. It was directed by Sheridan Hall.

Also on the schedule is "Second Youth," a comedy, with a tremendous cast of nationally known fun-makers including Alfred Lunt, Mimi Palmeri, Walter Catlett, Herbert Corthell, Jobyna Howland, Lynn Fontanne and others. This picture was directed by Albert Parker. Still another picture, "The Adopted Father," will be finished for mid-winter release. This is a comedy in much the same vein as "The Ruling Passion." It is being directed by Harmon Weight.

King George May Dub George Arliss a "Sir"

According to information received from a reliable and authentic source by the Distinctive Pictures Corporation, George Arliss is to be knighted by the British Government in the very near future. At the present time Mr. Arliss is appearing with huge success in the stage version of William Archer's "The Green Goddess" in London, and in the film version, a Distinctive picture, throughout the United States.

The late Sir Herbert Beerbohm Tree was the last possessor of a baronetcy to appear in moving pictures made in the United States but he was distinctly an English product. George Arliss, on the other hand, has attained his rank as the world's foremost character actor by his work in the past twenty years. The Distinctive Pictures Corporation has been given to understand that as Sir George Arliss the actor will continue to work in America as heretofore.

Mr. Arliss has been associated with the motion picture industry and with Distinctive Pictures Corporation since 1921. His first Distinctive release was "Disraeli," which still holds its place as an artistic achievement. Following this he appeared in "The Ruling Passion," generally acknowledged to be one of the best screen comedies ever made and then in "The Man Who Played God." All of these were produced by the Distinctive Pictures Corporation.

The next picture made by Mr. Arliss will be "The Adopted Father," a mid-winter release on the Distinctive schedule.

Upon the completion of the run of "The Green Goddess" in England, Mr. Arliss will return to New York to do another photoplay for Distinctive. There has been much talk in London urging that the distinguished actor be kept in his native land for a long time to come, but it will not be possible for him to linger there, owing to his agreement with Arthur S. Friend and Henry M. Hobart.

Paramount Having Busy Time on West Coast

Without losing its identity as an exceedingly busy motion picture center, Paramount's West Coast studio this week took on the added appearance of a railway depot during the rush hour.

Six pictures are in the making and four of this number of companies either returned from or started for location or both started and returned during the past seven days. Personnel and equipment have been flowing in and out of the studio gates in a steady stream.

In addition to production activity the cutting rooms of the studio are busily occupied in the editing of Cecil B. DeMille's "The Ten Commandments," George Melford's "The Light That Failed," Douglas Fairbanks, Jr.'s, first starring vehicle, "Stephen Steps Out," and the Sam Wood production, "His Children's Children."

Like Gnats, They Swarm to "The Green Goddess"

Distinctive's "The Green Goddess" inaugurated the fourth anniversary program at New York's Capitol Theatre on October 14, and S. L. Rothafel gave this feature one of the most elaborate settings he has ever given to a photoplay in his mammoth house. All day long crowds jammed the theatre and at the 7 o'clock show the traffic policemen in the district were forced to take a hand to keep the lines of ticket buyers from blocking traffic. This was the first showing at popular prices in New York City of the famous William Archer melodrama with George Arliss, Alice Joyce, Jetta Goudal, Harry T. Morey and David Powell.

The largest screen ever used in a motion picture theatre was installed to properly display "The Green Goddess" and to give room for the new Marten projection bi-optical colored frame. This device throws on to the screen by means of light rays an elaborate design in keeping with the tenor of the picture.

Michic Itow staged the ballet which served as a prologue to the feature picture. He appeared personally, supported by Mlle. Gamberelli and the Capitol Ballet. The Capitol singers furnished off-stage chorus during the prologue and during the running of the film itself. Clark Robinson, who designed the sets in the picture for Distinctive, also did the sets for the Capitol presentation.

Vitagraph Picture to Be Shown at Rialto

"On the Banks of the Wabash" the first J. Stuart Blackton production since the return of this director from England will be given its Broadway showing at the Rialto Theatre, of which Dr. Hugo Riesenfeld, is director, the week of Oct. 21. Mr. Blackton developed this picture classic from Paul Dresser's famous song, the continuity for which was writte
by Elaine Stern. The produc
was made by arrangement
Edgar Seldon.

The scene of this
photoplay is laid in a
on the Wabash Riv
comes to a ser
when the dam
bursts and a
ing water

Clara Bow with Colleen Moore

Clara Bow through an arrangement between B. P. Schulberg and First National has been loaned to play the flapper role in "The Swamp Angel" in which Colleen Moore will enact the feature part.

The production will be directed by Clarence Badger.

Title Is Changed to "Jealous Husbands"

Maurice Fourneur's newest M. C. Levee picture for First National will be released under the title of "Jealous Husbands" instead of "Jealous Fools," as originally titled.

Fox Signs W. Lytell

Wilfred Lytell has been engaged by Fox for the part of Lieutenant Burton, the young Northern officer in "The Warrens of Virginia," which William Fox is making from the David Belasco stage success. Rosemary Hill will play Betty, the part created by Mary Pickford.

Schulberg Says Preferred Tests Each Story Before Purchasing

"The statement was made the other day that one producing company had in its safe nearly $100,000 worth of stories that were not worth producing. That means one of two things—either the producer is taking $100,000 less profit or the exhibitor is paying for these stories in rentals on other pictures."

This statement was made by B. P. Schulberg, producer of Preferred Pictures.

"I'm not giving advice to other producers, but I do think that there is no excuse for buying stories that can't be filmed," Mr. Schulberg continued. "I have known of producers who bought stories just because the title sounded attractive. Others have closed deals without reading the stories they were buying, making the purchase only because they had an idea that the story was a popular one and could be easily sold.

"Preferred Pictures tries out every story before it is bought. It's a simple thing to do, and we have no copyright on the idea, but I do not believe that any other producing company has ever done it.

"Before we decided to pay $100,000 for 'The First Year,' for instance, we knew just what we were getting. We bought twenty-five copies of the play and I think everybody in the studio read it. Then three scenario writers prepared a treatment. This was turned over to a director and to five actors, all of whom had read the play.

"The director and the actors spent three days rehearsing the picture, following out the treatment, and then the producing force watched a performance. We used a bare stage, the actors were not in costume and they spoke very few lines.

"They went through the sequences outlined for the motion picture production and what we saw was a complete rehearsal of the motion picture, not a production of the play. When it was finished, by using our imagination to fill in the sets, the costumes and the props, we knew just what we would get out of 'The First Year.'

"So satisfactory was the result that we decided to buy the motion picture rights to the play.

"The try-out cost us about four hundred dollars and for that comparatively small amount we learned to our complete satisfaction that we would be safe in investing $100,000 in this property.

"We have done the same with a number of our other stories and it seems to me to be the logical thing to do. No investor would think of buying a $100,000 lot upon which to erect a costly office building, without first making a thorough study of the location, the real estate values and the possible income from his site.

"It is true that some stories have to be bought in a hurry because of competition. But I believe it is better to let the other fellow buy on snap judgment, and to let him hold the bagfull of stories that are no good for picture purposes."

"Going Up" Goes Over Big in Showings from Coast to Coast

The newspapers in all sections of the country where Douglas MacLean has been showing in his first Associated Exhibitors' feature comedy, "Going Up" have given the production enthusistic notices.

Jack Partington of the Granada Theatre, in San Francisco, sent a 300 word telegram of congratulation to the home office, stating that "Going Up" made one of the most successful artistic and financial weeks in Granada history.

The B. S. Moss's Cameo Theatre in New York played "Going Up" last week also. The prologue of music from the musical comedy was also a feature of the bill. The Cameo arranged a mechanical aeroplane race which was thrown on a cyclorama just before the presentation of the picture.

Reports from Sam Harding's Liberty Theatre in Kansas City and from the Rialto Theatre in Omaha indicate that "Going Up" was a distinct success in those two cities.

The New York Herald reviewer commented:—"Good farce-comedy is extremely rare on the screen, and the opportunity to see it is not often presented. Therefore one should not miss Douglas MacLean's new picture, 'Going Up.'"

The New York Tribune:—"'Going Up' is a better picture than it ever was a play or musical comedy."

The New York Times:—"'Going Up' is really very funny."

The San Francisco Bulletin:—"The manner in which Douglas MacLean seemingly manipulates an airship in his first independent production, 'Going Up', is not only thrilling but one of the funniest situations ever brought to the screen."

The San Francisco Examiner:—"MacLean has never done any better work than in 'Going Up.'"

The San Francisco Call & Post:—"A gale of laughter sweeps over the audience as Douglas MacLean 'hops off' at the Granada this week in a vehicle which is truly one of the funniest he has yet ridden, 'Going Up.'"

The Kansas City Post:—"You won't have time to get 'spoony' at the Liberty this week. You'll be too busy holding on the seats and trying to dispel those funny, dizzy feelings brought on by the aerial maneuvers of Douglas MacLean erstwhile author and aviator in 'Going Up.'"

Meighan Starts New Paramount Film

Thomas Meighan started work this week at the Paramount Long Island studio on his new picture, "Pied Piper Malone," an original story for the screen by Booth Tarkington. Alfred E. Green, who has directed Meighan in all of his recent pictures with the exception of "Homeward Bound," will again have the megaphone. Lois Wilson will have the leading feminine role.

Alan Hale Has Part in "Black Oxen"

Frank Lloyd has found his ideal Prince Hohenhauer for his First National picture, "Black Oxen" in Alan Hale. Lloyd made screen tests of a dozen well-known screen characters and interviewed twenty more, before "discovering" Hale.

Pathe is Arranging to Film International Race

Arrangements for the filming by Pathe of the international horserace between Zev and Papyrus at the Belmont Race Track, October 20, are progressing rapidly. Pathe, through arrange-[illegible]nts with the Westchester Rac-[illegible] Association has obtained the [illegible]e rights to film the event [illegible] make a two-reel special, [illegible]very phase of this [illegible] turf. This picture [illegible]d by Pathe, Oc-[illegible] [illegible]e unusual sig-[illegible]t, which is arousing keenest interest among sporting circles the world over, Pathe is conducting its preparations with the aim of turning out a motion picture commensurate in every respect with the importance of the occasion, declares a statement from the home office. It is designed to make the picture not only an accurate screen chronicle of this, the first international horse-race to be held in America, but one vibrant with all the drama and thrills that the contest will surely entail, continues the statement.

Goldwyn to Photograph "The Recoil" in Europe

Goldwyn Pictures Corporation has entered into an arrangement with J. Parker Read, Jr., by which he will produce in Europe, a film version of Rex Beach's story, "The Recoil." Mr. Read has engaged T. Hayes Hunter to direct the production. Mr. Hunter sailed this week to prepare for the filming of the story.

Betty Blythe has been engaged for the leading role in the production and Mahlon Hamilton has been assigned to play opposite her.

The picture is to be produced abroad. Sequences will be photographed in London, Paris, Rome and Monte Carlo. Arrangements have been made by Mr. Read, by which the famous gambling casino in Monte Carlo will be invaded by the company making "The Recoil," and scenes shot there.

Fish Returns

Dan Fish, Preferred Pictures' representative in Great Britain, came to New York last week. "Poor Men's Wives," the latest Preferred production released in England, Mr. Fish says, is a sensation of the trade, there.

DOROTHY MACKAILL
Who has the featured role in "The Next Corner," a forthcoming Famous Players production.

Starts Work in "The Next Corner"

A new face was seen at the Lasky Studios in Hollywood this week when Dorothy Mackaill started work in the featured role in the Sam Wood production of "The Next Corner," which is promised as among the exceptional offerings of Famous Players for the current season.

Although this is Miss Mackaill's first visit to the coast, she appeared as "Sheila" in "His Children's Children" which has just been completed at the Long Island studios under the direction of Mr. Wood and her work was such that he selected her for the principal role in "The Next Corner."

Just before leaving New York she also finished "Twenty-One," in which she appears opposite Richard Barthelmess, and previous to that appeared as the heroine in "The Fighting Blade," the big Barthelmess drama of the Cromwell era.

Vitagraph Engages Two Noted Stars

Two stars of international fame have been engaged for "A Tale of Red Roses" the next David Smith production picturized from the novel by George Randolph Chester which will be released by Vitagraph. Dustin Farnum and Patsy Ruth Miller the latter now playing a leading role in one of Broadway's successes, "The Hunchback of Notre Dame" will head the cast.

Well Known Cast in Russell Picture

The cast which surrounds William Russell in his latest William Fox production, "Alias the Night Wind," is composed of some of screendom's foremost character actors. Among them are Charles K. French, Maude Wayne, Donald McDonald and Wade Boteler.

Picture to Be Directed in Unprecedented Way

A daring departure in motion picture direction is under way at Universal City, where Perley Poore Sheehan, famous novelist, has started work on the production of "Innocent." The story is his own, he is to direct it, and each actor in the cast will create his or her own role. Every member of the cast, so far as possible, will be a college graduate, but this does not mean that the story is "highbrow." In fact the characters are the most elemental of people; mountain folks from the hills of Alabama, none able to read or write, and capable of only the most elemental mental processes.

"That is why college trained actors are needed," explains Sheehan. "They have to revert to the absolute primitive for this play; we of today are so far away from the elemental that the untrained mind cannot grasp it. It takes education to play a character absolutely without it."

But the plan to seek college trained actors is incidental to the plan for the production. The first thing to be done when the cast is assembled will be a reading of the play. Sheehan will read and explain the story to the cast, then each member will receive a copy of the script.

Frequently in pictures the actor does not know the story; he is brought on, scene after scene, told to "look to left" or "smile," and go through the routine like automatons.

Morris Headed to Coast to Confer with Warners

Sam Morris, General Sales Manager of Warner Brothers, and Myer Lesser, Advertising Director of the same organization left this week for the Warner's West Coast Studios to confer with H. M. Warner on matters pertaining to future productions and general distribution.

While on the Coast, Mr. Morris and Mr. Lesser will look over the coming product and fit the different productions into their general scheme. Four productions are now in the process of cutting, editing and titling. They are "Conductor 1492," starring Johnny Hines, "Tiger Rose," starring Lenore Ulric; "Lucretia Lombard," featuring Monte Blue and Irene Rich, and "George Washington, Jr.", starring Wesley Barry. Three other productions, now facing the camera are "Beau Brummel," starring John Barrymore; "Daddies," starring Mae Marsh, and the Ernest Lubitsch Production, "The Marriage Circle," featuring an all-star cast.

Pathe's "Jamestown" for Release November 4

Concurrent with the opening at prominent first-run theatres of "Columbus," the second of Pathe's "Chronicles of America" series being produced by the Yale University, comes an announcement from the Pathe home office to the effect that the second subject of the series, titled "Jamestown," will be released generally on November 4th.

The production, adapted from "Pioneers of the Old South" written by Mary Johnston, is in four reels. "Jamestown" deals with that period of American history in which England and Spain waged bitter warfare for control of North America.

A cast of prominent players enact the various roles. Dolores Cassinelli, Leslie Austin, Paul McAllister, Robert Gaillard, Harry Kendall and Leslie Stowe appear. Edwin L. Hollywood directed the production.

F. B. O. to Release Three Features in November

The Film Booking Offices announce this week three big feature releases for the month of November consisting of "The Lullaby," "The Love Pirate" and "Blow Your Own Horn."

"The Lullaby," featuring Jane Novak and produced by Chester Bennett, is the most ambitious of the F. B. O. productions for the month and is released on the 11th. The story is based on a magazine publication of the same name, written by Lillian Ducey and adapted by Hope Loring and Louis D. Lighton.

The second F. B. O. release for the month is the Richard Thomas production, "The Love Pirate," featuring Carmel Myers. This production is scheduled for release November 18.

The third is "Blow Your Own Horn," a James Horne picture featuring Warner Baxter, Ralph Lewis and Derelys Perdue. It is released on the 25th.

Fine Press Book for "Puritan Passions"

The W. W. Hodkinson Corporation is preparing a press-book for "Puritan Passions," the Film Guild picturization of Percy Mackaye's "The Scarecrow."

Not only is it bigger—measuring 10x15 5/8 instead of the usual 9¼x12½, but it contains an unusually large and beautiful layout of the highlight scenes of the picture.

Ex-Kaiser Film for Armistice Day

The W. W. Hodkinson Corporation has already received many bookings for Armistice Day showings of the two-reeler, "The Ex-Kaiser in Exile."

"The Ex-Kaiser in Exile" was produced by Fred E. Hamlin, a New York newspaper man, although the film was obtained through a German nobleman, who was once, it is said, an intimate friend of the War Lord.

Paramount Finishes "To the Ladies"

James Cruze has completed the filming of "To the Ladies," his new production for Paramount. Final scenes of the picture version of the Kaufman Connolly stage comedy were photographed last week at the Lasky studio.

Players featured in the picture are Edward Horton, Theodore Roberts, Helen Jerome Eddy and Louise Dresser.

To Pick Stories

While in New York, arrangements will probably be made by Elliott Dexter and Bryant Washburn for their respective stories to follow in production those recently completed and which will be previewed in the metropolis. Work on both features is scheduled to begin at the Grand studio the moment the two stars and others return from the East. These pictures are all to be released by Grand-Asher.

"Gobs" Like Buster Keaton

Buster Keaton recently completed his second feature length Metro comedy, "Hospitality."

"Buster Keaton is the most popular comedian in the American navy." This was the statement made several days ago by Lieutenant J. H. Seifert, who is in charge of all the film programs shown on board Uncle Sam's men-o-war.

Chaney Engaged

Negotiations over an extended period have just been brought
a successful conclusion in
signing of Lon Chaney as
tured player in "Th
Corner," a forthcoming
production for Para
accomplished deli
usual characters
the photoplay
Jordan's n
Tearle and

Exhibitors Can Buy Warner Films Without Handicap of Poor Product

An important warning has been issued by Sam Warner to exhibitors in all sections stating that theatres booking Warner Pictures are not compelled to buy inferior product in order to obtain the different Warner Screen Classics. In other words, exhibitors desirous of obtaining the exhibition rights to Warner Pictures need not contract for any other productions to secure the Warner Classics for their theatre.

"In making this statement," Mr. Warner declares, "we want it thoroughly understood that the Warner Exchanges enfranchised with distribution rights to Warner pictures are also warned not to force any other pictures upon exhibitors who are buying the Warner product. The Warner Classics are an independent unit of each exchange distributing them, and exhibitors have the privilege of contracting for Warner Pictures alone, without having to buy any other film at that exchange.

"This rule has no exception. Contracts made by the different exchanges in the key cities to cover the bookings of the Warner Classics grouped with the film product of other companies are expressly forbidden.

"Agreements between the Warner organization and their distributors specifically provides that the booking and renting of all Warner Pictures shall be upon contracts separate and apart from the booking and renting of any other prints, films or pictures handled or controlled by the exchange."

"Long Live the King" to Be in Nine Reels

Jackie Coogan's first Metro picture, "Long Live the King," will be released in nine reels, it is reported. This footage represents the final editing of the several hundred thousand feet of film that was exposed during the process of production.

So dramatic are the various incidents of Mary Roberts Rinehart's colorful romance, from which Jackie's picture was adapted, that the production was made in nine reels to most effectively bring out the picturesque story.

"Long Live the King" will be released the latter part of November. It was directed by Victor Schertzinger from the adaptation prepared by C. Gardner Sullivan and Eve Unsell. J. J. Hughes was art director and William Van Brinken, director of research.

Duncan Starts Another

William Duncan has started work on another chapter play at Universal City. "The Fast Express," another railroad story, is the new picture.

Duncan will direct it and star in it. He will be supported by Edith Johnson, as in his first railroad story, and the cast, with a few exceptions, will be practically the same. Albert J. Smith, Harry Woods, John Cossar, Harry Carter, and several other well-known players will appear.

First National to Film Drama

"The Woman on the Jury," the dramatic play of the jury room, which has been running for months on Broadway, is to be screened by First National. Harry O. Hoyt, who will direct the picturization, is choosing his cast.

MacLean's Latest Film Is Under Way

Douglas MacLean has finished the selection of his cast for "The Yankee Consul," his second starring feature for Associated Exhibitors, and the work of production is now in full swing. In the last few days scenes have been made in both San Francisco and San Liego. The picture will take many weeks to complete.

Mr. MacLean will appear in the title role. Patsy Ruth Miller has the leading feminine role. Among the others in the cast are: Stanhope Wheatcroft, Arthur Stuart Hull, Eulalie Jensen, George Periolat, Fred Kelsey, Bert Hadley and Gerald Pring.

James W. Horne is directing the production. The story was adapted by Raymond Griffith and Raymond Cannon from the musical comedy by Henry M. Blossom, Jr. and Alfred G. Robyn.

Location for Carewe Film in North Africa

Edwin Carewe, producer and director, whose productions are released by First National, sailed from New York on the Majestic, Saturday, Oct. 13. His ultimate destination is Biskra, Algeria, where exteriors for his next production, "A Son of the Sahara," will be made.

Next month a company of actors will embark for Paris where they will be met by Mr. Carewe. The company will include Claire Windsor, Bert Lytell, Montagu Love, Rosemary Theby, Walter McGrail, Paul Panzer, Co-director Rene Plassetty, as well as a production, technical and business staff.

"A Son of the Sahara" is a novel by Louise Gerard. It will be Mr. Carewe's fourth picture for First National release. The others are "Mighty Lak a Rose," "The Girl of the Golden West," and "The Bad Man."

EDWIN CAREWE

…ting a goodbye smile to … on the deck of the S.S. … which left New York … 13. Mr. Carewe is … Biskra, Algeria, … for "A Son of … next First … be made.

"The Bad Man" Holds Close to Play's Plot

Edwin Carewe, producer and director of "The Bad Man," a First National picture, made from the famous play, changed few of the essentials. The New York World, wrote as follows on this angle of the production: "'The Bad Man' in pictures is one of the best examples of sane transference of a stage play to the screen which we have seen, and the picture is distinctly worthy of the large patronage which it apparently is going to enjoy."

The Evening Mail said: "Many who saw the play were of the opinion that it would make an excellent movie and they were right." The Evening Telegram said: "Edwin Carewe, the motion picture director and producer, has converted the play—star, lines, et al—into a photoplay just as absorbing as the play."

The Tribune wrote: "The Bad Man might be called a screen triumph." The Sun and Globe said: "It is a more or less faithful adaption of the play." The Evening World said: "We'll wager that when the film critics of the country make their selection of the ten best pictures of the year, 'The Bad Man' will be in the money." The Evening Journal said: "It has that whimsy about it that a play by Browne has."

Coastal Premiere for "Long Live the King"

Jackie Coogan's first Metro picture, "Long Live the King," will have its inaugural presentation in Los Angeles. A theatre has not yet been selected but it will undoubtedly be the largest in the city.

"Long Live the King" was adapted by C. Gardner Sullivan and Eve Unsell from the novel of the same name by Mary Roberts Rinehart. It was directed by Victor Schertzinger and produced under the supervision of Jack Coogan, Sr. It was photographed by Frank Good and Robert Martin.

Work Is Progressing on "Shadow of the East"

A cast of popular screen players has been selected for the screen version of "Shadow of the East" by Edith M. Hull, which is now being produced at the William Fox West Coast Studios. This picture will be released with the third series of the special productions which have been announced by Fox Film for the season of 1923-24.

Mildred Harris will have the feminine lead. Frank Mayo and Norman Kerry have the leading male roles. George Archainbaud is directing the production from the scenario prepared by Frederick and Fanny Hatton.

William Fox purchased the screen rights last year.

"Unseeing Eyes" to Get Broadway Run

Characterized as one of the most thrilling motion pictures ever woven around a story of life in and around the majestic Canadian Rockies, "Unseeing Eyes," the Cosmopolitan Corporation's picturization of Arthur Stringer's popular story, "Snow Blind," will have its first presentation on October 21st, when it begins an indefinite engagement at the new Cosmopolitan Theatre on Columbus Circle.

In making scenes in the vicinity of the Canadian Rockies, the "Unseeing Eyes" company achieved several new and distinct records in photoplay making. For the first time in the making of a picture of the great Canadian Northwest, aeroplanes play a predominant part and through their medium the new picture is said to have the most gripping and picturesque scenes of that snow-clad terrain that have ever been filmed.

The cast of characters which portray the roles created by the author is a brilliant one, including Lionel Barrymore and Seena Owen. Others who appear are Louis Wolheim, Gustave von Seyffertitz, Paul Panzer and Walter Miller. E. H. Griffith directed from the scenario of Bayard Veiller and Joseph Urban designed the interior settings. William Frederick Peters, who composed the musical scores for "Little Old New York," "Knighthood" and "Enemies of Women," has composed an original musical score for the presentation. As for the Cosmopolitan engagement of "Little Old New York," which closes on October 20, Victor Herbert and his orchestra will be a special attraction for the run of "Unseeing Eyes."

Enthusiastic Reviews for "The Broken Wing"

"The Broken Wing," Tom Forman's latest production for Preferred Pictures, proved a winner at its premier in New York where it opened at the Rialto, October 7. The box-office receipts the first day were exceptionally large and excellent patronage was sustained throughout the entire week. The consensus of opinion expressed by the metropolitan press was that the film exceeded in entertainment value the play itself which was one of the outstanding Broadway successes two seasons ago.

Here is what the critics had to say: "Evening World: "'The Broken Wing' is much more thrilling on the Rialto screen than it was on the speaking stage, and that is saying a great deal." New York Times: "'The Broken Wing' is a splendid show with as much merit as the play." New York American: "'The Broken Wing' in film version is fuller of incident than in the spoken version.

Evening Telegram: "If you want an exciting journey into Mexico without leaving a comfortable chair, go up to the Rialto and see 'The Broken Wing.'" Daily News: "'The Broken Wing' is a gripping film; goes over something great." Evening Mail: "An excellent screen adaptation has been made of Paul Dickey's and Charles W. Goddard's play." New York Tribune: "An interesting picture."

Holy Land Sets in New Fox Special

The same thoroughness of production which marked the William Fox screen version of "If Winter Comes" has been used in this producer's special, "The Shepherd King." Taken from Wright Lorimer and Arnold Reeves' stage play, founded upon biblical history, this picture, a J. Gordon Edwards production, was made in Egypt and the Holy Land.

With headquarters at the William Fox studio in Rome, the large company of foreign and American actors was assembled, the mechanical staff completed and the trip into the ancient land begun. Much of the transportation was accomplished on the backs of camels.

The scenario was written by Virginia Tracy.

Mabel Normand Picture Boasts All-Star Cast

Mack Sennett has assembled an all-star cast around Mabel Normand for her first starring vehicle for Associated Exhibitors, "The Extra Girl." Mr. Sennett wrote the story especially for Miss Normand.

Ralph Graves was entrusted the leading male part. Elsie Tarron got her chance in this picture when F. Richard Jones, the director of "The Extra Girl," called her from location.

William Desmond and Ramsey Wallace also appear in "The Extra Girl."

Two Big Premieres for Universal Production

Two big openings during the past week marked the course of "The Hunchback of Notre Dame," the big Universal production filmed by Wallace Worsley, with Lon Chaney in the featured role, from Victor Hugo's immortal romance. Both Philadelphia and San Francisco saw premieres of the big spectacle film, and in both of these cities the premiere was a decided success, with box-office records, advance sale records and other records going by the boards.

In other words, "The Hunchback of Notre Dame" continues to repeat its initial success in New York, where it opened in the Astor Theatre early in September, and its later successes in Boston and Pittsburgh. There is no let-up in the crowds which flock to the Astor Theatre.

The opening at Philadelphia was in the Chestnut Street Opera House, one of the finest legitimate theatres in the Quaker City. Of equal color and enthusiasm was the "Hunchback" opening in San Francisco, according to wire reports just received, where the premiere was at the Capitol Theatre, one of the best legitimate theatres on the Coast.

Mastbaum Lauds "The White Rose"

"Philadelphia returns a unanimous verdict in favor of your superb and heart-touching picture, 'The White Rose,'" said Jules E. Mastbaum in a telegram to D. W. Griffith, just after he had decided to hold this United Artists release over for a second week in its booking at the Stanton Theatre. The telegram went on to say:

"Our audiences laughed and wept. You have again exposed a vividly accurate cross-section of the human heart, for 'The White Rose' is but a page from life transferred to the screen with a realism that calls forth ungrudging tribute to your wizardry. I congratulate you. We are holding the picture over another week."

"The White Rose" played to capacity business at the Stanton. The picture had a lively publicity and advertising campaign, and Carol Dempster, one of the leading players, made a personal appearance after being entertained at tea at the Bellevue-Stratford Hotel by a group of Philadelphia society debutantes, and being presented with a great bunch of white roses by Mayor J. H. Moore, on whom she called in his executive offices.

Levee Buys "Torment"; Tourneur Will Direct

M. C. Levee has purchased the motion picture rights to William Dudley Pelley's story, "Torment," as the next production to be staged by Maurice Tourneur for First National release. The adaption by Fred Myton will offer various spectacular scenes in which hundreds of players will participate. These scenes will be taken in Northern California, where arrangements are to be made for the building of several immense sets.

Casting for this picturization has started at the United studios, where the opening scenes will be taken within the next week. Negotiations for the services of various players whose recent work on the screen has made them the leading favorites, are now underway.

"Jealous Husbands," Mr. Tourneur's last production for First National, is now completed and will have its initial public showing shortly. The production, originally titled "Jealous Fools," marks Mr. Levee's debut as an author and it is said to offer a typical Tourneur melodrama. In the cast are among others, Earle Williams, Jane Novak, Ben Alexander, Don Marion, Bull Montana and George Siegman.

New Yorkers Stand to See "Puritan Passions"

The lobby was crowded with people eager to obtain standing room last Sunday night when "Puritan Passions," the Film Guild picturization of Percy Mackaye's "The Scarecrow," was given its premiere at the Cameo Theatre, New York City.

Glenn Hunter, star of the stage in "Merton of the Movies," came
see Glenn Hunter, star of
screen, play the principal
"Puritan Passions." M
was photographed wi
of the theatre, dres
Salem Towne, an
S. Converse, n
wrote the mu
ture.

Stampede of 8,000 Buffaloes to Be Seen in First National Film

By taking advantage of a round-up of 8,000 wild buffaloes arranged by the Canadian government in the enormous Buffalo Park in Alberta, Thomas H. Ince will incorporate in his new picture for First National, "The Last Frontier," scenes of the largest herd of bison ever brought together by man. Ince has been given the exclusive right to film all scenes in connection with the spectacle for "The Last Frontier" as well as for an educational and scenic picture to be preserved by the Dominion government.

Not until the arrival at Wainwright, Alberta, of the Thomas Ince staff, including two directors, John Ince and Reeves Eason, seven cameramen, expert rifle shots and riders, was any intimation given by government agents that the big buffalo round up stampede and annihilation of 2,000 excess bulls was to be recorded in a motion picture feature.

The buffalo, with hundreds of deer, elk, moose and antelope roam the Alberta range within the Canadian National Buffalo park of 102,000 acres, the world's greatest preserve for wild animal life. The rapid increase of the buffalo during the past few years is resulting in a serious shortage of forage and J. G. Harkin, Commissioner of Dominion parks, has planned for several months for the slaughter of 2,000 bulls and a partial segregation of the herd.

The screen story includes in characterization many of the famous characters of Western continental history and centers about the completion of the first transcontinental railroad. It is said to be replete with thrills and is historically correct.

Tourneur on His Fiftieth

"Jealous Husbands," soon to be released by First National, is the fiftieth picture Maurice Tourneur has directed since his arrival in this country from France in 1914.

"Blue Bird," "Prunella" and "Treasure Island" are the pictures he directed which he likes most. "The Christian," "The Isle of Lost Ships" and "The Brass Bottle" are his most recent releases.

Fox's Next One

"The Temple of Venus" will be the next picture William Fox will present on Broadway. Phillis Haver and Mary Philbin appear in this film.

Metro Film Makes Big Hit at Capitol Theatre

"Strangers of the Night," the Fred Niblo production of Walter Hackett's great international stage success, "Captain Applejack," opened its New York premiere at the Capitol Theatre, Sunday, October 14. It is proving one of the most popular film attractions of the current season. The praise of the press in other cities where this Metro-Louis B. Mayer picture has been shown was only a forerunner of the enthusiastic reception "Strangers of the Night" received from the New York press reviewers.

"If one expected Fred Niblo to make an excellent picture out of 'Captain Applejack'—and here is one who did—one will not be disappointed," said the New York Tribune. "Niblo has produced a piece with amazing and always likable fidelity to the original play," wrote the reviewer of the New York Sun. "This film version of 'Captain Applejack' fairly talks and dances in action," writes the critic of the New York Post.

Wrote the reviewer of the New York Mail. "A film far above the average. The spectators enjoyed it." "'Strangers of the Night' is going to take mighty strong," said the Daily News. "What is shown of 'Strangers of the Night' at the Capitol is so good," stated the critic of the New York Times, "that one feels a regret that it terminates as soon as it does." "A picture that holds interest every minute," said the New York American.

"As far as we could note the change in title from 'Captain Applejack,' 'Strangers of the Night' is the only one made from the great play to the film now at the Capitol Theatre," said the Evening World. "Following on the heels of 'Scaramouche,' Metro looks to have another winner at the Capitol this week with 'Strangers of the Night,'" wrote the reviewer of the Times Square Daily.

Clergymen and Laymen Laud Fox Production

Voluntary testimonials in praise of the William Fox picturization of A. S. M. Hutchinson's "If Winter Comes" are being received every day at the home office of Fox Film Corporation from noted educators and clergymen throughout the country. These messages of appreciation have praised enthusiastically the manner in which this internationally famous novel has been transferred to the screen.

The Rev. Norman W. Twiddy, Bensonhurst, N. Y., wrote that he had no hesitation in declaring "'If Winter Comes' the finest motion picture I have ever witnessed." F. A. MacGillivray, G. P. Putnam's Sons, characterized it as "The best production I have ever seen. It is the book without variation."

Among the letters of appreciation for "If Winter Comes" were the following: Charles C. Roberts, P. S. 25, Manhattan, "I have advised my teachers that unless they see the picture, half the pleasure of their future years will be taken from them." Gertrude E. Rolfe, Queens Village Mothers' Club, "This is the style of picture which the clubwomen of this country are working to have presented to the American public." Kate E. Turner, Bay Ridge High School, "Most interesting I have seen. So true to the spirit of the book."

Moore Print Arrives

The first print of "The Daughter of Mother McGinn" arrived in New York this week from Los Angeles, where the picture was made, and the film is now being prepared for release. Colleen Moore is featured.

George William Hill directed the picture under the supervision of Frances Marion, who wrote the scenario. In addition to Miss Moore the cast includes Forrest Stanley, Margaret Seddon, Eddie Phillips, George Cooper and Carmelita Geraghty.

Fox Releases Several Good Ones on Oct. 14

Three star series attractions, a Clyde Cook comedy and an educational short feature are announced for release the week of October 14th by Fox Film Corporation. Charles Jones, John Gilbert and Dustin Farnum are the stars featured in the current releases.

"Big Dan," is a story by Frederick and Fanny Hatton and was directed by William Wellman. The cast includes Marion Nixon, Trilby Clark, Ben Hendricks, Jackie rick and Charles Coleman.

e Exiles," one of Richard Davis' stories, is the traction starring John and Mortimer directed ich was adapted by he supporting cast ton, John Webb Fielding and

Dustin Farnum is in "The Grail," his latest William Fox production. The story is by George Scarborough. Colin Campbell directed the picture from the scenario prepared by Charles Kenyon. Peggy Shaw has the leading feminine role.

Olcott "Shooting"

Gloria Swanson began work this week at the Paramount Long Island studio in "The Humming Bird," her second picture to be made in the East by the company. Sidney Olcott, producer of "Little Old New York" and "The Green Goddess," who recently signed a contract with the Famous Players, will direct the picture, which will be made from Forrest Halsey's adaptation of Maude Fulton's play.

Camera's Eye Is on "The Swamp Angel"

Camera work was started this week on "The Swamp Angel," a new First National picture featuring Colleen Moore which Clarence Badger is directing. Production is at the United Studios.

"The Swamp Angel" was adapted from the Collier's Weekly serial of Richard Connell. The screen adaptation was made by Edward Montagne.

In the leading male role Ben Lyon, a recent recruit from the New York stage, will have a third opportunity to demonstrate his screen personality.

Russell Completes New One for Fox on Coast

"When Odds Are Even," the latest William Fox feature, starring William Russell, has been completed at the West Coast studios.

Dorothy Devore will be seen in this picture as Russell's new leading lady. The supporting cast includes Lloyd Whellock, Frank Beal and Allan Cavan. James Flood directed the production from the story and scenario by Dorothy Yost.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Hammons Finds Outlook in Europe for "Shorts" Was Never Better

"Conditions never looked better for the American made short subject in Europe," said Mr. E. W. Hammons, president of Educational Film Exchanges, Inc., on his return from England and the continent where he had been conferring with his foreign associates.

"Practically no short subjects are produced in England," said Mr. Hammons, "They depend entirely on the American made productions. British concerns are producing longer features, generally using American stars and directors, but there is practically no comedy production. American made comedies are the standard.

"The feature market is glutted with American and English made productions. First class theatres are showing for the first time features released here two and three years ago, with a few exceptions, but the Short Subjects are put on the screen as soon as possible after the arrival of the negative from the United States.

"Christie Comedies are very popular. They are firmly established, due to their consistent quality over a number of years and Mr. Christie's efficient distributors for the British Isles, the Christie Film Sales, Ltd. The Mermaid and Hamilton Comedies have made wonderful progress during the past year, and the general comment on them outside of their excellent entertainment value, was on their clean comedy plots and gags.

"The one reel Cameo Comedies are attracting a lot of attention, for there is nothing like them offered on the British market. The Bruce Wilderness Tales have established a firm foothold, in spite of the millions of feet of foreign made scenic negative which can be purchased for almost nothing over there.

"I was surprised at the exploitation accorded these Short Subjects in England. Their exploitation and printed matter on Short Subjects approaches that which is issued on long features in America. As a result, our comedians are as well known in England as they are on Main Street here."

Stan Laurel in Another Travesty Heads Pathe List for October 28

"Frozen Hearts," the second in Hal Roach's new comedy series of two-reelers, starring Stan Laurel, introduces Pathe's diversified schedule for October 28. "The Knockout," another of the single reel "Dippy Doo Dads" series, also occupies a prominent place.

The travesty note struck in the first of the Stan Laurel series, is sustained in "Frozen Hearts," which burlesques Ibanez's "Enemies of Women," and affords Laurel a comic character role in which he excels—that of a simple peasant lad obliged to disguise himself in the garb of the hated Russian military autocracy in order to reclaim his sweetheart.

In the third episode of "Ruth of the Range," Ruth Roland meets her father's enemies face to face for the first time.

"The Knockout" presents Hal Roach's aggregation of animal players in a series of diverting gags and situations revolving about the roped circle.

In "The Circus" Cartoonist Paul Terry gives his famous animated cartoon characters a holiday at the circus with some original results.

Pathe Review No. 43 leads off with picturesque scenes of Porto Rico, "The Birth of a Stocking," which shows how silk hose are made. "The Super-Horse," shows a new farm strain developed from Belgian stock. "The Falls of Senegal" is a Pathe-color presentation of some little known wonders of French West Africa.

Four Companies to Produce Two-Reel Century Comedies

Julius and Abe Stern announce four companies are being formed to produce Century Comedies.

Al. Herman will continue with Century and will direct either the Buddy Messinger comedies or the all-star series. He is now assembling his people for his next comedy, the first of them already engaged being William Irving, formerly with Christie.

Bob Kerr, a veteran of two-reel comedies, may be assigned to the directing of pictures with Jack Earle, the youthful giant.

It is expected that Harry McCoy will sign contracts to handle the Century Follies Girls, or Pal the dog.

Arvid Gillstrom, who directed several of the Baby Peggy pictures, is marshalling his talent for his latest picture. Dick Smith will assist with the "gag-work" and will play an important comedy role. Sadie Campbell and Lillian Worth have also been chosen for important parts in Gillstrom's comedy.

Newest Urban

The current Urban Popular Classic released by Vitagraph is one of the "Roving Thomas" series, in which "Thomas" visits Chicago and compares it with other cities in America. There are many laughs and a great deal of worth-while information.

Committee Boosts Seven Educationals

Seven films released by Educational are included in list published by National Committee for Better Films affiliated with the National Board of Review. They are the hodge-podge, "Speedville," the Mermaid comedies, "High Life and Running Wild," the Christies, "Navy Blues" and "Hold Everything," and the Cameo comedies, "The Limit" and "Moving."

First Run Theatres Book Pathe Serial

Pathe announces that as a result of watching the success of "Her Dangerous Path" in established serial houses, this serial has been booked by Finkelstein and Ruben for Palace in Minneapolis and Empress in St. Paul by Wilmer and Vincent for Orpheum in Altoona, Rothchilds group for Portola in San Francisco. None of these theatres are regularly serial houses.

SEE PAGE 770 FOR REVIEWS ON SHORT SUBJECTS

Sennett's Newest

Mack Sennett's newest two-reel comedy for Pathe distribution will be "Flip Flops." It was directed by Roy Del Ruth and the cast includes Lewis Sargent and Alberta Vaughan with Jack Cooper and Andy Clyde. Part of the action takes place in a circus and a trained elephant goes on a rampage.

Big Keith Booking

The two-reel special, "Is Conan Doyle Right?", was given a special showing recently at Keith's Palace Theatre in New York. As the result of the interest aroused at this presentation, Pathe reports that this picture has been approved by the Keith officials and booked for their chain of houses, including New York City, Mt. Vernon, Schenectady, Troy, Rochester, Newark and Jersey City. It is being shown during the current week at the Broadway in New York and is being specially exploited.

Hamilton Back in Two-Reelers

Having finished his work as a black-face comedian in the big feature production directed by John W. Noble at the D. W. Griffith studios, Lloyd Hamilton has returned to the Pacific Coast and is again busily engaged in appearing as a star in two-reel Educational-Hamilton comedies. During his absence his leading lady, Ruth Hiatt, has been appearing in Mermaid and Cameo comedies. She will again be seen with Hamilton.

Joins Tri-Stone

Joe Dietch, who has been associated with Principal Pictures for some time, has left their New York offices to accept the position of field representative for the Tri-Stone Film Corporation.

Good Radio Stunt

**Crandall's Metropolitan in
Washington employed an ef
fective exploitation stunt
broadcasting by radio it
sical program. The
ture consisted in
by the entire au
vorite songs
"Golden Ger
Educatior
Again"**

PROJECTION

EDITED BY F. H. RICHARDSON

Steals from Boss

Edgar D. Growden, projectionist, Capitol Theatre, Cumberland, Maryland, comes north with the following:

Dear Friend Richardson: I am going to steal a few sheets of paper from the boss and write to the Projection Department.

I just read the last issue and was glad to see your article on "Lack of Interest." I must have missed the number in which the request was made for opinions as to "Projection Room" or "Projector Room." At least I don't remember reading it. I am in favor of "Projection Room," since it signifies all things pertaining to projection. "Projector Room" don't sound right, and does not cover the ground.

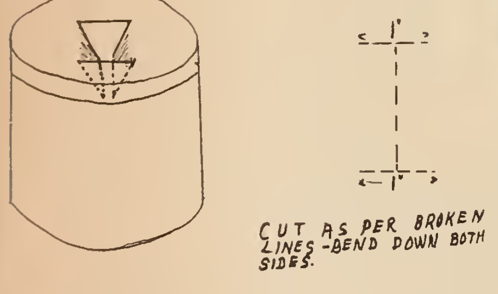
As to the reel stunt described by M. P. Foster, September 15 issue, I used that two years ago and have used it ever since. It is excellent.

Expect to send my half dozen dollars for the Bluebook before long. Am sorry I couldn't seem able to get it sooner.

I am obliged to over-speed projection once in a while. Bad, yes, but I must do it. Once while I was over-speeding, the picture went entirely out of focus. Examined lenses and found everything O. K. Trying to focus the picture in the usual manner did no good. The only thing I could then think of was the rotating shutter, which was at the extreme end of the shaft. I moved it back about one inch from the lens and the picture was as sharp as one could desire. It would only go out of focus when running fast. Maybe this experience will benefit some one.

Another Idea

Another idea, which is not my own, but since its inventor has gone out of business I guess it won't hurt to tell the boys: It is a waste film container, drawing of which I attach hereto. A coffee can with the lid cut as indicated, and the sides bent down, does the trick.



Recently I visited Pittsburgh, where I once lived. Was there three days and visited some theatres. In one I found two OPERATORS, both sucking cigarettes, with the projection room door opening on the balcony—and wide open at that. Found they were pulling 45 amperes at the arc, with motor and arcs all on one line. When they struck an arc the motor would slow up a great deal. Pretty bum business in a good theatre, what?

Had Me Puzzled

You certainly had me puzzled by that tter proposition you put up. All the an- I can think of is that the shutter is ut of mechanical balance and when end of the shaft there is so much the shaft that it is communi- ns.

an is good. It is extreme- t film splices and short ng splices lie around. men you speak of— r ones myself in that distinguished city. Last time I was there I saw reel cans sitting under the projector mechanisms to catch the surplus oil as it run off. Both cans were about one-quarter full at the time. No doubt those men are highly indignant because the boss is not eager to advance their pay. It would be to the real advantage of the industry to pension such DUBS, provided their places would be filled with men of greater energy, ambition and ability. I see you belong to local union 258, friend Growden. Kindly give my best regards to its members at next meeting.

P. S. Examine the bearing of your rotating shutter shaft. I suspect it is badly worn.

P. S. 2. You may steal paper from the boss for the purpose named as often as you like.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

JUST OUT

A Brand New

LENS CHART

By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming this fall.

Price $1.00
Postpaid

Chalmers Publishing Co.
516 Fifth Avenue New York City

Good Work

I just found a letter from Wesley Trout, written from Enid, Oklahoma, which apparently was mislaid and overlooked. It was written some while ago, but contains one or two things deserving of comment, so here goes. Trout says:

I have two Powers Six B projectors and a Hallberg generator. I use your Bluebook in connection with my work, and that is the main reason my projection is as perfect as it is possible to get. I also have Optic Projection, the Hawkins works and others, including Hallberg's book on electricity.

I believe we have one the best small locals in the middle west—local No. 312. All its members are studying to secure better screen results and you would find them very pleasing at most of the theatres.

The theatres are all doing excellent business. The American, where I am, is one of our finest. It runs a vaudeville-picture bill and does good business.

What I wanted to remark with regard to brother Trout's letter is that, while what he undoubtedly meant is all right, still it doesn't sound right. There is no such thing as "projection as nearly perfect as can be had." If there were such a thing then progress would, of necessity, stop right there. However, I am sure Trout did not mean it that way, but that his projection was as good as he was able to make it by hard work and study. Put that way, his remark is subject to no criticism whatever.

I like what he says about the men of 312 studying to improve their work. That is as it should be. Better money and better work should go hand in hand. My compliments to the members of 312. Let the good work go forward.

Theatres Visited

On my way to the S. M. P. E. fall meeting in Ottawa I drove Nancy Hanks the Go-devil, up via Danbury, Waterbury and Hartford, Conn.; Springfield, North Hampton, Amherst, Greenfield and North Adams, Mass.; Birmingham, Manchester and Rutland, Vt.; and Ticonderoga, Lake Placid, Lake Saranac, Potsdam and Ogdensburg, N. Y.

There was little time for visiting as the drive was almost 600 miles and the time limited. I did, however, drop in at the little theatre in Amherst and met its very genial manager and the projectionist. Made note of their names but unfortunately am unable to locate them now.

The theatre is using alternating current and the picture is not as brilliantly illuminated as it should be, but that, I think, may be remedied with present apparatus—Power projectors and inductors. I shall examine into the optical system of the projectors as soon as I receive impressions of the craters. There is something wrong with the way the good brother has applied the lens chart, copy of which he has.

I would suggest to the manager of this theatre that he examine into the possibilities of the new reflector lamps. The projectionist is trying hard to get good results and the man who does that will succeed. His A. C. crater was remarkably good and at an excellent angle, but, as I said, he has erred in applying the charts. Bad ghost in center of screen, and not the screen illumination that crater ought to supply.

At Ticonderoga, New York, I visited the "Play House," managed by A. M. Barton, with whom I had a pleasant chat.

Projectionist Frederick Brush was using Mazda and putting on a remarkably well-illuminated picture, considering the limiting power of the light source. The illumination was, it seemed to me, entirely sufficient for an auditorium of that size.

What I saw in the Star Theatre, Potsdam, New York, made me sit up and take very decided notice. At times the screen illumination was quite good. At other times it was dim and very yellow. At the end of each reel the familiar "End Part ——" appeared before the projector stop, and all was black and very still for fifteen seconds or more, when BING!!! on came the picture again, followed by the old frame-it-up stunt which I had thought was gone and very nearly forgotten.

Inasmuch as this happened at the end of every reel I was puzzled and could not figure out exactly what was being pulled off, until at the beginning of one of the reels the projectionist left something off or open and there was a glare of light on the theatre ceiling with those one-per-second recurring flashes of shadow which told the story.

The man was cranking!!!! His projector motor was of the Armstrong variety and he, apparently being alone, was obliged to stop one projector before he could start the other, since his motor consisted of his good right arm. Apparently some one did the threading for him, but was not up to thread-the frame. I had a good laugh at this visualization of the methods of other days.

Ottawa

In Ottawa I had little time to do anything but attend the meeting and the various functions planned for the S. M. P. E. I did, however, visit the Franklin Theatre, where I met Manager Franklin, whom I last saw in Halifax, Nova Scotia, and saw one of the best vaudeville bills (Keith house) it has been my privilege to enjoy for a long, long while.

I called at the Center Theatre and had a pleasant chat with its manager; also visited its excellent projection room.

On the way home I visited the Palace Theatre, Pittsfield, Mass., viewed an excellent performance and met Manager Raymond and Projectionist Joseph Coultier and his assistant, Thomas Walsh. Projectionist Coultier is doing good work and, I think, doing it efficiently and intelligently.

Unintelligent

James B. Enochs, Projectionist Strand Theatre, Duluth, Minn., approves of Projection Room as against Projector Room, as follows:

> Sometimes because of lack of interest, or failure to act upon things which are of interest to us, some very unintelligent things receive the approval of intelligent bodies.
>
> The proposal by the Society of Motion Picture Engineers to adopt into its nomenclature the term "Projector Room" to denote the room from which pictures are projected, instead of "Projection Room," as proposed by its Nomenclature Committee, seems to me to be unintelligent, and if this proposed action is taken for no other reason than to give the producers the name "projection room" to apply to their screening rooms, then it certainly is unintelligent.
>
> I have not a June 9 issue of the World at hand, hence do not know the views expressed by the society members who discussed it, but anyhow, here are my own views:
>
> I would define a "Projector Room" as a room used for storing projectors, or a room used for the display of projectors, whereas I would define "Projection Room" as a room from which pictures are projected—a room used by projectionists as well as projectors. I believe the three names, Projectionist, Projector and Projection Room, just naturally go together.

Shoot at Duluth

> When we of Duluth don't respond to a request made by the Projection Department don't think we are all dead, but put in a bit more powder and shoot at us again. By so doing you will either wake up some of the old timers or bring some first timers to the Department.
>
> Being a first timer myself, perhaps I should introduce myself. I came from Sherman, Texas. Shortly after your visit to that city I began my apprenticeship as a projectionist—then called an "Operator"—under our very worthy brother, M. M. Moon, who is now in Los Angeles. (Well, if he is, why in hallelujah don't he make a noise like an explosion, instead of trying to imitate a bashful oyster?—Ed.) In the early part of 1920 I went to San Diego, Cal. (Great place, but filled with men who are as noisy as clams.—Ed.) and worked part time for a few months. Then I moved right next door to the dominions of His Satanic Majesty, so far as heat is concerned anyhow, viz.: El Centro, Cal., where I worked at the Palace for a few months. My next move was to Duluth, and here I am. Everything in El Centro in the way of working conditions is ideal, BUT the weather—oh Bhoy! The management could not be beat, but just try spending July in El Centro with a nice, cool lamphouse beside you!
>
> I could go on writing, telling you of the school meeting which the local holds regularly, of our raise in pay, and hand out some compliments on the Bluebook, a copy of which every member of Local Union 509 owns, but this being my first letter I will subside into silence. for it is already too long.

So you served an apprenticeship under Moon, did you? Well, the Moon you refer to has been under a cloud of silence for a longish spell. Suppose he shove said cloud aside and shine upon us once more.

As to the "Projection Room" matter, I succeeded in having it laid over six months, so now it is up to you to get busy. I have just received the first official union indorsement of "Projection Room," by the Rock Island, Ill., local. Now let's have one from 509!

Too Small

The projectionist of the Strand Theatre, Waco, Texas, wants to know about those addresses of Projectionists' tool makers which Jack Peyton, of the Southern Theatre Equipment Company's repair department, was going to send some while ago. Would also like to know whether or not that gentleman has yet placed his "Precision Test Indicator" on the market, and if so where one may be secured.

This good brother then says:

> I also desire to register a good, strong kick with regard to the projection department. It is TOO SMALL! Projection is one of the most important cogs of the industry, yet we are lucky if we get a page and a half a week on projection. We should have five or six pages a week, at least.

Five or six pages! Man, have a heart! But I have always held that we ought to have three. The department size was reduced for the reason that as a business proposition the size of the paper had to be reduced, and there must be room for other matters, which press hard for space. If enough of you showed your interest by writing as this brother has done, it is possible we might get back to three pages. I dunno, of course, but it is possible. Publishers gauge the importance of what they give space to by the noise the readers make in demanding it.

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

Lifts Weary Hand

Wilfred Paye, Twin Falls, Idaho, says:

> You being the accepted arbiter in all things pertaining to the genus homo known as the Motion Picture Projectionist, I cast a hopeful eye in the direction of wisdom and lift a weary hand to unburden my ignorance and lay my troubles at your door.
>
> In the cosmic scheme of things, which is the greater, the President or Business Agent of a local union or the fabled Gods of history? In attempting business intercourse with the local, I have, in my blundering way, apparently rushed in where angels would fear to tread. Why it is that the projestionist must subject himself to treatment a self-respecting dog would resent, in applying for membership in a local??? What crime against the union, or against the ethics of organized labor in general does a man who merely desires admission to the organization, commit by having that desire???*** I have, on the other hand, encouraged men of different locals who were intelligent, courteous and a credit to the profession. These, however, were, for the most part, merely members and NOT officers.

Discourteous Treatment

Where the stars occur were four pages setting forth various items of discourteous treatment encountered, in various places, when visiting union headquarters. In one he found a card tacked to the wall, beside the entrance to union headquarters, which read: "If you haven't a card, stay out." Of treatment after bearding the lion of this office in his den, without a card, he says, "the feeling lingered sweetly for some time of a cannon loaded with shrapnel and trained carefully upon union headquarters."

It requires but a glance at this man's letter to see that he is no dumbbell. He is a man who, presumably, would be a credit to the organization to which he seeks, or did seek, admission.

That his charge is true in many instances, or places, rather, I very well know, and that fact is NOT to the credit of the projectionists of this country. I could myself give names, dates and data of instances where literally outrageous treatment was accorded men whose only offense was that they sought admission to the organization.

Gentlemen, the question asked by this good friend: "What crime against the union, or against the ethics of organized labor in general does a man who merely desires admission to the organization commit by having that desire?", is a most pertinent one! It is high time unions and union officials who are guilty of abusing and affronting those who seek membership be made to understand that such conduct is not only unbecoming, but also ungentlemanly and unsportsmanlike.

Not All Alike

Don't waste energy telling me it is not done by some union officials, for I know better and, as I said, can give you times, places and names where it HAS been done, though please understand that not all unions, by any manner of means, are guilty. Many unions have competent, efficient men for officials—men who have too much innate decency and gentlemanliness either to do such things or to permit them to be done. Sad to say, however, there are a goodly number of unions which have not been so fortunate in their selection of officers.

True, it is not always advisable or possible to admit to membership those who apply, but certainly their application does NOT constitute a crime. They are fully entitled to courteous treatment and consider
tions, with a kindly-given explanatior
the reasons why their application
be considered. Had I been in
of friend Paye I would have
you haven't a card, stay out"
wall and taken it into th
occupied the official chair
come within seven mile
just such cheerful id
needless hard fe
enemies.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Hancock Has a Real Message for Exhibitors. Honduran Wants a Small Organ.

SOME time, back in the dark ages, a psychological genius emitted the wise crack that a pound of foresight was worth a ton of hind-sight. He then patted himself on the back and proceeded to sink into oblivion.

The saying is true so far as it goes, but, like many brilliant remarks, does not go far enough. Hind-sight is not only based on experience — but is experience itself—and when experience is remembered, and utilized, it is called foresight.

No amount of energy, enthusiasm or ability, which are natural qualities, will compensate for experience, which is something acquired, often at a pretty high price, and the wise man may be reckoned wise not so much by what he does but by the foolish things that he does not attempt.

This is why we regard the contribution of Arthur Hancock, of the Columbia Theatre, Columbia City, Indiana, which appears on another page, as one of the most valuable which it has been the privilege of this department to receive.

Mr. Hancock talks from experience—not theory. He planned a mighty good house, but now sees how he could have bettered it.

It is by the frank discussion of the defects of present houses and their possible betterment that much money, time and energy may be saved the exhibiting end [illegible] the industry.

[illegible], don't let Mr. Hancock be [illegible] one to help along the [illegible]. Tell just what *you* [illegible]e in your present [illegible]re going to start [illegible]er of the same [illegible]end photographs, illustrating your present house, if possible. And help along the rest of the bunch as Hancock is helping you.

AN exhibitor reader, whose house is in British Honduras, writes us as follows:

"You have certainly hit the problem of the small town exhibitor with your article, 'Who Owns a Small Organ,' in Moving Picture World issue of September 15. We have been interested in a small organ some years now, but the prices that have been quoted us on one which would suit our requirements usually take our breath away, and then we invariably leave the proposition alone for a while.

"We should like to hear from a manufacturer of small organs suitable for a small theatre in a one-horse town, where people consider moving pictures a luxury, not because of the prices of admission, but because of the limited buying power of the dollar a day received for wages."

There are several makes of instruments that will fulfill the requirements of our correspondent and we have given him information regarding them.

But, what puzzles us is that their manufacturers should be so excessively modest regarding the merits of their products that they neglect to advertise them, because, right in this country, there are many exhibitors in the same fix as our Honduran friend.

A COZY INTERIOR
Corner of ladies' retiring room, Crandall's new Ambassador Theatre, Washington, D. C.

ARCHED FACE OF COLUMBIA THEATRE

Which Mr. Hancock would like to turn to the wall when a film salesman approaches.

Changes That I Would Make Were I Rebuilding the Present House

By ARTHUR HANCOCK

Columbia Theatre, Columbia City, Ind.

IF I were going to build another house I should like to have it on a turntable so that the good building adapted to the pictures here in this town could be turned round for the benefit of the salesmen and we could show them an old "shooting gallery" of the type found in most towns of this size. It would save money in film rentals. These "birds" take a cross street look and the rental doubles. We have 694 seats in a town of less than 3,000 and, judging by what they are quoting film at this season, they figure we fill it every night, which I am sorry to say is far, far from the truth.

The location of our house, the Columbia Theatre, Columbia City, Ind., is the best corner in the town, directly on the Court House Square. We paid real money for the location and proceeded to give them a big town house in what you would term a nine o'clock town.

Arch a Mistake

This house covers a 45x150 corner lot, built of rug pattern fancy brick with an arch front, which is a mistake; it would not be so easily converted into a business room should conditions warrant. That is one thing I should look for if building again. We have a proscenium arch opening of 22x17 feet high, stage is 28 feet deep, but no fly loft, which in a country town house if you have the room should be included to accommodate the amateur theatricals the community demands. Would not consider a change in the main auditorium; would build again in the same manner. We have an arched ceiling with a good, generous spring to the soffit of the arch. This gives the appearance of a room built for the purpose for which it is intended and also it is airy and comfortable in summer; a little harder perhaps to heat in winter, but a splendid arrangement, we feel. The pitch of the floor is 56 inches in 100 feet. If doing it again would arrange still more elevation to the floor, not less than 72 inches in 100 feet.

Better Organ Arrangement

We have split our organ, the echo on one side, the great on the other. This I would change and will when we increase the organ. I would build the chamber for the organ with generous room in front of the arch off to one side, throwing in a false work on the other to balance the theatre. An organ in one chamber will save repair bills. We think the organ would be more effective also with this arrangement.

We have an eight by ten ladies' rest room on the main floor. I would increase this by three in another theatre, giving them plenty of room, AND THE NEXT THING would be a babies' cry room with double sound-proof glass to the screen, comfortably furnished and easy of access by the mother.

More lobby room in a country town house is just as necessary as in the elaborate city houses, but it is hard to get all these things when you only have a lot just so large. This could be had in a house of the same seating capacity of ours only by adding a balcony and a balcony in a house calls for more help and sometimes a "bouncer." That's where the deviltry comes on in most houses.

More Convenient Ventilation Control

We cool by Typhoon system, controls in the projection room. This I am going to change. I want this control where I or whoever is on the floor can operate it and regulate without bothering the projectionist. There is many a time in winter when a run of these fans for a minute will not chill the clientele, but will refresh the air and keep them awake. The heating system should be installed in the rear of the house, cheaper because you have the slope of the house for your condensation returns, also the stack on the front of the building has the disadvantage of throwing out soot occasionally to the inconvenience of the passers-by, small items, but what experience teaches to be better.

We have a more modern projection room than many large centers, having both transverter and a 100 ampere G. E. unit, which are independent. If one goes bad the other is ready by throwing a switch; electric rewind and Simplex projectors. Another item different than in most houses is that some time ago on Saturday night the juice got kicked off by the oil getting low in the municipal transformer. Crowded house on Saturday—bad situation. The engineer said he would fix that, so we now come in two ways with the lights. The power plant will have to go dark to affect us; feel safer.

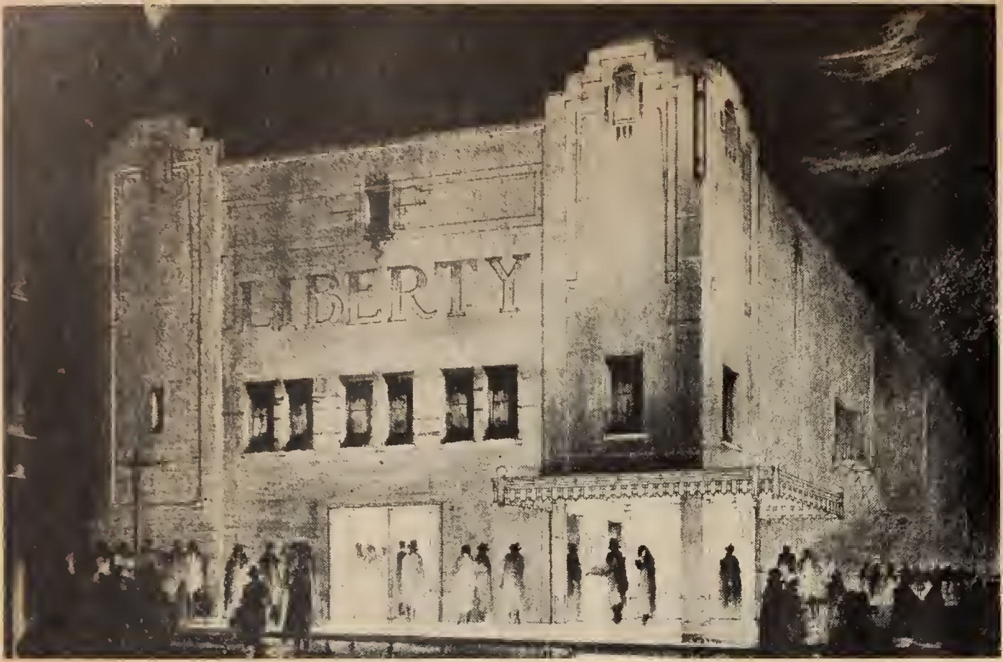
A Better Location for Ticket Booth

In a small town house I would arrange to have my ticket office very close to my entrance to the theatre proper, I mean where the seller could control the doors. In slack times the seller can be both ticket-seller and ticket-taker; saves employment of door-girl or man on all but two nights of the week unless you are expecting a crowd, whe someone on the door is then necessary.

All outside lights should be controlled both from the projection room and also from the ticket office or office of the theatre. Understand I am giving this from the viewpoint of the house which cannot afford a large staff of employes and needs must look after the lighting up by the manager.

VIEW OF COLUMBIA'S PROSCENIUM A

Mr. Hancock wishes that there were a fly loft to accommo



THE NEW LIBERTY OF NORTH BEND, OREGON
As it will appear on completion. From the architect's wash drawing.

North Bend's New $100,000 Liberty Will Be a 900-Seat Picture House

THE Coos Bay Amusement Company has been formed to erect a new theatre in North Bend, Oregon. Incorporators are Robert Marsden, Jr., John Noble, of Marshfield, Ore., and Dennis Hull of North Bend. Hull was operating the Liberty against his competitors of Marshfield, three miles away, who operate the Noble and Blue Mouse theatres. The Liberty was a small house whereas the other two are fine, up-to-date houses.

The three competitors finally got together, consolidated and formed the above company to build a new Liberty Theatre in North Bend, subsequently closing the present house.

The new house will seat 900 and will cost approximately $100,000. It will be on the ground floor and balcony plan, and will be of fireproof steel and concrete construction. The Indian Mission style of architecture will prevail.

Tourtelotte and Hummel of Portland are architects, while contracts for interior decoration, electrical specifications, carpets, drapes, seating and booth equipment have been turned over to B. F. Shearer, Inc., who with the architects are co-operating to make it one of the finest houses in Oregon.

There will be a full stage, orchestra pit, general rest room, ladies' room and men's smoking room, among other modern appointments. The house will open January fifteenth.

The Week's Record of Albany Incorporations

Two companies incorporated in the motion picture business in New York state during the week ending October 13, according to the records in the state's corporation bureau, this revealing a decided slump in the number of companies and in the amount of capitalization represented.

The newly incorporated companies are the Cobra, Inc., capitalized at $1,000, and the Burr-Rogers Producing Corporation, receiving permission to issue 100 shares of stock having no par value. Both companies are located in New York City.

Not So Bad as a Whole

On the other hand, with 243 companies incorporated during the first nine months of this year, comparative figures just available in the secretary of state's office show that the motion picture industry from a corporation standpoint is averaging practically the same as a year ago.

The aggregate capitalization is also comparing favorably with the companies incorporated in 1922, the figures for the nine months' period this year showing that the 243 companies represented a total capitalization of $9,502,700, as compared with 234 companies and a capitalization of $9,688,100 chartered during the same period last year. The twenty-six companies incorporated during September, however, showed a total capitalization of but $392,500.

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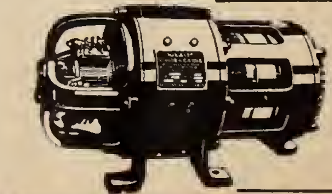

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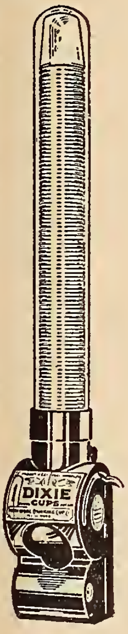

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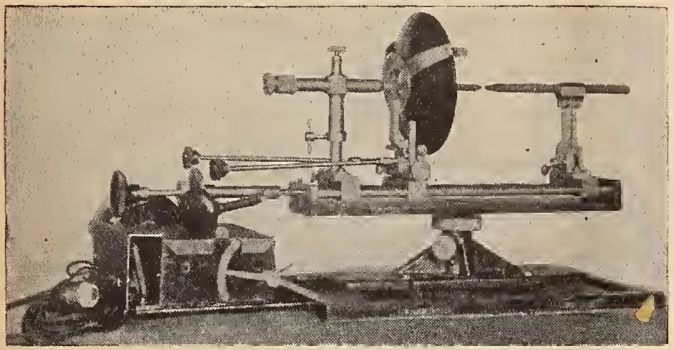

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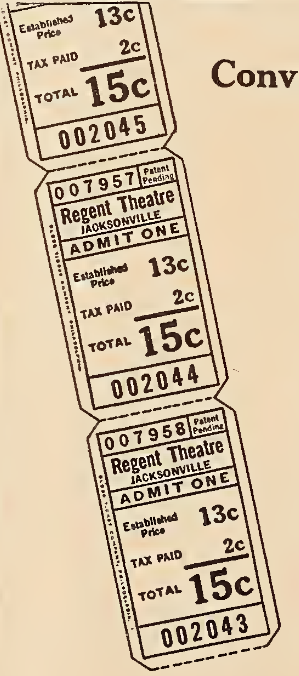

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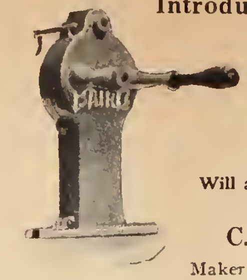

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Monticello's Armour Gets Two New Power's

W. P. Armour, of the Armour Theatre, Monticello, Wash., has purchased a new screen for his house there, and two Power G. E. Mazda equipments with transformers for his Armour Theatre in Elma. Installation was made by the Theatre Equipment Company of Seattle.

Heywood Wakefield Seats in American

Three hundred new Heywood-Wakefield opera chairs have been installed in the American Theatre, Hillman City, by B. F. Shearer, Inc., who also had charge of redecorating and redraping. Work has been accomplished without closing the house.

Improving Theatres

PINE BLUFF, ARK.—Community Theatre has improved house with balcony for colored patrons, costing $2,000.

JACKSONVILLE, FLA.—Guy A. Kenimer, manager Arcade Theatre, plans expending $25,000 for improvements; $12,000 pipe organ; $3,000 stage setting; foyer or glass partition in lobby; enlarge orchestra pit.

WEST POINT, GA.—Almo Theatre has been repaired and redecorated and reopened under management of C. F. Smith with picture program.

CANTON, ILL.—Princess Theatre has been redecorated and new cooling system installed, and reopened with first-class picture program.

KNOXVILLE, ILL.—Earl Williams, of Farmington, who recently purchased the Playhouse, will reopen theatre with pictures as soon as improvements are completed.

NEWCASTLE, IND.—Grand Theatre has been thoroughly renovated and reopened with pictures and vaudeville.

GRAND RAPIDS, MICH.—New addition will be built to Wealthy Street Theatre at 1130 Wealthy street, S. E., to cost $3,000.

BELFAST, ME.—Famous Players-Lasky Corporation, 485 Fifth avenue, New York, has plans by F. A. Patterson, 16 Central street, Bangor, to rebuild moving picture theatre. Address George S. Thompson, local manager, care Hull Hardware Company.

KANSAS CITY, MO.—Gayety Theatre has been redecorated and reopened.

LOUISIANA, MO.—Burnett-Buell Theatre has been repaired and repainted.

CHARLESTON, S. C.—Charleston Theatre, Inc., has leased Milo Theatre on King street and will make improvements.

DENTON, TEXAS.—Improvements will be made to Princess and Palace Theatres.

SEYMOUR, TEXAS.—Fire which gutted Neeln Theatre, operated by Richard Neeln, will be repaired and reopened as soon as repairs can be made.

SPOKANE, WASH.—Sum of $35,000 will be spent for improvements to Hippodrome Theatre, including new lighting fixtures, ventilating system, carpets, seats, etc. Robert Morton organ will also be installed.

WHEELING, W. VA.—Midway Theatre has been remodeled.

Management Changes

CAMDEN, ARK.—M. A. Lightman, O. M. Radford and C. G. Bryan, have purchased new Majestic Theatre in new Ouachita Hotel Building.

WALNUT RIDGE, ARK.—L. L. Lewis, manager of Sharum Theatre, has leased new Swan Theatre.

BLUFFS, ILL.—G. O. Parrish, of Naples, has purchased interest of Charles Sheets in Photoplay Theatre.

CENTRALIA, ILL.—Charles Hall has disposed of his interest in Illinois and Pittenger-Grand Theatres to Reid, Yemn & Hayes, of De Quoin. New owners now control eighteen theatres in principal cities of State. New Illinois is one of most attractive and modern picture houses in State, with seating capacity of nearly 1,200. Grand, formerly legitimate theatre, is now operated as combination picture and dramatic house.

DECATUR, ILL.—W. N. McConnell, of Quincy, has taken over lease on Empress Theatre from F. & H. Amusement Company, and will operate house seven days a week with three acts of vaudeville and feature pictures.

MONTEZUMA, IA.—Princess Theatre, a moving picture house, with seating capacity of 500, has been taken over by G. W. Weigman.

CHETOPA, KANS.—Nick Kotsis, of Kansas City, has purchased Lyric Theatre from Evans & McCullough, who conducts moving picture house at Oswego.

HERINGTON, KANS.—John G. Tindale, of Iola, has leased new Eagle Theatre.

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OVING PICTURE WORLD

VOLUME 64 SEPTEMBER—OCTOBER 1923

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during September and October, all productions on which reviews or consensus of trade paper criticism was published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

Acquittal, The (6,523 feet) (Based on play by Rita Weiman) (Directed by Clarence L. Brown) (Universal-Super Jewel) (Review—October 27).

Aged in the Wood (1 reel) (Pathe—Cartoon) (Review—October 20).

Almost Married (2 reels) (Eddie Lyon) (Arrow—Comedy) (Review—September 22).

Asleep at the Switch (2 reels) (Ben Turpin) Pathe-Mack Sennett—Comedy) (Review—October 13).

B

Back to Earth (2 reels) (Universal-Century—Comedy) (Review—September 15).

Bad Man, The (6,404 feet) (Based on stage play by Porter Emerson Browne) (Holbrook Blinn) (Directed by. Edwin Carewe) (First National) (Review—October 20).

Bargain (5 reels) (William S. Hart) (Directed by Reginald Barker) (Tristone) (Review—September 29).

Beasts of Paradise (Serial) (William Desmond and Eileen Sedgwick) (Directed by William Craft) (Universal) (Review—October 27).

Bill (4 reels) (Maurice de Feraudy) (Red Seal Pictures Corp) (Review—September 15).

Blinky (5,740 feet) (Hoot Gibson) (Directed by Edward Sedgwick) (Universal) (Review—September 1).

Bringing Up Buddy (2 reels) (Buddy Messinger) (Universal-Century—Comedy) (Review—September 29).

Broken Wing, The (6,216 feet) (Based on stage play by Paul Dickey and Charles W. Stoddard) (Kenneth Harlan) (Directed by Tom Forman) (Preferred Pictures) (Review—September 1).

C

Call of the Wild (7,000 feet) (Based on book by Jack London) (Jack Mulhall) (Directed by Fred Jackman (Pathe) (Review—September 8).

Cameo Kirby (6,931 feet) (John Gilbert) (Based on play by Booth Tarkington and Harry Leon Wilson) (Directed by John Ford) (Fox) (Review—October 27).

Cat's Revenge, The (1 reel) (Pathe—Cartoon) (Review—September 15).

Cat's Whiskers, The (1 reel) (Pathe—Cartoon) (Review—October 6).

Cat That Failed (1 reel) (Pathe—Cartoon) (Review—September 1).

Chapter in Her Life, A (6,330 feet) (Based on the book "Jewel" by Clara Louise Burnham) (Claude Gillingwater) (Directed by Lois Weber) (Universal-Jewel) (Review—September 15).

Cheat, The (7,323 feet) (Pola Negri) (Directed by George Fitzmaurice) (Paramount) (Review—September 15).

Circus, The (1 reel) (Fable Cartoon) (Pathe) (Review—October 27).

Clean Up (5,051 feet) (Herbert Rawlinson) (Universal) (Review—September 29).

Colonel Heeza Liar in the African Jungle (1 reel) (Hodkinson—Cartoon) (Review—September 1).

Columbus (Four reels) (Adapted from "The Spanish Conquerers") (Fred Eric) (Directed by Edwin L. Hollywood) (Pathe) (Review—October 6).

Courtship of Myles Standish, the (9 reels) (Based on Poem by Henry Wadsworth Longfellow) (Charles Ray) (Directed by Frederic Sullivan van) (Associated Exhibitors) (Review—October 20).

Covered Schooner (2 reels) (Monty Banks) Grand-Asher—Comedy) (Review—September 29).

Cracked Wedding Bells (1 reel) (Chuck Reisner) (Universal) (Review—October 13).

Cuckoo (1 reel) (Neely Edwards) (Universal—Comedy) (Review—September 29).

Cyclone Jones (5,000 feet) (Big Boy Williams) (Aywon) (Review—October 6).

D

Dancer of the Nile, The (5,787 feet) (Carmel Myers) (Directed by W. P. S. Earle) (F. B. O.) (Review—October 27).

Dancing Love (1 reel) (Neely Edwards) (Universal—Comedy) (Review—September 15).

Daytime Wives (6,651 feet) (Derelys Perdue) (Directed by Emile Chautard) (F. B. O.) (Review—September 8).

Derby Day (1 reel) (Pathe—Cartoon) (Review—September 29).

Desire (6,500 feet) (Marguerite De La Motte) (Directed by Rowland V. Lee) (Metro) (Review—September 22).

Does It Pay (6,652 feet) (Hope Hampton) (Directed by Charles Horan) (Fox) (Review—September 8).

Done In Oil (2 reels) (Jimmie Adams) (Educational-Christie—Comedy) (Review—October 20).

Don't Marry for Money (5,563 feet) (House Peters) (Directed by Clarence L. Brown) (Weber & North) (Review—September 1).

Don't Scream (2 reels) (Pal—the dog) (Universal—Comedy) (Review—October 20).

Down to the Sea in Shoes (2 reels) (Pathe-Mack Sennett—Comedy) (Review—October 6).

Drifting (7,394 feet) (Based on stage drama by John Colton) (Priscilla Dean) (Directed by Tod Browning) (Universal—Jewel) (Review—September 1).

Drivin Fool (5,800 feet) (Based on story by W. F. Sturm) (Alec B. Francis) (Directed by Robert J. Thronby) (Hodkinson) (Review—September 8).

Dulcy (6.859 feet) (Based on stage play by George B. Kaufman and Marc Connelly) (Constance Talmadge) (Directed by Sidney A. Franklin) (First National) (Review—September 8).

E

Eagle's Feather, The (6,500 feet) (Based on story by Katherine Newlin Burt) (Star cast) (Directed by Edward Sloman) (Metro) (Review—September 29).

Eternal Struggle (7,374 feet) (Based on novel by G. B. Lancaster) (Renee Adoree) (Directed by Reginald Barker) (Metro) (Review—September 22).

Eternal Three, The (6,854 feet) (Featured cast) (Directed by Marshall Neilan and Frank Urson) (Goldwyn) (Review—October 13).

Extra Girl, The (5,700 feet) (Mabel Normand) (Directed by F. Richard Jones) (Associated Exhibitors) (Review—October 13).

F

Face to Face (2 reels) (Universal—Western) (Review—September 15).

Fighting Blade, The (8,729 feet) (Richard Barthelmess) (Directed by John Robertson) (First National) (Review—October 27).

Fair Cheat (5,800 feet) (Dorothy Mackaill) (Directed by Burton King) (F. B. O.) (Review—September 29).

Fighting Fists (2 reels) (Universal—Western) (Review—September 1).

Finger Prints (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—September 22).

Fool Proof (2 reels) (Educational—Comedy) (Review—October 13).

French Doll (7,028 feet) (Based on A. E. Thomas' adaptation of the play by Paul Armont and Marcel Berbidon) (Mae Murray) (Directed by Robert Z. Leonard) (Metro—Tiffany) (Review—September 15).

Front (2 reels) ("Poodles" Hanneford) (Educational-Tuxedo—Comedy) (Review—October 6).

Frozen Hearts (2 reels) (Stan Laurel) (Pathe—Comedy) (Review—October 27).

G

Gentlemen of the West (2 reels) (Pete Morrison) (Universal—Western) (Review—October 13).

Going Up (5,886 feet) (Based on musical comedy by Otto A. Harbach and Louis A. Hirch) (Douglas MacLean) (Directed by Lloyd Ingraham) (Associated Exhibitors) (Review—October 6).

Going South (1 reel) (Bert Roach-Neely Edwards) (Universal—Comedy) (Review—October 20).

Gold Diggers (5,600 feet) (Based on stage play by Avery Hopwood) (Hope Hampton) (Directed by Harry Beaumont) (Warner Brothers) (Review—September 22).

Goldfish Story (1 reel) (Fox—Educational) (Review—September 22).

Grail, The (4,617 feet) (Dustin Farnum) (Directed by Colin Campbell) (Fox) (Review—September 29).

Great Explorers (Pathe Cartoon) (Review—September 1).

Gunfighter (5 reels) (William Farnum) (Directed by Lynn Reynolds) (Fox) (Review—September 22).

H

Harbor Lights (5 reels) (Based on stage play by George R. Sims and Henry Petti) (Tom Moore) (Associated Exhibitors) (Review—October 20).

Hard Luck Jack (2 reels) (Pete Morrison) (Universal—Western) (Review—September 29).

Heavy Seas (2 reels) (Pathe—Spat Family Comedy) (Review—October 13).

Her Reputation (7 reels) (May McAvoy) (Directed by John Griffith Wray) (First National) (Review—September 15).

High Fliers (1 reel) (Pathe—Cartoon) (Review—October 20).

High Kickers (2 reels) (Follies Girls) (Universal—Comedy) (Review—September 1).

High Life (2 reels) (Lige Conley) (Mermaid—Comedy) (Review—September 22).

His Last Race (5,800 feet) (Gladys Brockwell) (Directed by Reeves Eason) (Phil Goldstone) (Review—September 1).

His New Papa (1 reel) (Cliff Bowes) (Educational-Cameo—Comedy) (Review — September 8).

His School Daze (1 reel) (Bert Roach) (Universal—Comedy) (Review—September 8).

Hodge-Podge (1 reel) (Educational—Novelty) (Review—September 29).

Hold Everything (2 reels) (Bobby Vernon) (Christie—Comedy) (Review—September 1).

Hunchback of Notre Dame (11,000 feet) (Based on Victor Hugo's novel of the same name) (Lon Chaney) (Directed by Wallace Worsley) (Universal-Jewel) (Review—September 15).

Huntress, The (6,236 feet) (Based on novel by Hulbert Footner) (Colleen Moore) (Directed by Lynn Reynolds) (First National) (Review—October 13).

I

If Winter Comes (10 reels) (Based on novel by A. S. M. Hutchinson) (Percy Marmont) (Directed by Harry Millarde) (Fox) (Review—September 15).

In the Spider's Web (Alice Dean) (Directed by Robert Bondrioz) (Independent Pictures) (Review—September 29).

Is Conan Doyle Right? (2 reels) (Pathe—Special) (Review—September 15).

It's a Gift (1 reel) (Snub Pollard) (Pathe—Comedy) (Review—October 13).

J

Japanese Earthquake (International News No. 80 and 81) (Review—October 13).

Japanese Earthquake (750 feet) (Educational—Kinogram) (Review—October 13).

Jollywood (2 reels) (Chuck Reisner (Universal—Comedy) (Review—September 22).

Jungle Pals (2 reels) (Fox—Comedy) (Review—September 1).

Jus' Passin' Through (2 reels) (Will Rogers) (Pathe—Comedy Drama) (Review—October 13).

L

Let's Build (2 reels) (Pathe—Spat Family—Comedy) (Review—September 15).

Life of Reilly (2 reels) (Charles Murray) (Hodkinson—Comedy) (Review—October 27).

Lights Out (6,938 feet) (Based on stage drama by Paul Dickey and Mann Page) (Ruth Stonehouse) (Directed by Al Santell) (F. B. O.) (Review—October 13).

Limit (1 reel) (Cliff Bowes) (Educational-Cameo—Comedy) (Review—September 29).

Lone Star Ranger (5,259 feet) (Based on no
by Zane Grey) (Tom Mix) (Directed
Lambert Hillyer) (Fox) (Review—Sept
29).

Long Live the Ring (2 reels) (F. B. O.—Fi
Blood Series) (Review—September 29).

Love in a Cottage (1 reel) (Pathe—C
(Review—September 29).

Love Trap, The (5,719 feet) (Bryant Was
(Directed by John Ince) (Grand-
(Review—September 15).

M

Man About Town, A (1 reel) (Stan Laurel (Pathe—Comedy) (Review—September 15).

Man Who Won (5,500 feet) (Dustin Farnum) (Directed by William Wellman) (Fox) (Review—September 1).

Marriage Maker (6,285 feet) (Based on stage play "The Faun," by Edward Knoblock) (Agnes Ayres) (Directed by William DeMille) (Paramount) (Review—September 29).

Meanest Man in the World (Based on stage
by Everett Ruskay) (Bert Lytell) (Di
by Edward F. Cline) (First Nationa
—September 29).

Monna Vanna (9 reels) (Base
Maurice Maeterlinck)
(Directed by Richard
(Review—September 8)

Moving (1 reel) (Cliff
Cameo—Comedy) (P

Navy Blues (2 reel
—Comedy) (

No Tenderfoot
(Review—

No Noise (2 reels) (Our Gang) (Pathe—Comedy) (Review—September 22).

No Pets (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—October 6).

O

One Exciting Day (2 reels) (Universal—Comedy) (Review—October 6).

Optimist, The (2 reels) (Lloyd Hamilton) (Educational—Comedy) (Review—September 15).

Owu a Home (1 reel) (Universal—Comedy) (Review—October 6).

P

Paddy-the-Next-Best-Thing (6 reels) (Mae Marsh) (Directed by J. Graham Otis) (Allied Producers) (Review—October 20).

Pathe Review (1 reel) (Pathe—Magazine) (Issued weekly).

Pioneer Trails (6,920 feet) (Directed by David Smith) (Vitagraph) (Review—October 27).

People of Many Climes (1 reel) (Educational—Hodge Podge) (Review—October 13).

Pitfalls of a Big City (2 reels) (Pathe—Mack Sennett Comedy) (Review—September 1).

Ponjola (7 reels) (Anna Q. Nilsson) (From novel by Cynthia Stockley) (Directed by James Young) (First National) (Review—October 20).

Potash and Perlmutter (7,700 feet) (From the play by Montague Glass and Charles Klein) (Featured Cast) (Directed by Clarence Badger) (First National) (Review—September 22).

Puritan Passions (6,600 feet) (Based on the play "The Scarecrow," by Percy Mackaye) (Glenn Hunter) (Directed by Frank Tuttle) (Hodkinson) (Review—September 15).

R

Rain Storm (2 reels) (Fox—Comedy) (Review—September 29).

Ramblin' Kid, The (6,395 feet) (Based on novel by Earl Waylan Bowman) (Hoot Gibson) (Directed by Edward Sedgwick) (Universal) (Review—October 20).

Red Lights (6,841 feet) (Marie Prevost) (Directed by Clarence G. Badger) (Goldwyn) (Review—September 22).

Regular Boy, A (2 reels) (Buddy Messinger) (Universal—Comedy) (Review—October 20).

Rosita (8,800 feet) (Mary Pickford) (Directed by Ernest Lubitsch) (United Artists) (Review—September 15).

Rouged Lips (5,150 feet) (Based on story "Upstage," by Rita Weiman) (Viola Dana) (Directed by Harold Shaw) (Review—September 8).

Roughest Africa (2 reels) (Stan Laurel) (Pathe—Comedy) (Review—September 29).

Round Figures (2 reels) (Jack Cooper) (Universal—Comedy) (Review—September 22).

Ruggles of Red Gap (7,500 feet) (Based on novel and play by Harry Leon Wilson) (Directed by James Cruze) (Paramount) (Review—September 22).

Running Wild (2 reels) (Lige Conley) (Mermaid Comedy) (Review—September 22).

Ruth of the Range (Ruth Roland) (Pathe—Serial) (Review—September 22).

S

Salomy Jane (6,270 feet) (Based on story by Bret Harte and play by Paul Armstrong) (Jacqueline Logan) (Directed by George Melford) (Paramount) (Review—September 15).

Scaramouche (9,600 feet) (Based on novel by Rafael Sabatino) (Ramon Navarro) (Directed by Rex Ingram) (Metro) (Review—October 13).

Second-Hand Love (Charles Jones) (Directed by William Wellman) (Fox) (Review—October 20).

Secrets of Life (1 reel each) (Educational—Instructive) (Review—September 8).

Seeing Double (2 reels) (Eddie Lyons) (Arrow—Comedy) (Review—September 29).

Shattered Reputations (5 reels) (Lee Bradford) (Review—October 27).

Shifting Sands (5,308 feet) (Peggy Hyland) (Directed by Fred Leroy Granville) (Hodkinson) (Review—October 20).

Short Orders (1 reel) (Stan Laurel) (Pathe—Comedy) (Review—September 1)

Silent Command (Edmund Lowe) (Directed by J. Gordon Edwards) (Fox Film) (Review—September 15).

Silent Partner (5,866 feet) (Adapted from Maximillian Foster's Saturday Evening Post serial) (Leatrice Joy) (Directed by Charles Maigne) (Paramount) (Review—September 1).

Sing Them Again (1 reel) (Educational—Song Series) (Review—September 8).

Sing Sing (1 reel) (Neely Edwards, Bert Roach) (Universal—Comedy) (Review—September 1).

Simple Sadie (1 reel) (Cliff Bowes) (Educational-Camco—Comedy) (Review—October 20).

Sing Them Again (1 reel) (Educational—Novelty) (Review—October 6).

Six Days (8,010 feet) (Corinne Griffith) (Directed by Charles Brabin) (Based on story by Elinor Glyn) (Goldwyn) (Review—September 29).

Six-Fifty, The (5,100 feet) (Based on stage play by Kate McLaurin) (Renee Adoree) (Directed by Nat Ross) (Universal) (Review—October 6).

Skylarking (2 reels) (Harry Gribbon) (Pathe—Sennett Comedy) (Review—September 8).

Sleepwalker (2 reels) (Grand-Asher) (Review—September 29).

Social Code (5 reels) (Based on Rita Weiman's story, "To Whom It May Concern") (Viola Dana) (Directed by Oscar Apfel) (Metro) (Review—October 6).

Spanish Dancer (8,434 feet) (Based on stage play, "Don Cesar de Bazan") (Pola Negri) (Directed by Herbert Brenon) (Paramount) (Review—October 20).

Stage Fright (2 reels) ("Our Gang") (Pathe—Comedy) (Review—October 20).

Stepping Out (1 reel) (Pathe—Comedy) (Review—September 29).

Strangers of the Night (8,000 feet) (Adapted by Bess Meredyth from Walter Hackett's stage play, "Captain Applejack") (Featured Cast) (Directed by Fred Niblo) (Metro) (Review—September 15).

Sunshine and Ice (½ reel) (Fox—Educational) (Review—October 6).

T

Tailor, The (2 reels) (Fox—Comedy) (Review—October 6).

Take the Air (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—September 8).

Tea—With a Kick (5,950 feet) (Featured Cast) (Directed by Erle C. Kenton) (Associated Exhibitors) (Review—September 8).

Three Ages (5,500 feet) (Buster Keaton) (Directed by Buster Keato etro) (Review—Septemb

Three Orphans, The (2 ee O.—Fighting Blood Series) (Review— ober 13).

Through Yellowstone Nation Park With Our Late President, Warren G. Harding (2 reels) (Arrow—Special) (Review—September 22).

Thundering Dawn (6,600 feet) (J. Warren Kerrigan) (Directed by Harry Garson) (Universal) (Review—October 6).

Times Have Changed (5,082 feet) (William Russell) (Directed by James Flood) (Fox) (Review—October 6).

Toilers of the Equator (1 reel) (Fox—Educational) (Review—October 6).

To the Last Man (7,965 feet) (Based on novel by Zane Grey) (Richard Dix) (Directed by Victor Fleming) (Paramount) (Review—September 8).

Trail of the Wolf (2 reels) (Jay Morley) (Universal—Western) (Review—September 29).

Two Johns (2 reels) (Harry Sweet) (Fox—Comedy) (Review—September 22).

U

Uncle Bim's Gift (2 reels) (Universal—"Gump" Comedy) (Review—September 8).

Untamable, The (4,776 feet) (Based on story by Gelett Burgess, "The White Cat") (Gladys Walton) (Directed by Herbert Blache) (Universal) (Review—September 8).

W

Walk Out (Snub Pollard) (2 reels) (Pathe—Comedy) (Review—September 15).

Walrus Hunters (1 reel) (Pathe—Cartoon) (Review—September 8).

Way of the Transgressor (5 reels) (George Larkin) (Directed by William J. Craft) (Independent Pictures Corp.) (Review—September 22).

Where Is This West (4,532 feet) (Jack Hoxie) (Directed by George E. Marshall) (Universal) (Review—September 22).

While the Pot Boils (1 reel) (Educational—Bruce Scenic) (Review—October 6).

White Sister (14 reels) (Based on novel by F. Marion Crawford) (Lillian Gish) (Directed by Henry King) (Inspiration Pictures, Inc.) (Review—September 29).

Winner Take All (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—October 20).

Why Pay Rent (2 reels) (Fox—Comedy) (Review—September 15).

Why Worry (6 reels) (Harold Lloyd) (Directed by Fred Newmayer and Sam Taylor) (Pathe) (Review—September 15).

Wild Party (5,034 feet) (Gladys Walton) (Directed by Herbert Blache) (Universal) (Review—October 13).

Woman of Paris, A (8,000 feet) (Edna Purviance) (Directed by Charles Chaplin) (United Artists) (Review—October 13).

Y

Yankee Spirit (2 reels) (Ben Alexander) (Educational—Juvenile Comedy) (Review—September 8).

Yesterday's Wife (5,800 feet) (Irene Rich) (Directed by Ed. J. LeSaint) (C. B. C.) (Review—September 22).

Z

Zaza (7,076 feet) (Based on stage play by Pierre Berton and Charles Simon) (Gloria Swanson) (Directed by Allen Dwan) (Paramount) (Review—September 29).

"Beasts of Paradise"

Universal Serial Has Plenty of Thrills

Reviewed by Mary Kelly

Universal's new serial combines thrills of the sea and the e. The first of three epi- in two reels each, are suffi- exciting to entertain all fans. Each one keeps up a empo of fast action and with the usual apparently s dilemma, so that the suspens s satisfactory.

The loss of a ship's treasure, robbed by a submarine, is the basis for the action. William Desmond plays the hero who starts out to unravel the mystery and takes a voyage to a tropical land, over which a vampire holds ol. A fight on board ship is the big thrills and a secret nding from the vam- to the mined har- mosphere of sus- cond episode. st as an of- o's father sterious stolen gold. Both she and Desmond are good types for a picture of action. Others are William Gould as the heavy, William Welsh as the owner of the treasure and Ruth Royce as the vampire.

The first episode shows Phillip Grant starting on his voyage after surmounting great obstacles and concludes with him being thrown into the ocean after a terrific fight on board.

In the second he is saved by the life preserver which the girl throws to him and gets to the island where he meets the vampire queen, who is holding the girl's father prisoner until he recovers his reason sufficiently to reveal the secret of the hidden wealth. Grant is seized, but escapes with the girl only to have their boat blown up in the harbor.

The third episode shows them still trapped on the island, ending with the scene of the typhoon, during which the hero is tied to a slender tree on the edge of a steep embankment.

The story was written by Val Cleveland and directed by William Craft.

"Frozen Hearts"

(Pathe—Comedy—Two Reels)

Like his first two-reel comedy for Pathe, this Stan Laurel offering is a burlesque on a feature picture. This one deals with Russia and is said to be a travesty on "Enemies of Women"; however, the story gets far away from the original and from a standpoint of burlesquing that picture is not as successful as "Roughest Africa." The story, however, is treated in broad comedy burlesque style throughout and there are a number of amusing situations.—C. S. S.

"Pathe Review 43"

(Pathe—Magazine—One Reel)

Beautiful cloud effects in tropical skies furnishes the idea for a superbly photographed section. Showing how silk stockings are made will interest the average spectator, both men and women. The color section shows views of the massive falls of the Senegal in Africa, while another section shows a new breed of superb horses developed in Belgium as work horses.—C. S. S.

"The Life of Reilly"

(Hodkinson—Comedy—Two Reels)

The husband who is denied the privilege of leading even a dog's life is the subject of this C. C. Burr comedy. The wife's pet poodle is the favored member of the household and her husband has to forfeit everything but his life; and almost that, for the dog's sake. While the idea is not so new, the action is lively and the comedy would be satisfactory in the average theatre.—M. K.

"The Circus"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry takes his gang of animals to a circus this time and manages to get a lot of fun and amusement for every type of patron out of their antics. There seems to be no end to the ingenious stunts which he makes his characters perform. Particularly clever are the ruses adopted by the mother cat and the hen to get their "families" in free.—C. S. S.

EASTMAN POSITIVE FILM

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

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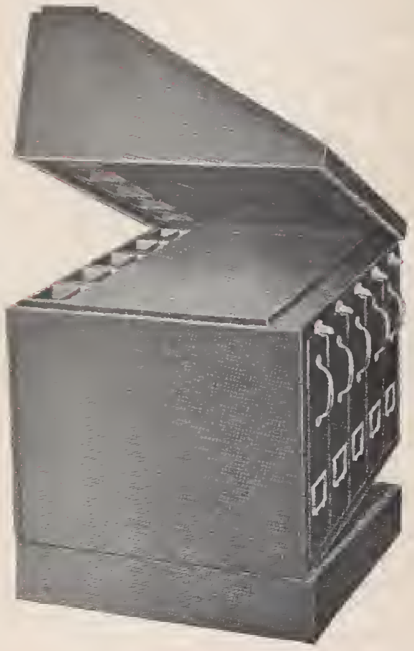

FIGURE 1
Starting with one top, one film storage section and one base. Capacity 5 reels.

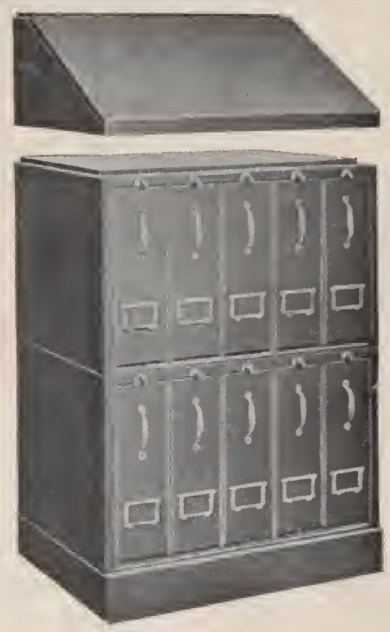

FIGURE 2
Adding a second storage section to system shown in figure 1. This outfit has a storage capacity of 10 reels.

YOU can start your American Film Safe film storage system with one top, one middle storage section and one base, as shown in illustration No. 1.

As your requirements increase, additional storage sections may be added, as shown in illustrations 3 and 4, and you can continue to increase vertically to any height, always using the same top and base.

Horizontal expansion with additional tops and bases may also be made at any time.

The American Film Safe is the only film storage device that is absolutely fire and dust proof, that keeps film in a proper degree of moisture, that fulfills every requirement of the Board of Fire Underwriters and has its approval.

Every top is arranged for venting to the outside air and every section automatically conforms to this venting system.

Financially responsible distributors will be awarded territory and protected in same.

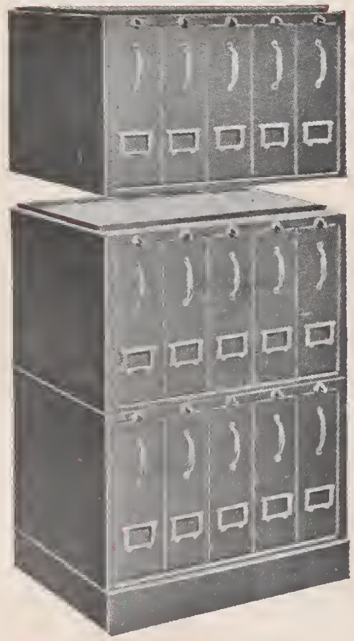

FIGURE 3
Adding a third storage section to outfit No. 2. This system has a storage capacity of 15 reels.

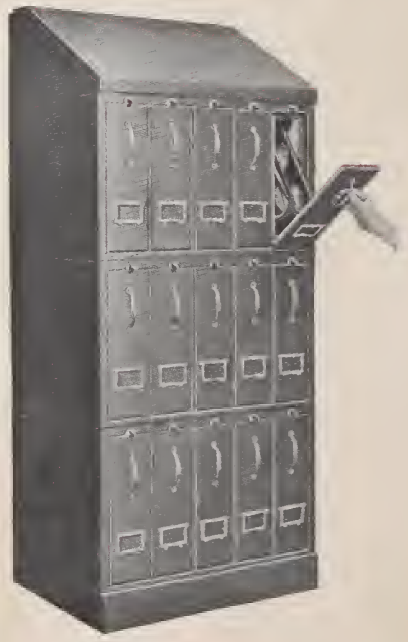

FIGURE 4
A 15-reel Film Safe storage system completely assembled.

Write today for detailed description and prices.

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